



The Analysis Tujia Folksongs in Chongqing, China

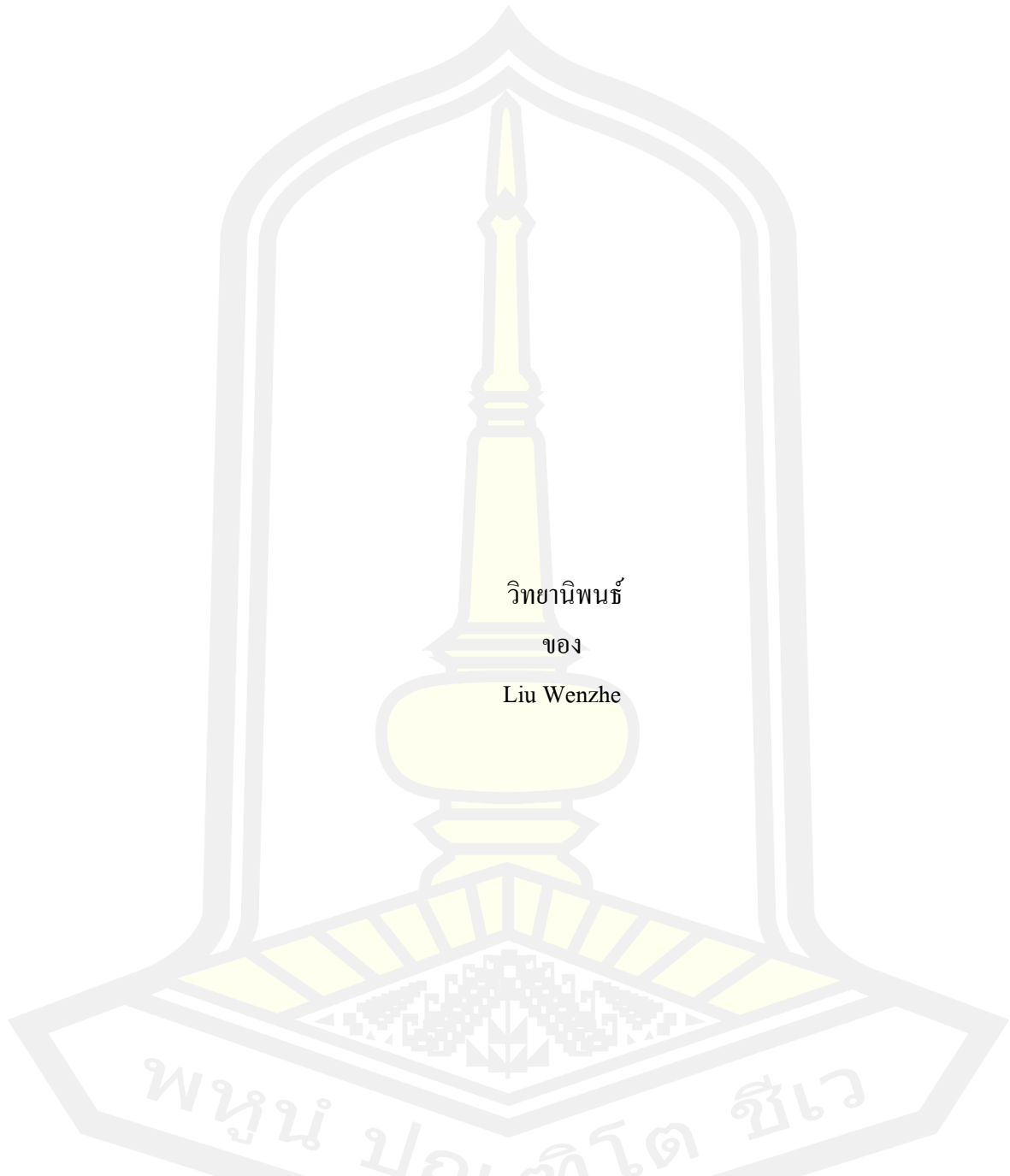
Liu Wenzhe

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

August 2022

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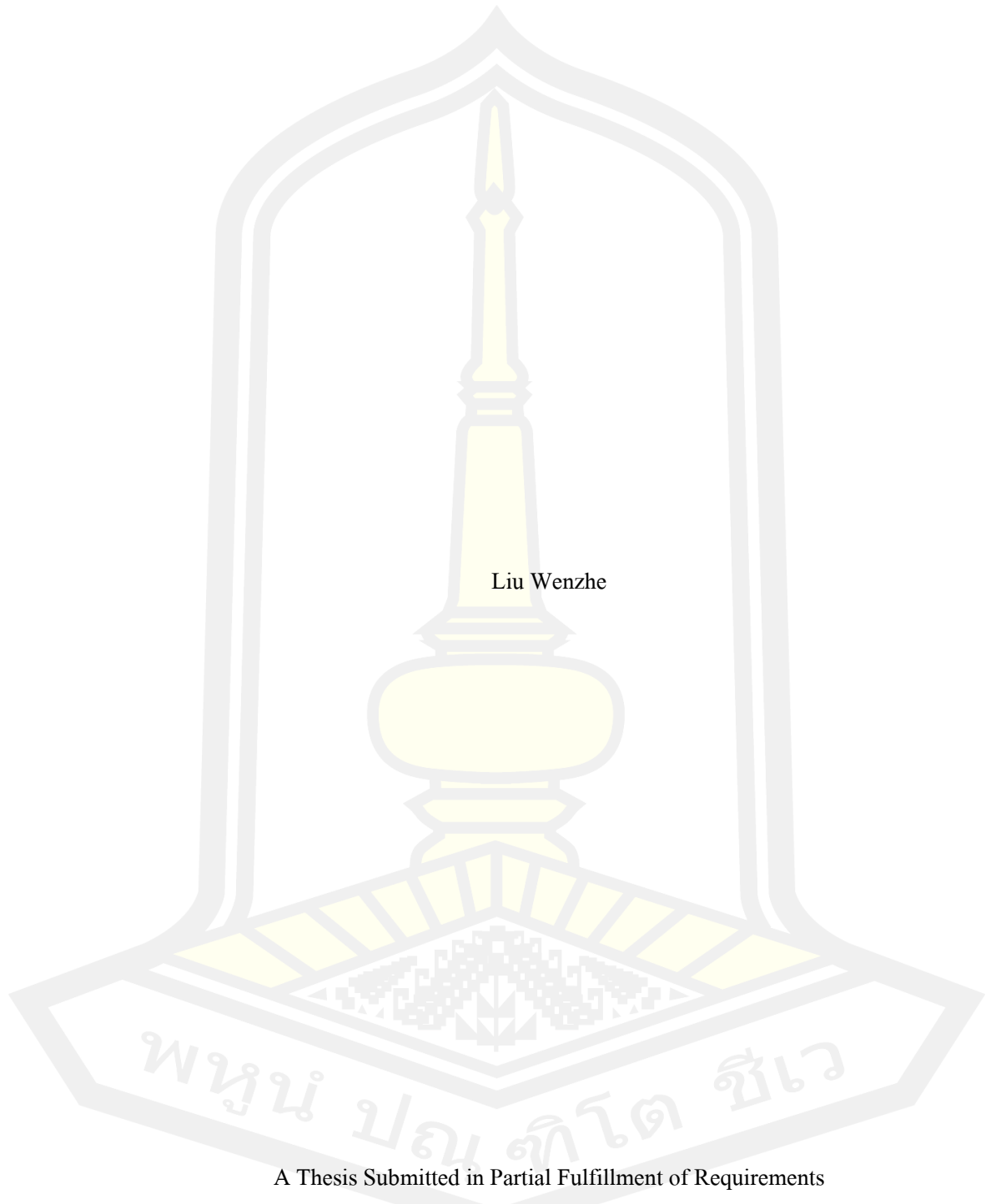
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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August 2022

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ABSTRACT

This is a qualitative investigation with the objective were 1. To study the history and the development of Tujia Folksongs in Chongqing, China. 2. To analyze the Tujia song selected of Traditional and Liu Yong bin create.3. To describe the lyric of Tujia Folksongs in Chongqing, China. Data were collected from fieldwork using questionnaires. The result found that:

Tujia folk songs have a long history that tells the way of life of people in society. It will tell the story of the way of life. The melody of Tujia folk songs created by Mr. Liu Yongbin is concise, each song is within an octave, with few decorations in the tune, and the tune is undulating and smooth, easy to master and easy to sing. The modes are mostly Zheng, Yu, and Shang modes, both traditional repertoire and impromptu tunes played on-site. The unique lining is one of the most significant musical features of Tujia folk songs created by Mr. Liu Yongbin. The original lyrics describe the terrain. The living conditions of people in society and the new lyrics tell the story through the experience of the artist, Mr. Liu Yongbin.

Keyword : Tujia folksong, Chongqing, China, Characteristics

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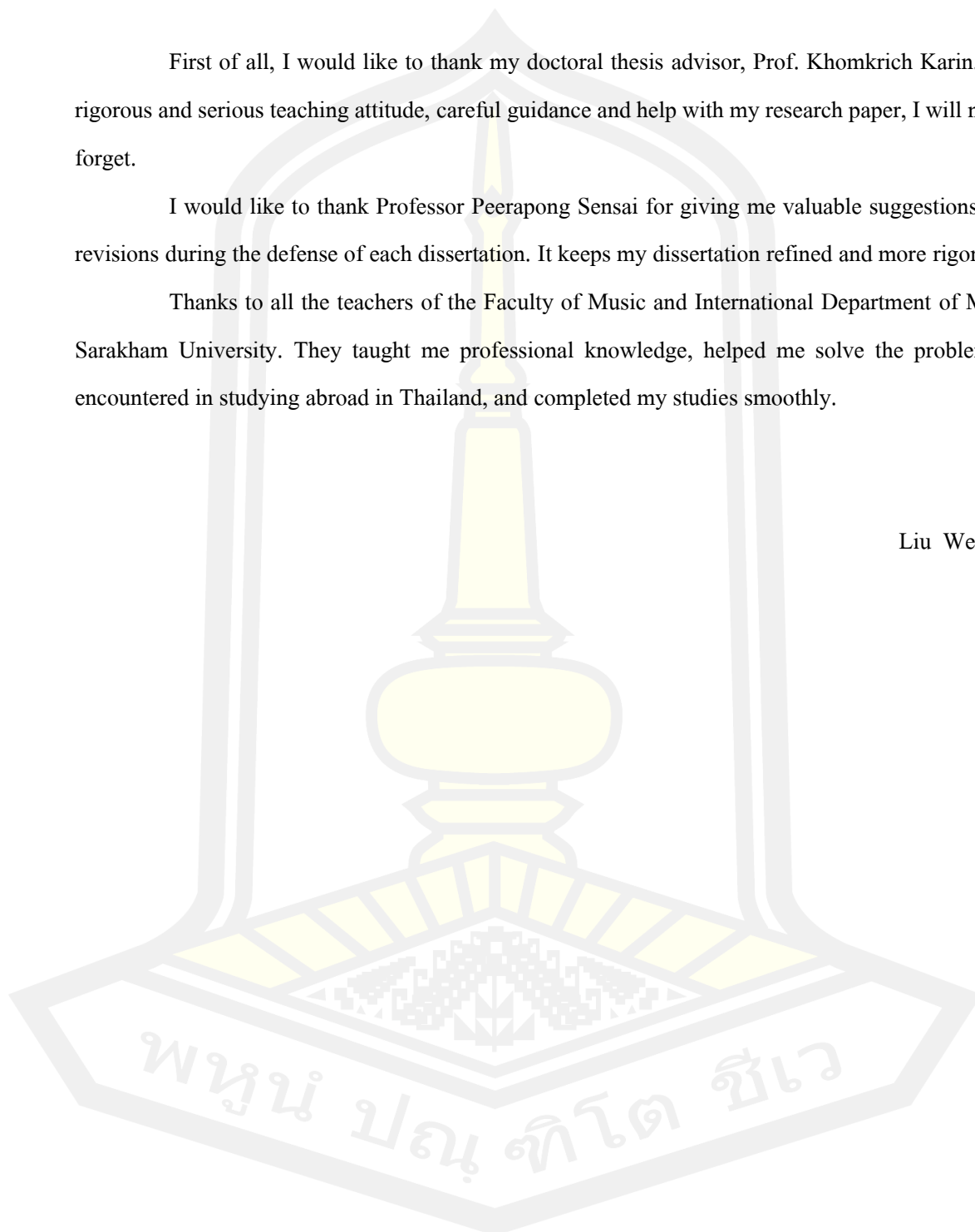
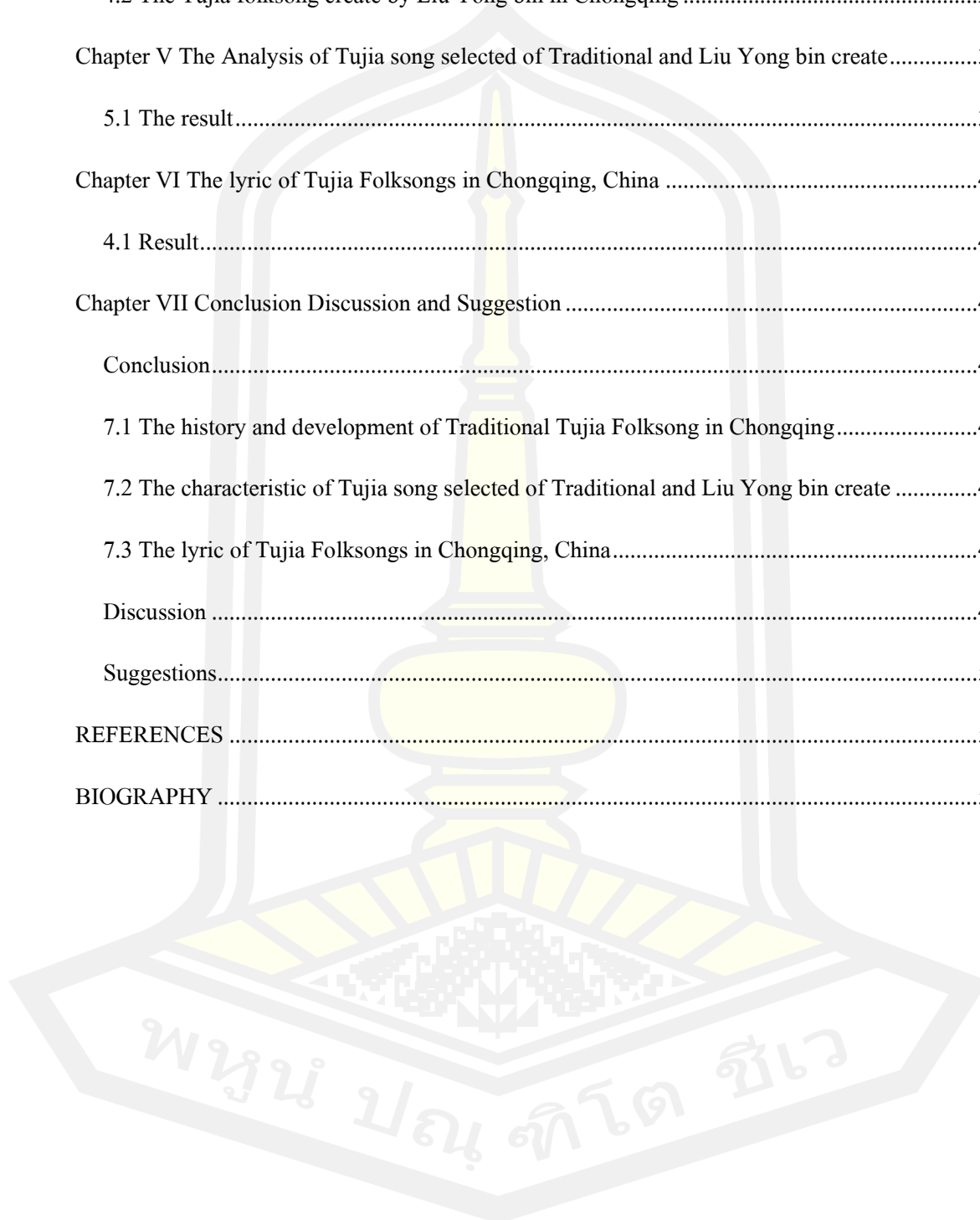


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CHAPTER I

INTRODUCTION

1.1 Background of research

Since the reign of Emperor Yongzheng of the Qing Dynasty, the Han people have successively moved into western Hunan and western Hubei to live together with the Tujia people. The three stick drums, fish drums, lanterns, Han opera, Chenhe opera, and Bangzi opera brought by the Han have been loved by the Tujia people, and spread among the people. After the founding of the People's Republic of China, the Tujia Literature and Art Investigation Team formed by the Branch of the Central University for Nationalities and the Chinese Department of Wuhan University compiled and published "The History of Tujia Literature and Art" (1960), and later published "Selected Xiangxi Folk Songs" and "Selected Folk Songs from Enshi Region" and "Hunan Folk Songs Collection Xiangxi Tujia and Miao Autonomous Prefecture Volume". Tujia's outstanding music works include instrumental music "Welcome the train across the mountains", "Myna takes a bath", and the song "Tujia sings happiness song", "Big River Full of Water, Small River Full", etc. (Li tong, 2003)

The image of Tujia folk songs is vivid and affectionate. Because it truly reflects and records the various aspects of the Tujia people's customs, ethics, life and social life and customs activities. It has a high value in human studies. Tujia folk songs were created by the people. And constantly revised and improved in circulation. It contains a wealth of life materials and cultural information. They are the nutrients of art. It is an inexhaustible source of creation. It is also the basis of advanced culture and art. Has a high value of artistic research. Tujia folk songs not only play a role in teaching young people to teach labor skills and educate normative behaviors. It also plays a role in culture. The role of preservation. Therefore, it has a wide range of social values. (Luo wen, 2010)

The ethnic minority settlements in Chongqing are mainly distributed in the counties of youyang, Xiushan, Pengshui and Qianjiang. They have been multi-ethnic settlements since ancient times. There are Tujia, Miao, Han, Yi and other inhabitants of the world. Each ethnic group has rich and colorful national culture and art and unique ethnic customs. The history of Tujia music is particularly long-standing. The Tujia people living in Chongqing are descendants of the ancient

Chinese Ba people. They live in the shacks, drink oil tea soup, sing Tujia folk songs, dance, dance, cry, and mourn. It has a pure and simple folk customs and rich and colorful ethnic cultural resources. Tujia people love to sing and sing to become an indispensable spiritual food in Tujia people's daily life. Tujia folk music relies on the Tujia people's ancestors. It has been handed down from generation to generation and is divided into myths, preachings, stories, and folk songs according to genre. It is rich in content and diverse in form. They pass the myths, legends, stories, folk songs and other means from generation to generation. How to educate future generations how to behave and how to produce labor. Through the expressions of the older generation's words and deeds and singers, the education of the social history and customs, religious beliefs, ethics, production and life skills of the nation is carried out. (Tian shi gao, 2002) Tujia music is one of the many ways of inheriting Tujia culture. With its unique style connotation, tunes and different performance methods, it embodies the unique folk customs and customs of the Tujia people, and expresses the thoughts of the Tujia people, Emotions and lifestyle. Makes us better and fully understand the Tujia culture. (Yu yiyang, 2002) The Tujia music art style refers to the rugged and unrestrained, majestic, solemn and solemn, generous and tragic, simple and rigorous, cheerful jumping, witty, witty, and lyrical embodied in the musical melody, rhythm, singing and performance of the Tujia music art. The artistic characteristics that are common and relatively stable are shown in the high degree of unity of content and form of music personality such as grace. It is the manifestation of Tujia customs, etiquette, folk customs, and national style, and is the life of Tujia music and art. Style, as the aesthetic category embodied in the music art of Tujia nationality, is perceived by people from the representative characteristics of the music art as a whole. It is the unexplainable but sensible artistic characteristic formed by the unity of the subjective mentality characteristic of the Tujia people singing their folk songs and the characteristic of the material shell that expresses its music content and form. As a nation's musical art, its characteristic lies in history. During the development of the Tujia people, they gradually formed in the social groups inhabited by the Tujia nationality. (Liu wu, 2013) The Tujia people are not only creators, singers, performers, performers, but also appreciators and critics. This six-in-one Tujia music and art style was formed and inherited in a certain historical stage, geographical environment, production methods, social life, religious beliefs, folk customs and other natural and cultural backgrounds. The main accompaniment instruments of Tujia music and dance are gongs, drums, cymbals, cymbals, suona, dongdongkui,

tuba, sanxian, yangqin, etc. The Tujia people have a wide variety of vocal music cards, involving sacrificial songs, labor songs, narrative songs, custom songs, love songs, etc. There are two major types of singles and combined songs. (Zhang jun, 2012)

In the Tujia Autonomous Region, Shizhu County, Chongqing City, Mr. Liu Yongbin is an important inheritor of Tujia folk songs. He teaches Tujia folk songs and composes Tujia folk songs. He has made great contributions to the spread and promotion of Tujia music.

Mr. Liu Yongbin He is the inheritor of the Chinese non-material cultural heritage of the Tujia folk songs. born in 1941, is now a farmer in Fengmu Township Village, Shizhu Tujia Autonomous County, Chongqing, and a representative inheritor of the national-level Shizhu Tujiatun children. Liu Yongbin is versatile, not only has the reputation of Shizhu "the folk song king", but also folk tales, funeral rituals and beating musicians. Since childhood, he has been obsessed with Tujia music and children. He was active in railways and local cultural organizations, and often sang local folk songs. Liu Yongbin has a deeper understanding of Tujia's children, and he has more singing and more styles. The singing is true, the pitch and rhythm are well controlled, and it is unique in the local area. It is the local recognized stone pillar Tujia children's songs. He brought the original Tujia children to his hometown and won many awards in various performances. He played a great role in promoting the spread of the folk songs of "luoerTune" and won the hometown of Tujia folk songs for his hometown. "The reputation has made an important contribution. Although the year is nearly ancient, Liu Yongbin continues to excavate and organize the Tujia children's songs, and contributes his own waste heat to the inheritance of the Tujia children. (Xu yuqian, 2010)

However (Du xuheng, 2007) wrote in his book Chongqing Tujia Folk Songs that now Chongqing Tujia folk songs are not popular with most young people because the lyrics, melody, and stereotypes have discouraged many young people. (Lin Feng,2016) wrote in the book Chinese Folk Songs that in the past, many people learned and sang Tujia folk songs in Chongqing, but now with social changes and cultural development, traditional Tujia folk songs are not in line with the public's appreciation.(Chen Meilin,2015) wrote in the book Chinese Folk Songs that Chongqing's Tujia folk songs have a long history and beautiful melody, but now there are very few young people who can learn it. Only the older generations sing it, not popular with most people. (Heng bin,2015)

With the aging of the inheritors of Tujia folk songs and the changes in the social background, Tujia folk songs are no longer popular, and even to the point where no one can learn.

Based on the above reasons, the author wants to study the current situation and analyze the traditional Tujia folk songs and the Tujia folk songs created by Mr. Liu Yongbin. These traditional folk songs are in danger of extinction. Therefore, timely measures are taken to innovate and develop them so that they are in the background of the new era. Therefore, the author wants to study and protect Tujia folk songs so that more people can learn about Tujia folk songs, promote and develop them, and describe the lyrics of Tujia folk songs in Chongqing, China, and provide convenience for the latecomers to study Tujia folk songs.

1.2 Objective of research

1. To study the history and the development of Tujia Folksongs in Chongqing, China
2. To analyze the Tujia song selected of Traditional and Liu Yong bin create.
3. To describe the lyric of Tujia Folksongs in Chongqing, China

1.3 Question of research

1. What is the development status of Tujia folk songs in Chongqing, China?
2. What are the differences between traditional Tujia folk songs and the Tujia songs created by Liu Yongbin?
3. What is the meaning of the lyrics of Tujia folk songs in Chongqing, China?

1.4 Benefit of the research

1. We will know the development status of Tujia folk songs in Chongqing, China
2. We will know the differences between traditional Tujia folk songs and those composed by Liu Yongbin
3. We will know the meaning of the lyrics of Tujia folk songs from Chongqing, China

1.5 Definition of terms

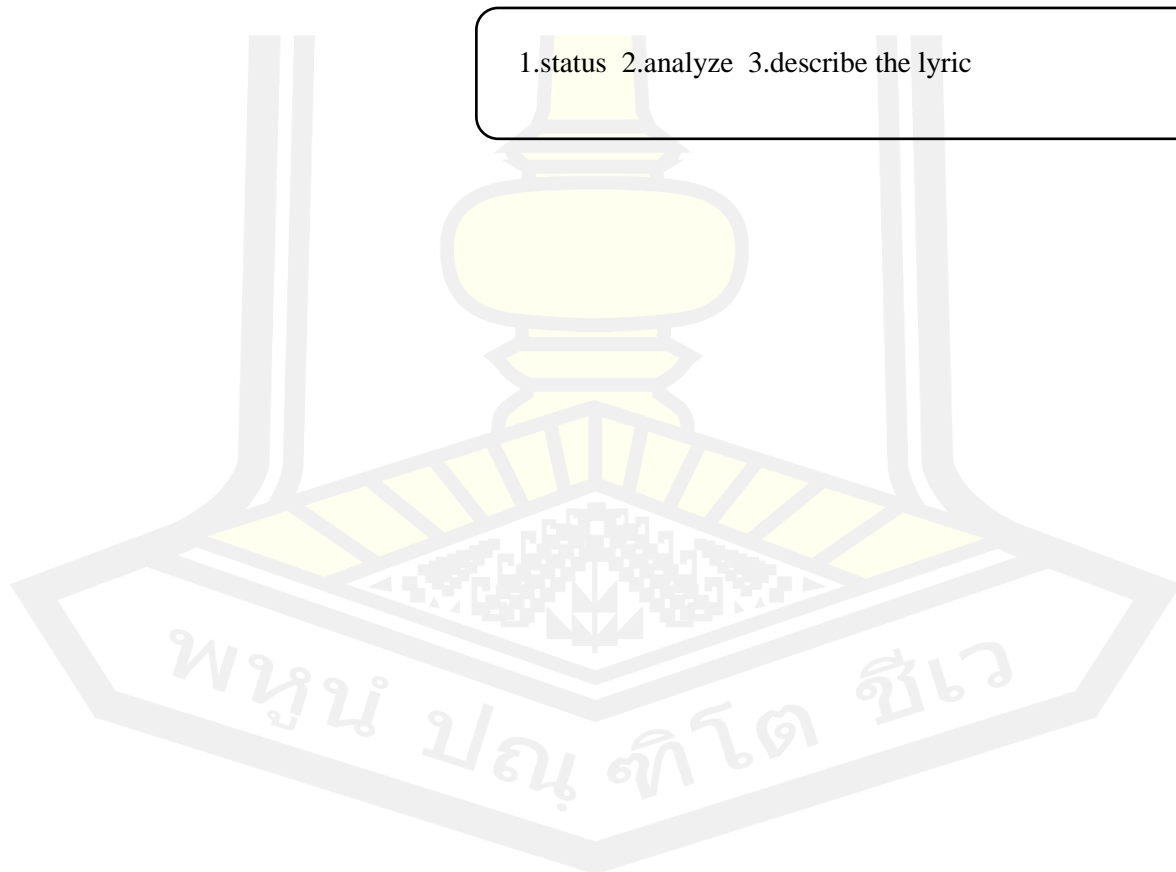
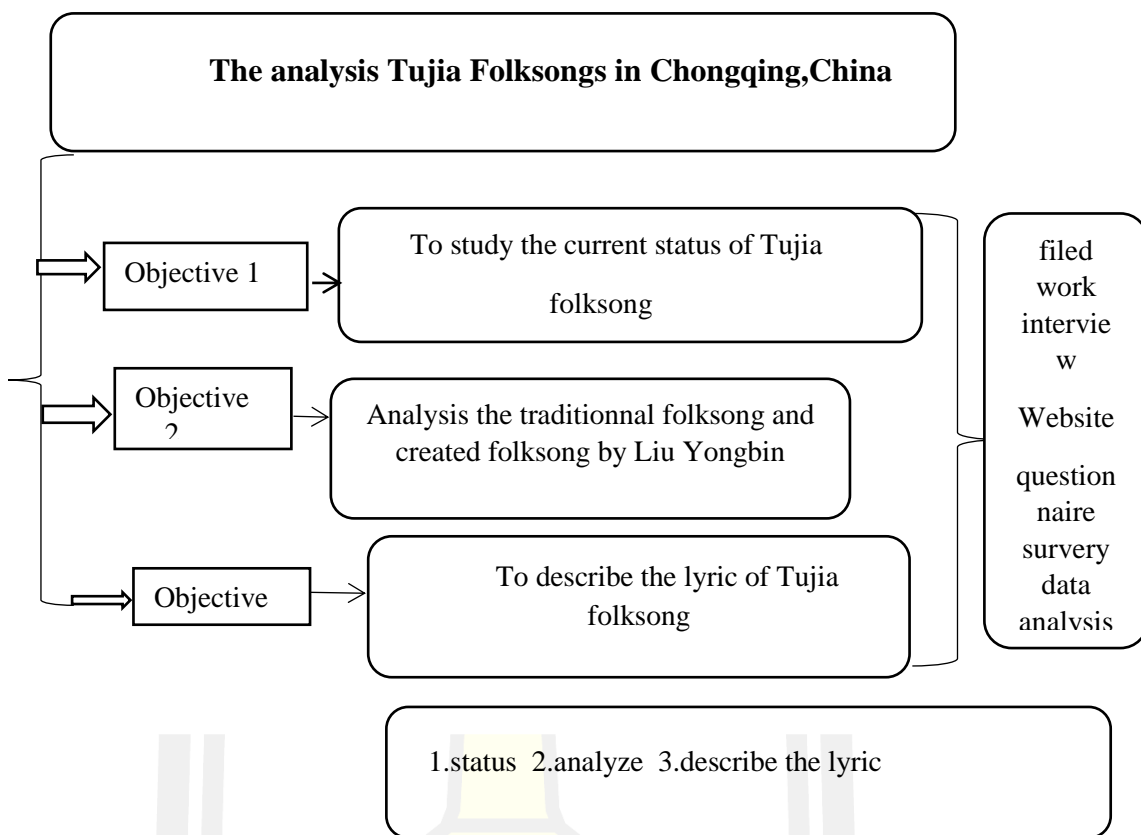
The History refer to How long?

The Development	is mean the development of Melody, The development of Rhythm, The Development of lyric and The Development of performance
Analysis	Refer to Analysis of Scale, Melody, Rhythm, Lyrics
Tujia song selected	refer to the song from traditional and from Liu yongbin traditional Tujia folksong mean

1.6 Conceptual framework

This research paper will introduce the analysis Tujia Folksongs in Chongqing, China introduced in three parts, 1. To study the current status of Tujia folksong 2. Analysis the traditional folksong and created folksong by Liu Yongbin.3. To describe the lyric of Tujia folksong to conclude the three objectives of the work I do fieldwork interviews, and finally adopting Western music analytical methods and qualitative and quantitative analysis methods using questionnaires concluded.





Chapter II

Literature Reviews

This chapter reviews the relevant literature of The Analysis Tujia Folksongs in Chongqing, China in order to obtain the most comprehensive information that can be used in this research. The researchers reviewed it according to the theme and purpose:

- 2.1 The Knowledge about Tujia minority group
- 2.2 The History of shizhu Tujia Autonomous county
- 2.3 Folk song in Chongqing
- 2.4 The theory used in research.
- 2.5 The Related research

2.1 The Knowledge about Tujia minority group

The Tujia nationality has a very important position among more than 50 ethnic groups in China. According to the 2000 national census,(Du yuxi,2002) there were more than 802.81 million Tujia people living in the Wuling Mountains adjacent to the four provinces and cities of Hunan, Hubei, Chongqing and Guizhou and along the Yangtze River above Yidu, Hubei (Huang li, 2005) The counties and districts of Zhi, Yongding, Guzhang, Fenghuang, etc., the counties and cities of Changyang, Wufeng, Enshi, Lichuan, Laifeng, Hefeng, Xianfeng, etc. in the west of Hubei, and the counties of Shizhu, Youyang, Xiushan, Qianjiang, Pengshui, etc. in the east of Chongqing District, Yinjiang, Dejiang, Yanhe and other counties in northeastern Guizhou (Li tong, 2003).

The Tujia people evolved from the Ba people and are the main descendants of the Ba people. The Ba people are an ancient ethnic group in southwest China. They were formed and named during the Xia and Shang dynasties, and they were active in the late Shang Dynasty to the Northern and Southern Dynasties. (Xu yun, 2007) Prior to this, a core ethnic group among the Ba people may have come from an oriental tribe. According to legend, in ancient times, there were two caves in Chihei on the Zhongli Mountain in Wuluo (now on the bank of Yishui River in Changyang County, Hubei), where the five surnames of Ba, Fan, Liao, Xiang and Zheng lived; (Liu tong, 2003) the sons of Ba's were born in Chidong, the minister of name and affairs, was born in a black

hole without the sons of the four surnames; the five surnames live by fishing and hunting, without a leader, the children of the five surnames throw swords in a stone cave. (Zhang hao, 2005) He also ordered each boat to take the head of the floater, but the son of Bach floats alone, and the other four sons sink. Therefore, the leader of the Pak's son, Ba Muxiang, was called "Linjun". The Five Clan Alliance formed the earliest tribe of the Ba people. Lin Jun took the earth boat against Yishui to Yanyang . The goddess of salt water told Lin Jun that there was fish out of salt, and he wanted to share with Lin Jun Changshou and stay with him at night. (Li zhitao, 2008) When Lin Jun refused, the goddess became a swarm of insects and flew, covering the sky for more than ten days. Lin Jun shot the insects and defeated the goddess. So Linjun and Shuaiba were determined to be the capital of Enshi, forming the earliest capital of the Far Cuban tribe. (Wu jialing, 2006)

After the Tang Dynasty, from the Liang, Tang, Han, and Wu dynasties, the original meaning of "Ba people" disappeared. Instead, they were called "tu", such as Tusi, Tumin, Turen, Tujia, etc. It can also be used interchangeably with soil and barbaric terms. "Man" is an insult, and soil should be polite. Later, "earth" became another name for "barbarian". (Yang yijun, 2012)

Since the Yuan Dynasty in 1206 AD, due to the immigration of a large number of Han people and other ethnic groups such as the Miao, Dong, and Gelao peoples, "tu" has gradually transformed into the exclusive name of the Tujia, used for "tu" and "Han" as well as Symmetry and identification of "earth" and other ethnic groups. (Du xuheng, 2007)

In summary, the Ba people and the Tujia people came to the conclusion based on the coincidence of space, time and population: the Ba people who were active in Eastern Chongqing, Western Hubei, and Western Hunan during the Spring and Autumn and Warring States period evolved into "Wuxi Man" during the Han and Wei Dynasties; Wuxi Man is distributed in Wuxi, Chen, Wu, Wu, Yuan and Wuxi areas in Wuling Mountains. It has survived for thousands of years to the Song Dynasty and has stable ethnic characteristics. After that, the Wuxi Man, mainly descended from Ba people, merged with ethnic minorities and Some Han people have gradually formed the Tujia nationality after a long period of time. (Sun yong, 2009)

2.2 The History of shizhu Tujia Autonomous county

Shizhu Tujia Autonomous County is located in the eastern part of Chongqing, the south bank of the Yangtze River, and the heart of the Three Gorges Reservoir. It is located between 107

degrees 59 minutes to 108 degrees 34 minutes east longitude and 29 degrees 39 minutes to 30 degrees 32 minutes north latitude. It is the only one in the Three Gorges Reservoir area. Ethnic Minority Autonomous County. (Zhang hao, 2009) It borders Lichuan City, Hubei Province to the east, Pengshui County to the south, Fengdu County to the southwest, Zhong County to the northwest, and Wanzhou District to the north. The county covers an area of 3014.06 square kilometers, including 30,000 hectares of arable land and 115,300 hectares of forest. (Liu wu, 2013) The stone pillars belong to the middle mountain of Wushan Dalou Mountain. The two mountain ranges of Qiyao Mountain and Fangdou Mountain are arranged in parallel and diagonally across the entire territory, forming two natural barriers that traverse the north and the south, forming a special landform of "two mountains and one trough" (Wu yong, 2009) The terrain is high in the southeast and low in the northwest, showing an undulating decline. The highest altitude is 1934.1 meters, and the lowest altitude is 119 meters. The territory is dominated by middle mountains and low mountains, as well as mountain plains and hills. It has a humid subtropical monsoon climate with plenty of rain. As of 2016, Shizhu County has jurisdiction over 33 subdistricts and towns. The total registered population is 547,749. The Tujia nationality is dominated by the Han, Miao, Dulong and other ethnic groups, a total of 29 ethnic groups. (Yu yi, 2009)

Shizhu County is a national model county for greening, "Hometown of Coptis in China", "Hometown of Chili Peppers in China" and the country's largest production base of *Brasenia cephalophus* and a national demonstration area for tourism creation. In recent years, Shizhu Tujia Autonomous County has established the development theme of "transformation of health care and green rise", relying on a good ecological environment and strong Tujia customs, and strive to build a well-known health care industry such as a national well-known health care and leisure eco-tourism destination. (Li yiyi, 2012) Seize the opportunity to vigorously develop the health and wellness industry with the theme of "viewing, housing, animal, cultural, food, and convalescent" as the theme, and strive to successfully establish a national health and wellness tourism demonstration base and national tourism in 2018 Demonstration area Huangshui National Tourism Resort and National Recreation Agriculture and Rural Tourism Demonstration County (Huang jun,2007)

2.3 A folk song in Chongqing

In Chongqing's beautiful geographical environment and heavy historical and cultural accumulation, the Tujia ancestors created a "folk song culture" with their own unique style. In the farming era, folk songs have become an indispensable spiritual food in their lives. (Zhang jun, 2012) The Tujia Nationality in Chongqing lives in the mountains. Due to the inconvenience of transportation and information blocking, it is very difficult to communicate and communicate with each other, and even emotionally. The mountains are blocking, and facing each other across the river, it is rare to see, and I have to express it by shouting and singing folk songs. So the folk song came into being, the lyrics of which are very rich and varied in form. For example, talk about love and sing "love songs", sing "bitter songs" when talking about bitterness, go hunting and sing "hunting songs", sing "Arias" for loneliness, "Pan songs" by Benzene, and "cry songs" for daughters married. "Wedding Song", "Song of Opening Ceremony", "Song of Persuading Wine" for weddings and celebrations, "Speaking of Spring Songs" in the first month, "Song of Fu Shi", "Song of Liangshang" for house building, "Song around the coffin" , "Sing a song of filial piety". There is also a set of gongs and drums of "grass song", one after another, and inspiring; the happy and funny "liar song" makes people fascinated and laughs. It can be said that "Wedding halls for weddings and funerals, joy, anger, sadness and joy are all songs."(Wu ning,2016)

2.4 The theory used in research

My first research purpose is to study the current status of Tujia Folksongs in Chongqing, China The research method I use is Qualitative research.

Qualitative research is a scientific method of observation to gather non-numerical data. This type of research "refers to the meanings, concepts definitions, characteristics, metaphors, symbols, and description of things" and not to their "counts or measures." This research answers why and how a certain phenomenon may occur rather than how often. Qualitative research approaches are employed across many academic disciplines, focusing particularly on the human elements of the social and natural sciences; in less academic contexts, areas of application include qualitative market research, business, service demonstrations by non-profits, and journalism. As a field of study, qualitative approaches include research concepts and methods from multiple established academic fields. The aim of a qualitative research project may vary with the disciplinary

background, such as a psychologist seeking in-depth understanding of human behavior and the reasons that govern such behavior for example. Qualitative methods are best for researching many of the why and how questions of human experience, [3] in making a decision for example (not just what, where, when, or "who"); and have a strong basis in the field of sociology to understand government and social programs. Qualitative research is widely used by political science, social work, and education researchers.

In the conventional view of statisticians, qualitative methods produce explanations only of the particular cases studied (e.g., as part of an ethnography of a newly implemented government program), any general conclusions beyond the study context are considered tentative propositions (informed assertions), since the general propositions are not usually arrived at on the basis of statistical theory. Quantitative methods are therefore needed, to seek mathematical evidence and justification for such hypotheses for further research.

In contrast, a qualitative researcher might argue that understanding of a phenomenon or situation or event, comes from exploring the totality of the situation (e.g., phenomenology, symbolic interactionism), often with access to large amounts of "hard data" of a nonnumerical form. It may begin as a grounded theory approach with the researcher having no previous understanding of the phenomenon; or the study may commence with propositions and proceed in a 'scientific and empirical way' throughout the research process (Bogdan & Taylor, 1990)

My second research purpose is to analyze the Tujia song selected of Traditional and Liu Yong bin create. The research method I use is Western music Theory

Pitch

Pitch is the lowness or highness of a tone, for example the difference between middle C and a higher C. The frequency of the sound waves producing a pitch can be measured precisely, but the perception of pitch is more complex because single notes from natural sources are usually a complex mix of many frequencies. Accordingly, theorists often describe pitch as a subjective sensation. Specific frequencies are often assigned letter names. Today most orchestras assign Concert A (the A above middle C on the piano) to the frequency of 440 Hz. This assignment is somewhat arbitrary; for example, in 1859 France, the same A was tuned to 435 Hz. Such differences can have a noticeable effect on the timbre of instruments and other phenomena. Thus,

in historically informed performance of older music, tuning is often set to match the tuning used in the period when it was written. Additionally, many cultures do not attempt to standardize pitch, often considering that it should be allowed to vary depending on genre, style, mood, etc.

The difference in pitch between two notes is called an interval. The most basic interval is the unison, which is simply two notes of the same pitch. The octave interval is two pitches that are either double or half the frequency of one another. The unique characteristics of octaves gave rise to the concept of pitch class: pitches of the same letter name that occur in different octaves may be grouped into a single "class" by ignoring the difference in octave. For example, a high C and a low C are members of the same pitch class—the class that contains all C's.

Musical tuning systems, or temperaments, determine the precise size of intervals. Tuning systems vary widely within and between world cultures. In Western culture, there have long been several competing tuning systems, all with different qualities. Internationally, the system known as equal temperament is most commonly used today because it is considered the most satisfactory compromise that allows instruments of fixed tuning (e.g. the piano) to sound acceptably in tune in all keys.

Scales and modes

Notes can be arranged in a variety of scales and modes. Western music theory generally divides the octave into a series of twelve tones, called a chromatic scale, within which the interval between adjacent tones is called a half step or semitone. Selecting tones from this set of 12 and arranging them in patterns of semitones and whole tones creates other scales. The most commonly encountered scales are the seven-toned major, the harmonic minor, the melodic minor, and the natural minor. Other examples of scales are the octatonic scale and the pentatonic or five-tone scale, which is common in folk music and blues. Non-Western cultures often use scales that do not correspond with an equally divided twelve-tone division of the octave. For example,

Classical Ottoman, Persian, Indian and Arabic musical systems often make use of multiples of quarter tones (half the size of a semitone, as the name indicates), for instance in 'neutral' seconds (three quarter tones) or 'neutral' thirds (seven quarter tones)—they do not normally use the quarter tone itself as a direct interval

In traditional Western notation, the scale used for a composition is usually indicated by a key signature at the beginning to designate the pitches that make up that scale. As the music

progresses, the pitches used may change and introduce a different scale. Music can be transposed from one scale to another for various purposes, often to accommodate the range of a vocalist. Such transposition raises or lowers the overall pitch range, but preserves the intervallic relationships of the original scale. For example, transposition from the key of C major to D major raises all pitches of the scale of C major equally by a whole tone. Since the interval relationships remain unchanged, transposition may be unnoticed by a listener, however other qualities may change noticeably because transposition changes the relationship of the overall pitch range compared to the range of the instruments or voices that perform the music. This often affects the music's overall sound, as well as having technical implications for the performers

The interrelationship of the keys most commonly used in Western tonal music is conveniently shown by the circle of fifths. Unique key signatures are also sometimes devised for a particular composition. During the Baroque period, emotional associations with specific keys, known as the doctrine of the affections, were an important topic in music theory, but the unique tonal colorings of keys that gave rise to that doctrine were largely erased with the adoption of equal temperament. However, many musicians continue to feel that certain keys are more appropriate to certain emotions than others. Indian classical music theory continues to strongly associate keys with emotional states, times of day, and other extra-musical concepts and notably, does not employ equal temperament.

Rhythm

Rhythm is produced by the sequential arrangement of sounds and silences in time. Meter measures music in regular pulse groupings, called measures or bars. The time signature or meter signature specifies how many beats are in a measure, and which value of written note is counted or felt as a single beat.

Through increased stress, or variations in duration or articulation, particular tones may be accented. There are conventions in most musical traditions for regular and hierarchical accentuation of beats to reinforce a given meter. Syncopated rhythms contradict those conventions by accenting unexpected parts of the beat. Playing simultaneous rhythms in more than one time signature is called polyrhythm.

In recent years, rhythm and meter have become an important area of research among music scholars.

Melody

A melody is a series of tones sounding in succession that typically move toward a climax of tension then resolve to a state of rest. Because melody is such a prominent aspect in so much music, its construction and other qualities are a primary interest of music theory.

The basic elements of melody are pitch, duration, rhythm, and tempo. The tones of a melody are usually drawn from pitch systems such as scales or modes. Melody may consist, to increasing degree, of the figure, motive, semi-phrase, antecedent and consequent phrase, and period or sentence. The period may be considered the complete melody, however some examples combine two periods, or use other combinations of constituents to create larger form melodies

My third purpose is to describe the lyric of Tujia Folksongs in Chongqing, China The research method I use is Chinese phonetics

Chinese phonetics is an objective description of phonetics, and sometimes various experimental methods are used to prove the physiological and physical phenomena of phonetics; phonology is to observe phonetics as a system, which studies the interaction between various phonetic phenomena. relationship. Since phonetics studies phonetics as physiological phenomena or physical phenomena, there is so-called ordinary phonetics, which tells about the function of pronunciation organs and the composition of various phonetics. It is applicable to all human beings, but the specific language of each nation is still There are some voice characteristics of its own.

As for phonology, there can be no "ordinary phonology", because phonology always belongs to a specific language, and it has very significant national characteristics. The phonetic system of language A can never be the same as that of language B. However, phonology is closely related to phonetics. It is unimaginable that a person can study phonology well without understanding the principles of pronunciation. Therefore, we can also say that phonetics is the foundation of phonology.

Chinese phonology has a tradition for more than a thousand years, and it has its own set of theories and terminology. We should use modern phonetics theories and terminology to explain it. We cannot put aside the ancient theories and terminology, because we must inherit the cultural heritage of phonology.

Phonology is a traditional science that studies the sound, rhyme, tone system and development rules of ancient Chinese in various historical periods. It is an important part of ancient

Chinese, just as modern Chinese phonetics are an important part of modern Chinese. The so-called sound, rhyme, and tone system, to put it simply, refers to the types of Chinese tones, rhymes, and tones and the coordination law of initials and vowels in a certain historical period.

Take modern Mandarin as an example. It has 21 initials, 39 vowels, and 4 tones. The combination of the initials and vowels is not arbitrary, but has certain rules. For example, the three initials j, q, and x can only be combined with the finals of Qiqihu and Choukouhu, but not with the finals of Kaihu and Hekouhu. Fight together

2.5 The Related research

There are articles about Mr. Liu Yongbin. These articles are all about how Mr. Liu Yongbin spreads and teaches Tujia folk songs. I will select some articles and analyze them.

Fan Lisha (2011) In 1997, chongqing volume the integration of Chinese folk songs, was published as the total of chongqing folk songs. Among them, there are 109 Tu jia songs in the next volume, including 30 multi voice folk songs. The compilation features of this book are as follows: a brief introduction to the Tu jia songs, and a national overview, an introduction to the national language, and a presentation of the folk songs according to the Han, Tu jia , Tibetan, etc.

Hu Mei (2017) wrote an article "Liu Yongbin and Chongqing Tujia Folk Song". Journal of Chongqing University of Arts and Science (Social Science Edition), she wrote how Liu Yongbin inherited and carried forward Chongqing Tujia folk songs.

Huang Li (2008) A Brief Discussion on chongqingTujia People's Folk Music still discusses Tujia music from three categories, in which folk songs are emphasized on the structural characteristics of lyrics, and the culture and life background of the generation and spread of songs are analyzed.

Li L.Y (2012) Research on Chinese Tu jia songs - music score collection of chongqing shizhu Township, which was published in 2006. It is mainly composed of music scores, but the difference is that there is a simple song analysis after each Tu jia Folk Song Score, from which we can feel the author's intention of writing this book and his cognition and perception of folk songs. Almost every Tujia Folk Song has an interpretation of lyrics, tunes, modes and the theme of folk songs, which is not discussed in other books and documents. I think that the compilation of this book brings a new direction for the research of Tujia songs, rather than just stagnating in the

collection and arrangement of Tujia songs. The publication of this book is a new starting point for the compilation of Tujia Folk Song documents, the opening of the diversity of transmission and protection of Tujia songs, and points out a new direction for the research of Tujia songs in the future.

Morgan (2006) *Traditional Music of the Tujia Nationality* The article discusses the historical and cultural background and origin of the music of the Tujia Nationality. Based on the systematic collection and sorting of previous research results, the Tujia music is divided into three categories: Tujia folk songs and Tujia nationality Folk song and dance music, Tujia folk musical instruments and instrumental music, and then continue to subdivide and describe in detail under each category. At the same time, there are examples of the typical characteristics of this type of music, so as to intuitively appreciate the characteristics of Tujia music.

Shi Yong (2013) wrote a character analysis of "Liu Yongbin's Tujia Folk Songs". In 2016, Huang Yanxizi wrote an article about Mr. Liu Yongbin's dissemination of the artistic characteristics of Tujia folk songs.

Tian shi gao (2002) described the biography of Liu Yongbin in his article. The folk songs of the Tujia nationality that Liu Yongbin spread were created by the people and continuously revised and improved the circulation. Contains a wealth of living materials and cultural information

Wang yi (2010) wrote in his article that Mr. Liu Yongbin has extremely high research value in spreading and promoting Tujia folk songs. This is our study of Tujia human culture. An important window for social life, production and labor, cultural inheritance, etc., is also an important way to enrich our professional music creation with this excellent folk music material.

Wu X.Z (2010) *The history of Chinese minority music* is divided into three volumes, which mainly discusses the development history of minority music. In this book, chapter is used as the music history of a nation. The upper and lower limit of historical time is from ancient times to 1990. The specific time nodes written by each nation are arranged by themselves. Due to various objective conditions, only 22 ethnic music histories have been compiled in this work. Even so, this work still fills in the blank of music history of ethnic minorities in China. China has 56 ethnic groups and is a multi-ethnic country. With the change of dynasties in history, the prosperity and decline of each dynasty are closely related to the disputes or friendship between ethnic minorities. Therefore, ethnic minority culture has always been interacting with the main culture of each dynasty. To explore the

development of minority music culture is of great supplementary significance to the history of Chinese music. At the same time, it also provides a valuable reference for the future detailed collection of minority music history. The music history of the Tu jia nationality is described in Chapter 25, Volume II of the music history of China's ethnic minorities. The main contents are: the general situation of the Tu jia nationality, the music culture from the Yin and Shang Dynasties to the Tu jia Dynasty, the music culture of all branches of the Tu jia Nationality in the Republic of China, the music culture of the Tu jia nationality (1937-1949), and the music culture of the Qiang nationality after the founding of new China (1949-1990). Although it is difficult to determine the specific age of some folk songs, it can be seen from some ancient books that folk songs play an irreplaceable role in the development of Tu jia society. Therefore, it is mainly through the literature and history data, local chronicles and folk song lyrics free translation to sort out the Tu jia music history. The history of Chinese minority music is related to the arrangement of Tu jia music history, closely related to Tu jia songs, which has important reference significance for the development history of Tu jia songs. Walter Kaufmann's article: "Musical Analysis of Tujia Songs", "A Married American Opera Journal". She analyzed and researched a song of Tujia melody and rhythm, and spread Chinese music

In summary, from the previous survey, Mr. Liu Yongbin and Tujia folk songs were introduced in a very general way. There are about 4 documents researching the lyrics of Tujia folk songs, and 3 documents researching Mr. Liu Yongbin's songs, there are 2 This article studies the melody characteristics of Tujia folk songs in Chongqing's folk custom protection and promotion of cultural development. Therefore, there are still some shortcomings in previous studies that need to study and protect the Tujia folk songs created by Mr. Liu Yongbin. The contribution of family folk songs is huge. The traditional Tujia folk songs in Chongqing should be developed and protected and inherited. Few people who study in this area should pay attention.

CHAPTER III

RESEARCH METHODS

My Methodology I have plan will go to Fengmu Town, Shizhu County, Chongqing City, China to collect data for field work. And find the key informant. So, I have the following method

3.1 Research scope

3.1.1 Scope of content

The content will include the

First: To study the current status of Tujia Folksongs in Chongqing, China

Second: To analyze the Tujia song selected of Traditional and Liu Yong bin create.

Third: To describe the lyric of Tujia Folksongs in Chongqing, China

3.1.2 Scope of research site

In this topic, I chose Fengmu Town, Tujia Autonomous County, Shizhu County, Chongqing City. Because Mr. Liu Yongbin lives here to facilitate my research on how Mr. Liu Yongbin spread Tujia folk songs

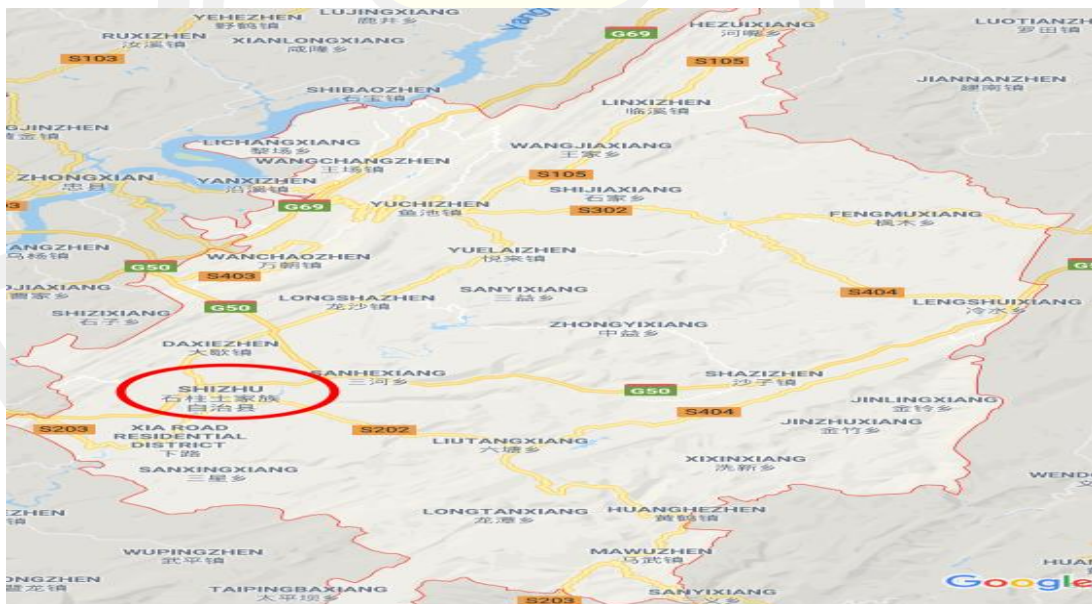


Figure 1 The map of Chongqing

Photo:<http://www.google.cn> Accessed April 27, 2021

3.1.3 Scope of time

I have already conducted a field survey in Chongqing Tujia Autonomous County in May or June 2020 to collect data on how Mr. Liu Yongbin disseminates Tujia folk songs.

3.2 Research process

3.2.1 Select research site and key informant.

The famous singer that is Mr. Liu Yongbin He is the inheritor of the Chinese non-material cultural heritage of the Tujia folk songs. born in 1941, is now a farmer in Fengmu Township Village, Shizhu Tujia Autonomous County, Chongqing, and a representative inheritor of the national-level Shizhu Tujiatun children. Liu Yongbin is versatile, not only has the reputation of Shizhu "the folk song king", but also folk tales, funeral rituals and beating musicians. Since childhood, he has been obsessed with Tujia music and children. He was active in railways and local cultural organizations, and often sang local folk songs. Liu Yongbin has a deeper understanding of Tujia's children, and he has more singing and more styles. The singing is true, the pitch and rhythm are well controlled, and it is unique in the local area. It is the local recognized stone pillar Tujia children's songs. He brought the original Tujia children to his hometown and won many awards in various performances. He played a great role in promoting the spread of the folk songs of "luoerTune" and won the hometown of Tujia folk songs for his hometown. "The reputation has made an important contribution. Although the year is nearly ancient, Liu Yongbin continues to excavate and organize the Tujia children's songs, and contributes his own waste heat to the inheritance of the Tujia children.

1. Mr. Liu Yongbin



Figure 2 Mr. Liu Yongbin

Photo: Liu Wenzhe

3.2.2 How to make tools

I will use Interview Form-Observation Form In qualitative research and musicology research, descriptive analysis methods will be used for data collection and editing

3.2.3 How to Collect Data

Data collection in documents and related studies according to the following types. The search and interview of the historical library, Mr. Liu Yongbin, disseminates information about Tujia folk songs, or confirms the changes of the songs according to their context, as information and methods for analyzing the relationship between song changes and rhythm.

- Background Analyze data on how Mr. Liu Yongbin disseminates the relationship between Tujia songs and the surrounding environment, including song analysis to achieve the goal. Knowledge about folk songs, as well as sub-theories related to melody, rhythm, movement, etc.

Collecting data on Tujia folk songs in Shizhu County, Chongqing City, in order to understand the number of songs and directly select songs. This is done to use the information as a sample for research and analysis. The research methods used in the study are as follows:

- Have a singing style, technical

- Analyze songs to find unique characteristics and study the following methods:

- Used to study the basic structure of "Tujia folk songs"

Researchers will conduct fieldwork from selected songs

- Use music science methods to collect field data, as shown below:

- Carefully observe the Tujia folk songs of the participants, and then learn and practice with accurate memory. Practice under the assistant singing of the teacher.

- Structured interviews and unstructured interviews with related persons from scholars, students, musicians, villagers, etc.

- Pictures and voice recordings, as physical evidence and proven evidence.

3.2.4 How to Management data

Data management is the process of effective collection, storage, processing and application data. Its purpose is to fully and effectively play the role of data. This is the central issue of data Processing. The basic purpose of data management is to extract and export valuable data. Meaningful to some people from a large amount of potentially confusing and difficult to understand.

From the information about the history of traditional Tujia folk songs, the songs, lyrics, rhythm and melody composed by Mr. Liu Yongbin, And repertoire, I will classify this information according to time, music content and different tones Information and help follow-up data analysis. I classified the data I collected. It mainly contains the following parts (1) There are 500 pictures of Tujia folk songs and Tujia folk songs (2) 20 Tujia folk songs recordings (3) 500 copies of the questionnaire, one copy of the content of the interview, 200 pieces of Tujia folk songs

2.2.5 How to Analyze

I will start with three research purposes and organize and organize the collected data.

In the first research objective, first of all, I will use the method of literature research to Investigate literature and obtain information based on historical research purposes. Tujia folk song music, aimed at understanding and mastering comprehensively and correctly research problem. In the Second objective Secondly, I will use qualitative research, in-depth interviews and observations used for data collection.

In the second goal, I will conduct in-depth interviews and investigations on traditional Tujia folk songs and study the differences between Tujia folk songs created by Mr. Liu Yongbin and traditional Tujia folk songs

In the third objective, I will focus on analyzing the lyrics of Tujia folk songs to make them available for future generations.

2.2.6 How to Presentation

The final presentation of my paper is

Chapter I Introduction

Chapter II Literature review

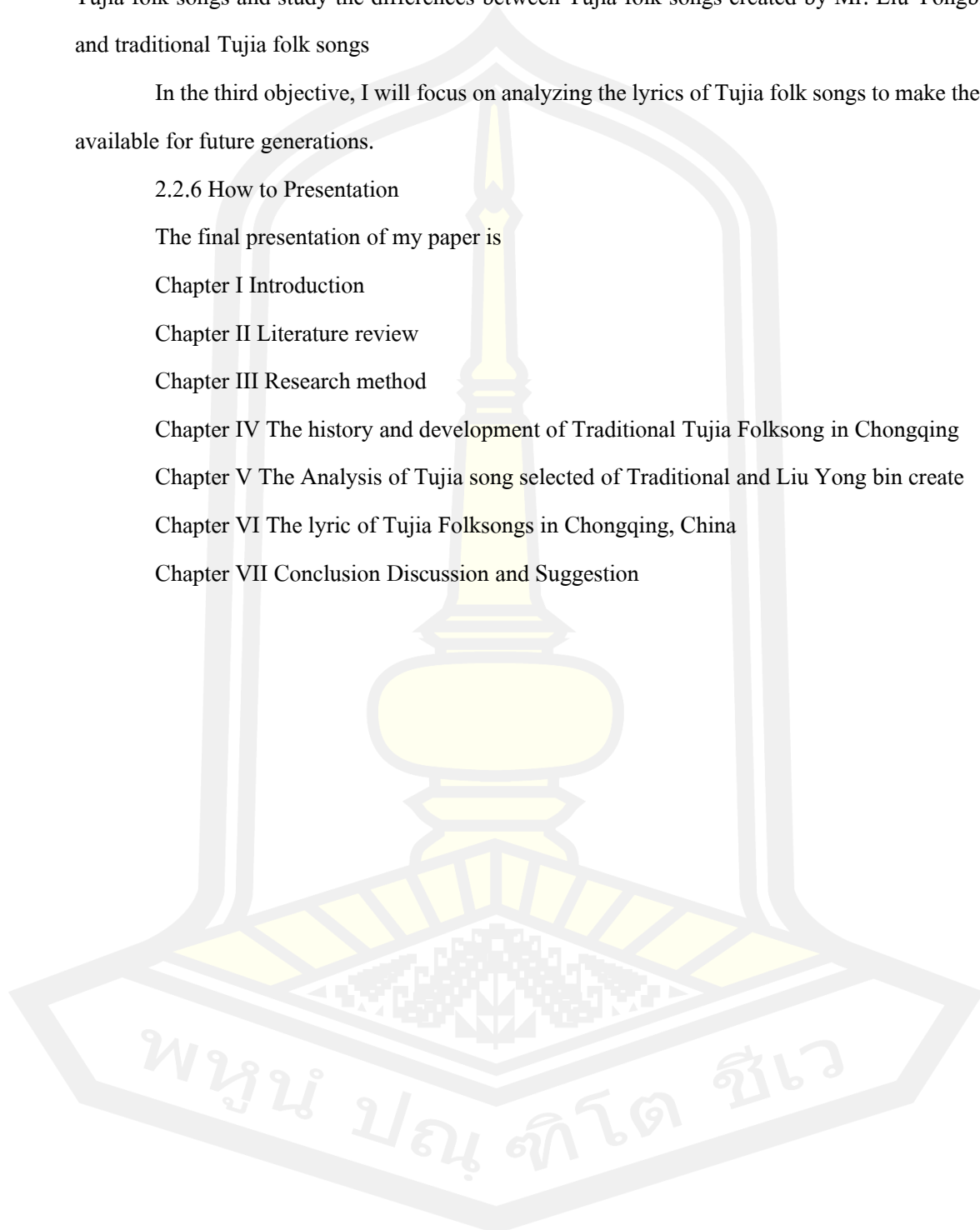
Chapter III Research method

Chapter IV The history and development of Traditional Tujia Folksong in Chongqing

Chapter V The Analysis of Tujia song selected of Traditional and Liu Yong bin create

Chapter VI The lyric of Tujia Folksongs in Chongqing, China

Chapter VII Conclusion Discussion and Suggestion



Chapter IV

The history and development of Traditional Tujia Folksong in Chongqing

There are two styles of Chongqing Folk Song in Chongqing City that I will study: the traditional style that has been passed down from the past and the newly created style by Mr. Liu Yongbin, which I can describe. as follows

4.1 The history and development of Traditional Tujia Folksong in Chongqing

The Tujia nationality is a nation that can sing and dance. Because the Tujia people do not have the artistic characteristics of their own songs, it is of great significance to the study of Tujia folk songs. The words of the people have caused many excellent folk songs to be scattered. At the same time, verbal, with a strong "square acre characteristics." A large number of square acres of Tujia folk form are used, and many popular Tujia folk songs have been handed down. However, at the same time, the typical characteristics of "Xiao" have been passed down orally from the Tujia people. There are still many popular Tujia folk songs. The artistic characteristics of the use of dialects are expressed as follows: dialects use a lot of rumors. The study of Tujia folk songs has also become a hot topic at the moment: language rhetoric. In terms of common language rhetoric, such as rhyme, homophony, puns, etc., the folk songs that have been handed down contain the historical development elements of the Tujia nationality. Techniques are often used in Tujia folk songs. Make the language and rhyme of the lyrics more beautiful; the study of Tujia folk songs is of great significance to the development of Tujia people; in addition, metaphor, omission, parallelism, analogy, exaggeration, questioning, bixing, face, Tujia folk songs It is a precious heritage of folk culture. The language rhetorical techniques that attach importance to Tujia folk songs, repetition, etc. are also often used in rhetorical techniques, which have a good reference value for the protection of folk culture. (liu yuan.2008)

The Tujia nationality is a minority ethnic group in China. They mainly live in the Dalou Mountains and Wuling. The art of singing and singing is distinct. For example: Qiguniang is in the Qingjiang River valleys, such as Mount Nishan and Daba Mountain on the fifteenth day of the first lunar month. They are distributed in Hunan, Hubei, Guizhou, Chongqing and other places. .

Another example is the clear water of a river with a peach blossom flowing along with it. The existing folk songs of the Tujia nationality in the Qingjiang River Basin are all kinds and rich in content. It is said that if the brothers are sentimental, they will not want to see the flowers flow. The is also broader.the folk songs of the Changyang The existence of Tujia folk songs presents such as horns, folk songs, field songs, minor tunes, lantern songs, and folk songs(wu yi.2004)

1.1 The history of Traditional Tujia Folksong in Chongqing

The Tujia nationality is in a long historical process. The Tujia people have created a unique national culture with their simple, honest, hardworking and brave personalities. Among them, the Tujia folk song is a shining star in this colorful culture. The study of Tujia folk songs is of great significance for understanding Tujia's national character, language habits, and customs. The artistic characteristics of Tujia folk songs The combination of singing, dance and music In daily life, Tujia folk songs are inseparable from dance and music. The common forms of Tujia music are singing and dancing together, singing and dancing together, singing and dancing together. (zhang shu.2012)

Chongqing Tujia folk song is a single folk song composed of lyrics and music. It is the product of the intersection of literature and music. The lyrics of Tujia folk songs belong to the art of language. It expresses its expression and is perceived by people; the music of Tujia folk songs produces beautiful lyrical effects in the form of external sound, which directly affects the sense of hearing, and creatively shows the lyrical content of Tujia folk songs. The combination of lyrics and music has shaped the musical image and enriched Tujia folk songs, thus making the artistic charm of Tujia folk songs lasting. (zheng yi.2007)

Chongqing Tujia folk songs are vivid and sincere. Because it truly reflects and records the customs, ethics and morals, production and life, social life and custom activities of the Tujia nationality, it has a high value for humanistic research. Tujia folk songs are created by the people and are constantly revised and improved during the spread. They contain rich life materials and cultural information. They are the nourishment of art, an inexhaustible source of creation, and the foundation of advanced culture and art. Has high artistic research value. Tujia folk songs not only play an educational role in imparting labor skills and cultivating and standardizing behaviors to young people, but also in cultural transmission and preservation, so it has a wide range of social values. (zuo li.2013)

1.2 The development of Tujia Folksong in Chongqing

1.2.1 The development of Traditional Tujia Folksong in Chongqing

The Tujia Nationality in Chongqing is a nation that can sing and dance. ,study of Tujia folk songs. The words of the people have caused many excellent folk songs to be scattered. At the same time, verbal, with a strong "square acre characteristics." A large number of square acres of Tujia folk form are used, and many popular Tujia folk songs have been handed down. However, at the same time, the typical characteristics of "Xiao" have been passed down orally from the Tujia people. There are still many popular Tujia folk songs. The artistic characteristics of the use of dialects are expressed as follows: dialects use a lot of rumors. The study of Tujia folk songs has also become a hot topic at the moment: language rhetoric. In terms of common language rhetoric, such as rhyme, homophony, puns, etc., the folk songs that have been handed down contain the historical development elements of the Tujia nationality. Techniques are often used in Tujia folk songs. Make the language and rhyme of the lyrics more beautiful; the study of Tujia folk songs is of great significance to the development of Tujia people; in addition, metaphor, omission, parallelism, analogy, exaggeration, questioning, bixing, face, Tujia folk songs It is a precious heritage of folk culture. The language rhetorical techniques that attach importance to Tujia folk songs, repetition, etc. are also often used in rhetorical techniques, which have a good reference value for the protection of folk culture.

1.2.2 The development of Melody Tujia Folksong in Chongqing

The music characteristics of Tujia folk songs should of course be analyzed and summarized based on the songs sung by this nation in its own language-Tujia language. If the focus is on the Chinese folk songs of the Tujia nationality, the music characteristics reflected are roughly the same as the Han folk songs in the upper reaches of the Yangtze River and the southwestern style area. Here, according to Tujia language folk songs, the music characteristics of Tujia traditional folk songs are analyzed and summarized.

Tujia language folk songs all use the five-tone feather scale. The mode tone list includes [LaSiReMiSol] and [LaSiReMiSol], and the down-down tone mode [SolMiReSi(Do)La] shows a more distinctive ethnic attribute. The pure fifth formed by the tonic "1a" and the upper fifth "mi" plays the role of the backbone in the melody. It can be said that the melody of Tujia language folk songs is based on the five-tone feather scale, the outer frame of the melody is la→sol minor seventh, and the inner core of the melody is la→mi pure fifth. The tonic at the end of the phrase

is prolonged and declining, with a strong sense of stability. The further emphasis on this progress at the end of the tune will form a complete sense of termination.

The biggest difference in music between Tujia language folk songs in the Youshui River Basin in western Hunan and the Tujia language folk songs in the Qingjiang River Basin in southwestern Hubei is that the former uses a pentatonic scale with a pure fifth as the core, and the melody often jumps in and the style is high and warm; the latter The [LaDoRe] tri-tone sequence with the minor third (LaDo) as the core is often used. The melody line is stable and the style is simpler. Folk songs in Tujia language mostly adopt non-rhythmic rhythms, and mixed rhythms are common. The rhythm pattern of short front and long back is more prominent. The rhythm layout is mostly dense in the front and sparse in the back.

The musical score is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *mp*. The lyrics are: 1. 太阳出来 (罗儿) 2. 手里拿把 (罗儿).

Figure 3 The Melody of Tujia Folk Songs

1.2.3 The development of Rhythm Tujia Folksong in Chongqing

In the whole song, rhythm patterns such as twenty-eight, eighty-six, big dots, small dots are better used, and the beats are mixed and matched with 2/4 and 3/4, alternately used to subtly express the continuous psychological changes of the characters. a phrase is composed of twenty-eight, eighty-six, large attachment points, twenty-eight, eighty-six, and large attachment points. Its rhythm is relaxed and has a certain degree, which gives the phrase a soothing and lingering, but also agile development. Its melody is based on this rhythm. The bass "6" gradually develops upwards, constantly accumulating specific emotions. The Yiyin added in the melody is

an artistic technique used in Tujia folk songs to decorate songs, adding to the agility of the songs. b Phrase consists of three consecutive eighty-six, big dots, eighty-six, and big dots.

The obvious changes in rhythm make us feel the emotional changes in the characters. The melody reaches the highest note "6" of the song, which seems to have been accumulated for a long time. The feelings erupted, and then the melody progressed and developed back to the original state. a'phrase is composed of twenty-eight, eighty-six, forty-six, with big dots. The rhythm is slightly different from the first two sentences. The rhythm pattern of the last two bars changes slightly, but the melody shows the traditional Chinese music "fish biting tail" writing technique , A'music b sentence starts with "6" at the end of b phrase, which makes the melody lines of the whole song continue to develop, and the minor music style is also more prominent. The reproduction of the first phrase a and the second phrase b appears in the fourth phrase a and the fifth phrase b. Emotion accumulation-explosion-close together, constantly interpreting the characters' inner good expectations for love, caring and yearning for the sweetheart, but having to abandon their own happiness for the other side. The contradictory conflicts and complex psychology, especially in song 6. The clever combination of 3/4 beats in the, 7, 11, 13, 14, 16, and 17 measures, and the transitional use of 2/4,

form an irregular and unique performance overall, and deepen the emotional statement of the entire song.

搭 灯 台 哟 , 写 封 的 书 信 与 也 姐
搭 灯 台 哟 , 写 封 的 书 信 与 也 郎

Figure 4 The Rhythm of Tujia Folk Songs

1.2.4 The Development of lyric Tujia Folksong in Chongqing

Tujia people often sing folk songs by dancing and singing to express their emotions. From the lyrics, you can feel their joy, anger, sorrow, and the rich emotional world in their hearts. The content of folk songs is full of lyricism. First of all, from the perspective of love, love is the most beautiful note in human emotions, and it is ancient and modern Chinese and foreign literature.

The eternal theme in the work. For example, the song "Flowers do not bloom in spring": "You are a little bit dull in your later life, singing every night and waiting for me; the younger sister only answers my brother, and the flowers do not bloom in spring." The lyrics show that the Tujia girls are very clever. , Through her singing, she expressed her dedication to love and her euphemistic rejection of suitors. "Flowers do not bloom in spring," the answer is very clever, and the analogy is very appropriate and graceful. Secondly, from the subject of the Tujia crying wedding song, we can see how Tujia women say goodbye to their boudoir friends before they get married. Such as "Crying Sisters": "The oranges are delicious and need to be peeled.

Sister wants to be separated. If the oranges are delicious, they must be peeled off, and the sisters must be scattered. "The lyric shows the Tujia girl saying goodbye to her good sister before marrying, and the inseparable affection. The lyric is full of colloquialism, through the trivial things of eating oranges such as "the oranges are delicious, you must peel them off" He sets off the deep affection with his good sisters, and expresses the sister's feelings that are inseparable.

The image shows a musical score for a Tujia folk song. It consists of three staves labeled T1, T2, and T3. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written in Chinese characters below the notes. T1 has the lyrics: 望牛去哟 嘢儿嘢 望牛去哟 嘢儿嘢. T2 has the lyrics: 嘢儿嘢 嘢儿嘢. T3 has no lyrics. The melody is simple and repetitive, with a folk-like feel.

Figure 5 Tujia folk song lyrics

1.2.5 The Development of performance Tujia Folksong in Chongqing

Folk songs of the Tujia nationality play an important role in the daily life of the Tujia nationality, and they play an important role in the national culture of the Tujia nationality in expressing emotions. Folk songs are of great significance in terms of expressiveness and catharsis. For example, "Daxi Huagu" and "Waving Hand Song" are important carriers for the inheritance of historical culture. In Tujia folk songs, there are some songs such as art, etc., which are typically words, music, and dance folk songs. An epic folk song of the Tujia nationality processed by this technique with a mythological color. For example, "Waving Hands Song". "The unique form of singing and dancing makes Tujia folk songs unique. "Song of the Same Hand" is a large-scale song and dance that incorporates poems, songs, dances, and dramas. The main time of singing and dancing has also made more people fall in love with Tujia folk songs. They like to love and sing while dancing. The content describes the legendary story of the Tujia origin that the Tujia people chant, and sings the form. Ten thousand people in Youyang County in the year created the bravery and fearlessness of the Tujia ancestors. Singing and dancing around Hong Shui's survivors' brothers and sisters is a record of Fan Ji Lisi. The traditional "hand-waving dance" and "Eight Treasures Bronze Bell Dance" of the Tujia nationality and other fairy tales are carried out. Another example is the folk songs and dances of "Chunba Mother" are loved by people.

4.2 The Tujia folksong create by Liu Yong bin in Chongqing

The melody of Tujia folk songs created by Mr. Liu Yongbin is concise, each song is within an octave, with few decorations in the tune, and the tune is undulating and smooth, easy to master and easy to sing. The modes are mostly Zheng, Yu, and Shang modes, both traditional repertoire and impromptu tunes played on-site. The unique lining is one of the most significant musical features of Tujia folk songs created by Mr. Liu Yongbin. The peculiarity of supplementary words and supplementary words is: "Most of them are not directly related to orthographic words, nor are they included in the basic sentence patterns of orthographic words, and even many words and sentences are unintended and interpretable, but once they are combined with orthographic words to chant, When they become a complete song, they express a distinct emotion and become an integral part of the whole song.

The musical score is presented in three staves. The top staff is a vocal line in G major, 2/4 time, with a tempo marking of ♩=50. It contains two versions of the melody: 1. 马桑树 树儿 (Ma Sang Shu Shu Er) and 2. 马桑树 树儿 (Ma Sang Shu Shu Er). The middle and bottom staves are for piano accompaniment. The middle staff is marked *mp* and the bottom staff is marked *dolce p*. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Figure 6 The main tone and fragments of "Tujia folk song"



Chapter V

The Analysis of Tujia song selected of Traditional and Liu Yong bin create

In this chapter will be an analysis of the traditional Tujia folk songs with the song created by Mr. Liu yong bin, from which I can analyze the musical characteristics as follows.

5.1 The result

In this analysis study, I have selected 5 songs each and analyzed them according to the music characteristic that i write in Chapter 1.

Song no.1

The scale or Mode



Figure 7 Tujia folk song created by Mr. Liu Yongbin

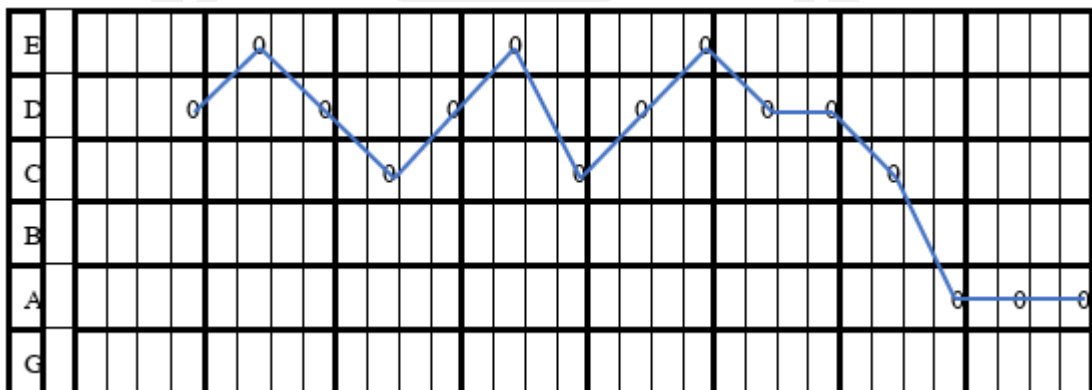


Figure 8 The Melody Movement

From Figure 6 Show that The melody has 5 bars Four-tone providers, 2/4 beat, Using movement by 2nd and 3rd interval start from E finally decreasing A tone

The rhythm

From Chart 3 Show that The melody has 5 bars Four-tone providers, 2/4 beat, Using movement by 2nd and 3rd interval start from E finally decreasing A tone

Song no.2

The scale or Mode



Figure 9 Tujia folk song created by Mr. Liu Yongbin

The Melody

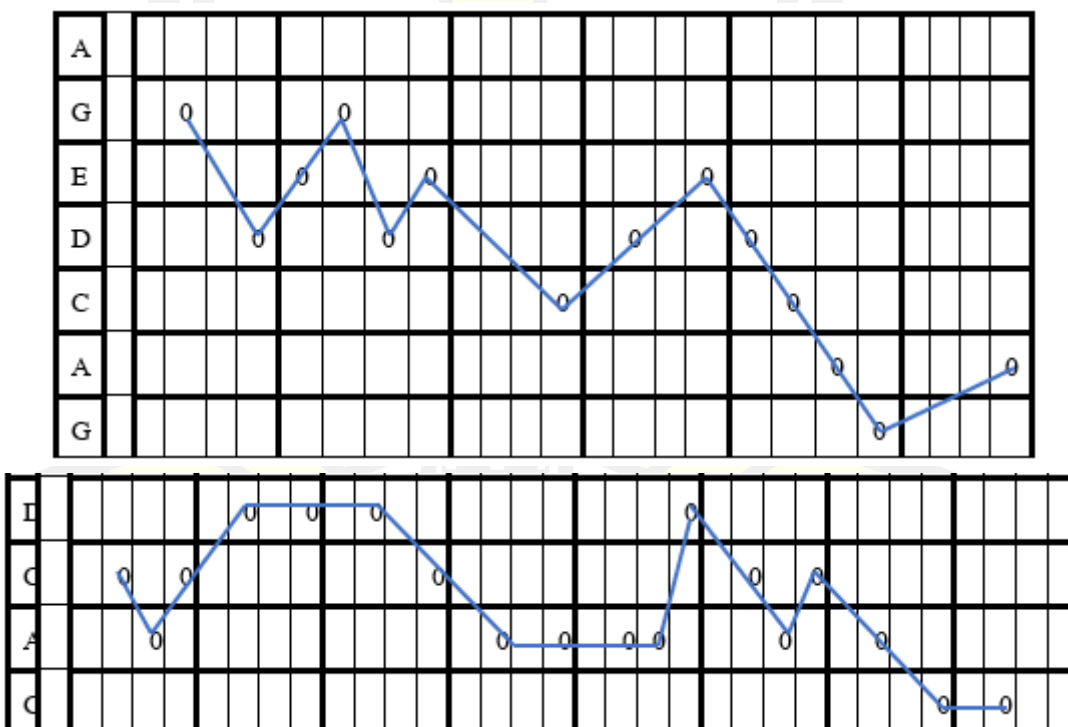


Figure 10 The Melody Movement

From Figure 8 showing the movement of melody, decreasing from G until final in low G [1 octave]

The rhythm

From figure 7 show that The melody has 14 bars, Five-tone, sound providers, 2/4 beat,

1] Range Found that the lowest sound used is low G and the highest sound in the song is a G

2] Melodic Movement found that has used the sounds in the 5 Tone, including C, D, E, G and A

Song no.3

The scale or Mode



Figure 11 Tujia folk song created by Mr. Liu Yongbin

The Melody

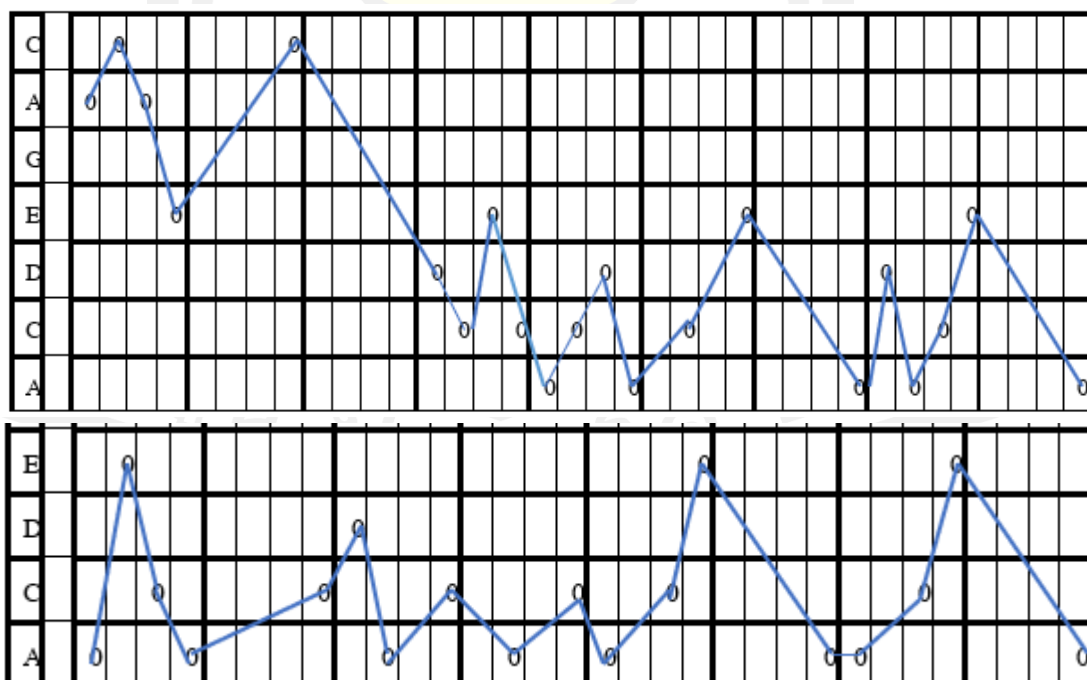


Figure 12 The Melody Movement

From the Figure 10 The Melody Movement showing the movement of melody, decreasing from A until final in low A

The rhythm

From figure 9 showing the song have 16 bars, Using 5 tone

- 1] Range Found that the lowest sound used is low A and the highest sound in the song is a high C
- 2] Melodic Movement found that has used the sounds in the 5 Tone, including C,D,E,G and A

Song no.4

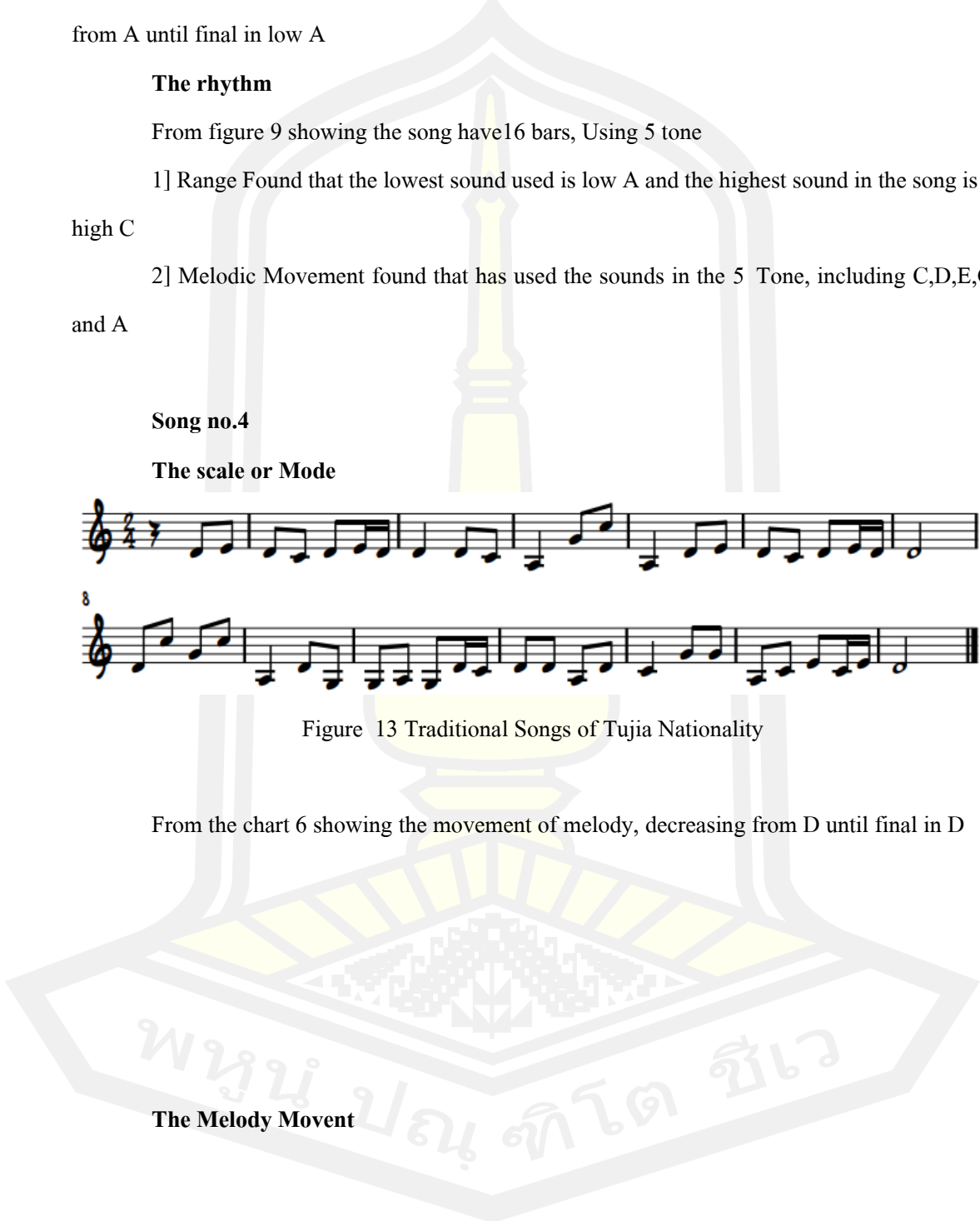
The scale or Mode



Figure 13 Traditional Songs of Tujia Nationality

From the chart 6 showing the movement of melody, decreasing from D until final in D

The Melody Movent



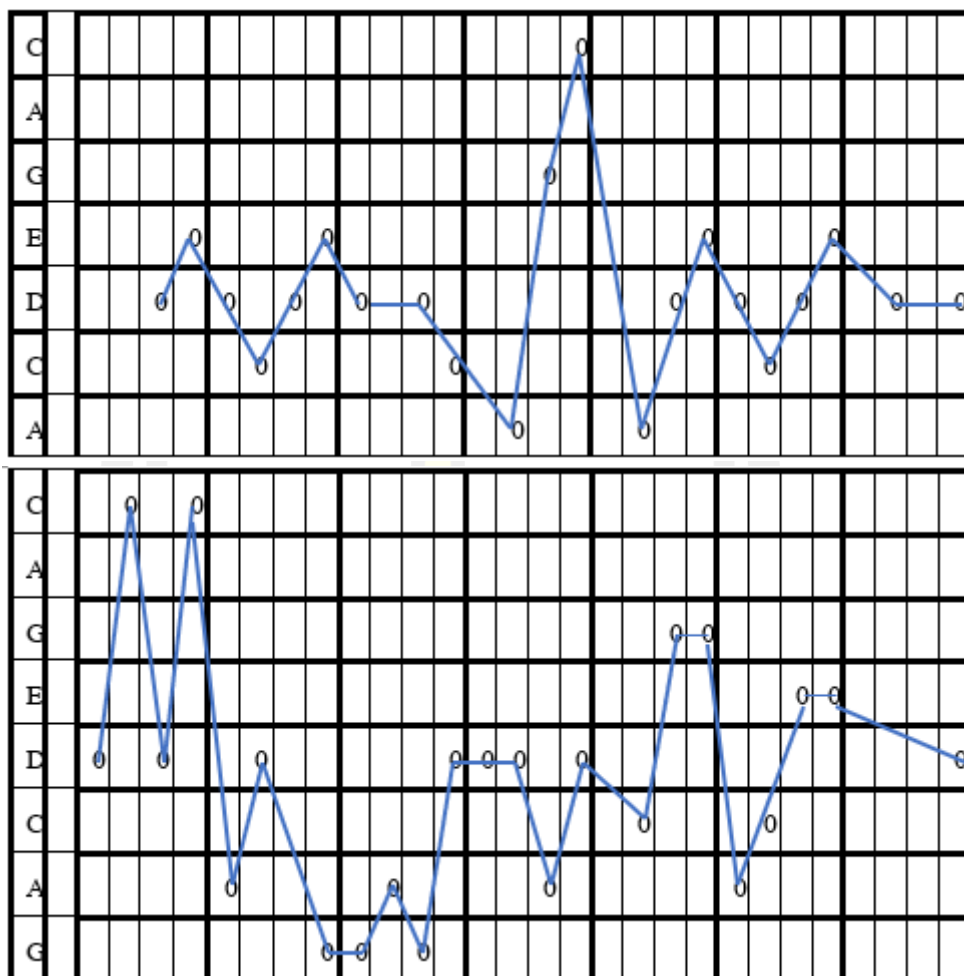


Figure 14 The Melody Movement

From the Figure 12 The Melody Movement showing the movement of melody, decreasing from D until final in D

The rhythm

From figure 11 showing the song have 14 bars, Using 5 tone

- 1] Range Found that the lowest sound used is low G and the highest sound in the song is a C
- 2] Melodic Movement found that has used the sounds in the 5 Tone, including C,D,E,G and A

Song no. 5

The scale or Mode



Figure 15 Traditional Songs of Tujia Nationality

From the chart 9 showing the movement of melody, decreasing from high tone until moving to the end of low to

The Melody Movement

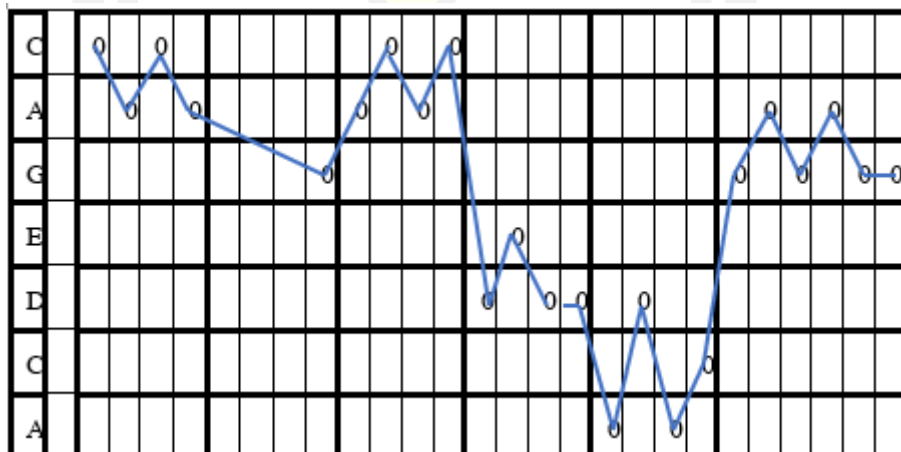


Figure 16 The Melody Movement

From the Figure 14 The Melody Movement showing the movement of melody, decreasing from high tone until moving to the end of low to

The rhythm

From figure 13 showing the song have 16 bars, Using 5 tone

1] Range Found that the lowest sound used is low A and the highest sound in the song is a high C

2] Melodic Movement found that has used the sounds in the 5 Tone, including C,D,E,G and A

The conceptual of Liu Yongbin to Create the song

The new Tujia folk songs created by Mr. Liu Yongbin combined with traditional Tujia folk songs. The melody of the Tujia folk songs created by Mr. Liu Yongbin is concise. Each tune is within an octave. There are few decorations in the accent. Its modes are mostly Zheng, Yu, and Shang modes. There are both traditional repertoires and impromptu singing on the spot with unique supplementary words. One of the most significant musical characteristics of Tujia folk songs created by Mr. Liu Yongbin. The peculiarity of supplementary words and supplementary words is: "Most of them are not directly related to orthographic words, nor are they included in the basic sentence patterns of orthographic words, and even many words and sentences are unintended and interpretable, but once they are combined with orthographic words to chant, When they become a complete song, they express a distinct emotion and become an integral part of the whole song.

The Tujia folk songs composed by Mr. Liu Yongbin contain words such as "La'er" and "Du La Hei" composed of the characters "La". These supplementary words first appeared as onomatopoeias that mimic the percussion of gongs and drums, such as The supplementary words in "Get Up Early in the Morning to Feed the Cows" are "La'er", "Oh'erdula", "Duducha", and "Jicha". In addition, the function words used in folk songs often appear in Mr. Liu Yongbin's creations. Among the folk songs of the Tujia nationality, such as "she", "yo wee", "that", etc., these adverbs have no specific meaning and are basically function words. And with the rising enthusiasm of Mr. Liu Yongbin's creation, some local Proverbs such as "Yunjiashe", "Second Sister-in-law", "Begonia Flower", "Luo Me Sister" and other substantive words have also been added to the songs composed by Mr. Liu Yongbin. These ridiculous jokes or colloquialisms enrich the emotional level of the song. It also adds a touch of vivid color to the Tujia folk songs created by Mr. Liu Yongbin.

The element of song

The Tujia folk songs created by Mr. Liu Yongbin are classified according to the different singing forms, occasions and contents. The songs involve these types:

- 1: Field songs, mostly sung when farming and working, such as "Bang Yangge".
- 2: Pastoral songs, mostly sung while grazing, such as "Little Cows".
- 3: Tea-picking songs, mostly sung while picking tea, such as "Pour Picking Tea".
- 4: Carrying the work chant, mostly chanting when carrying heavy objects on the shoulders, such as "Little Cowherd".

5: Ramming chants, mostly chanted when ramming the earth, such as "Tamping chants".

6: Love songs, the content mostly expresses the love of men and women, such as "Chopping Chai on the Rock and Rock Foot Shuttle".

7: Seasonal Songs, made for the Tujia people according to the changing laws of the twenty-four solar terms, such as "Longnian Songs".

8: Bitter song, written for the Tujia people to tell about their plight, such as "The Mill Li Sanniang".

9: Pan Ge, a "antithetical song" formed for one question and one answer, such as "Pan Ge".

10: Lying songs, expressing views of life and nature with humorous and ironic words for the Tujia people, such as "The Sun Sets Down the Slope".

11: Merry songs, mostly show flirting scenes between men and women, such as "Fatty and Fatty Sister-in-law".

In addition, there are some songs that cannot be classified accurately. They are roughly attributed to other lyrical folk songs.

The style of Melody

The image shows a musical score for a Tujia folk song. It consists of two staves. The top staff is a vocal line in G major (one sharp) with lyrics in Chinese. The lyrics are: "搭灯台哟, 写封(的)书信 与(也) 姐" and "搭灯台哟, 写封(的)书信 与(也) 郎". The bottom staff is a piano accompaniment in G major, featuring a steady bass line and arpeggiated chords.

Figure 17 The main tune and excerpts of Tujia folk songs composed by Mr. Liu Yongbin

The whole song is mainly composed of five backbone tones: "6", "1", "2", "3", and "5". Without "4" or "7", it can be determined that it is a five-tone national song, and its five-tone mode is traditional. The genre often used in music, the melody of the created songs is beautiful, and it is easy for the audience to accept and sing on a large scale. The tune of the whole song opened the song curtain with the "6" sound, and the flow of the melody was carried out in an orderly manner,

and finally ended with a "6" sound. The whole song was completed in one go, making a perfect end. Because the beginning of the song starts with "6" and the end is also on "6", after analysis, the song is a national five-tone feather mode. In the five-tone mode, the palace and mode have a major color to a certain extent. The major color music has a bright sound effect and a crisp tone, which is suitable for writing labor chants, field chants and other songs. Shang, Yu, and horns have a minor color to a certain extent, and the minor music is euphemistic and pleasant, music works that can express the emotions of the characters, such as love songs, homesickness songs, etc.

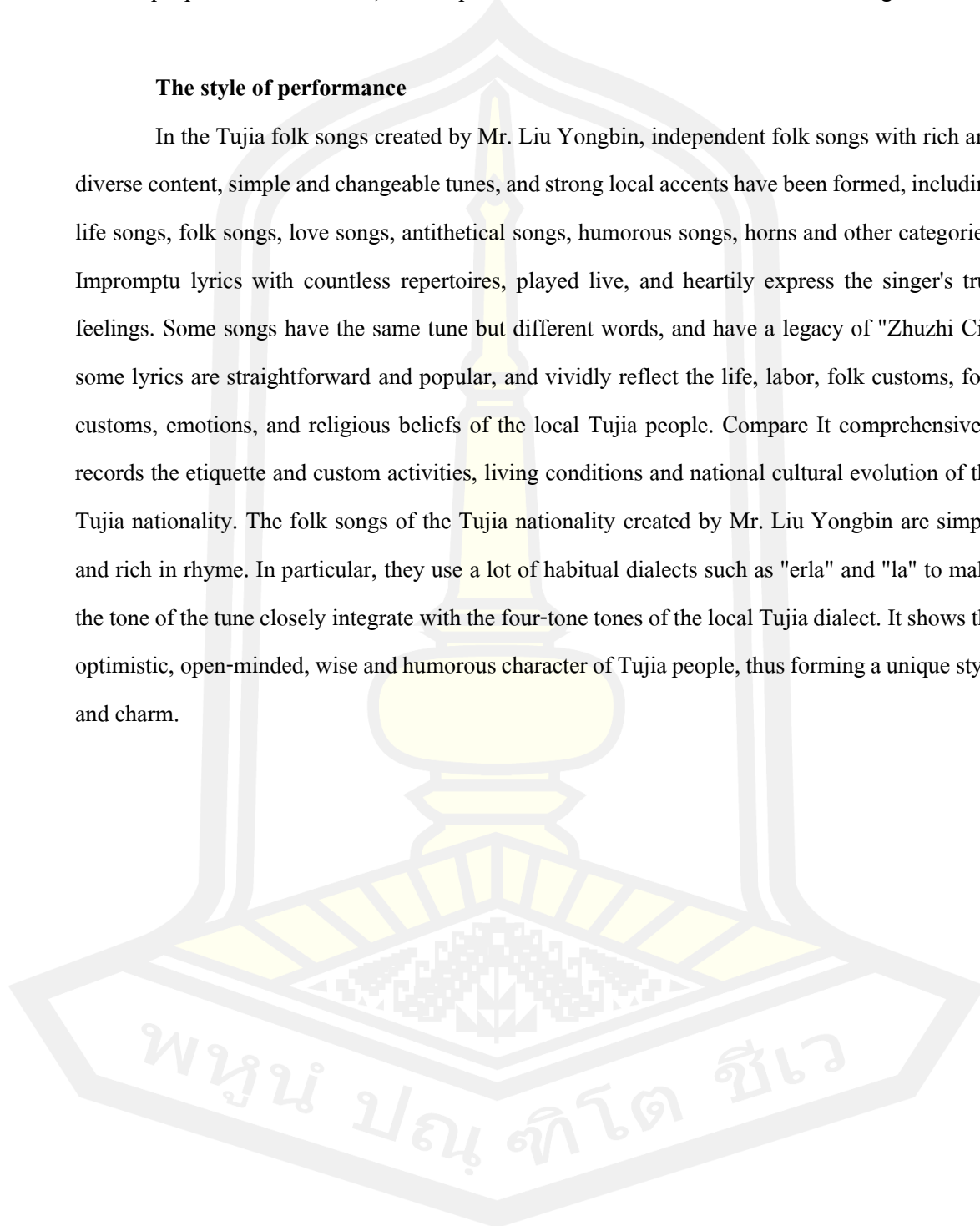
The style of Rhythm

The beats are mixed and matched with 2/4 and 3/4, alternately used, to subtly express the constant psychological changes in the characters' hearts. a phrase is composed of twenty-eight, eighty-six, large attachment points, twenty-eight, eighty-six, and large attachment points. Its rhythm is relaxed and has a certain degree, which gives the phrase a soothing and lingering, but also agile development. Its melody is based on this rhythm. The bass "6" gradually develops upwards, constantly accumulating specific emotions. The Yiyin added in the melody is an artistic technique used in Tujia folk songs to decorate songs, adding to the agility of the songs. b Phrase consists of three consecutive eighty-six, big dots, eighty-six, and big dots. The obvious changes in rhythm make us feel the emotional changes in the characters. The melody reaches the highest note "6" of the song, which seems to have been accumulated for a long time. The feelings erupted, and then the melody progressed and developed back to the original state. a'phrase is composed of twenty-eight, eighty-six, forty-six, with big dots. The rhythm is slightly different from the first two sentences. The rhythm pattern of the last two bars changes slightly, but the melody shows the traditional Chinese music "fish biting tail" writing technique, A 'music b sentence starts with "6" at the end of b phrase, which makes the melody lines of the whole song continue to develop, and the minor music style is also more prominent. The reproduction of the first phrase a and the second phrase b appears in the fourth phrase a and the fifth phrase b. Emotion accumulation-explosion-close together, constantly interpreting the characters' inner good expectations for love, caring and yearning for the sweetheart, but having to abandon their own happiness for the other side. The contradictory conflicts and complex psychology, especially in song 6. The clever combination of

3/4 beats in the, 7, 11, 13, 14, 16, and 17 measures, and the transitional use of 2/4, form an irregular and unique performance overall, and deepen the emotional statement of the entire song.

The style of performance

In the Tujia folk songs created by Mr. Liu Yongbin, independent folk songs with rich and diverse content, simple and changeable tunes, and strong local accents have been formed, including life songs, folk songs, love songs, antithetical songs, humorous songs, horns and other categories. Impromptu lyrics with countless repertoires, played live, and heartily express the singer's true feelings. Some songs have the same tune but different words, and have a legacy of "Zhuzhi Ci"; some lyrics are straightforward and popular, and vividly reflect the life, labor, folk customs, folk customs, emotions, and religious beliefs of the local Tujia people. Compare It comprehensively records the etiquette and custom activities, living conditions and national cultural evolution of the Tujia nationality. The folk songs of the Tujia nationality created by Mr. Liu Yongbin are simple and rich in rhyme. In particular, they use a lot of habitual dialects such as "erla" and "la" to make the tone of the tune closely integrate with the four-tone tones of the local Tujia dialect. It shows the optimistic, open-minded, wise and humorous character of Tujia people, thus forming a unique style and charm.



Chapter VI

The lyric of Tujia Folksongs in Chongqing, China

In this chapter, I will analyze the original and newly composed Tujia song lyrics of Mr. Liu Yongbin. By selecting the songs as set in Chapter 3 and using those songs to analyze the lyrics.

4.1 Result

Out of the 10 songs that the researcher studied found that the music was traditional It has the characteristics of the essay format as follows:

1. Use the same suffixes. as in the sample song

Example

The Nayona song

Zǒu guò le shān tóu zǒu shān gōu

kàn gòu le yuè liàng kàn rì tou

Dōng bian qíng lái xī biān yǔ

Bù zhī shì yáng chūn hái shì qiū

Zǒu guò le shān gǔ zǒu shān qū

0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0

The chart above shows that at the end of lines 1-3, rhyme is used in the last word of the sentence. And in the same line 4-5 finds the use of words with the same vowel sound.

2.The second pattern is repetitive sentences. in the last line found in the song Tujia Love Song and Tujia Labor Song

Tujia Love Songs

Line 1	Gē yōu yōu yōu yōu	}
Line 2	de suì yuè bù huí tóu	
Line 3	bù huí tóu dǐng fēng zǒu	

Line 4 zǒu dé dà hé shuǐ dào liú

Tujia Labor Song

Line 1	Chàng shān gē gē yōu yōu	}
Line 2	ōuyōu de suì yuè bù huí tóu	
Line 3	bù huí tóu dǐng fēng zǒu	

Line 4 zǒu dé dà hé shuǐ dào liú

from above example It shows that in lines 1-3, there is a novel style that repeats the last word. and in line 4 use the same sentence The chart can be displayed as follows:

0	0	0	0	0	0	}
0	0	0	0	0	0	
0	0	0	0	0	0	
zǒu dé dà hé shuǐ dào liú						

3. The third pattern, found in Tujia Love and Ma mulberry, is the use of repeating the same sound for the last word of lines 1-4 and repeating the sentence in the last 3 lines as follows:

Tujia Love song

Yún er duǒ qǐ, yuè shàng pō,

huā er yáoyè, shuǐ yàng bō.

Xin er tiào yuè, yǎn shǎn shuò,

nǚ'ér huān yuè, qíng wàng wǒ!

Shān shān shuǐ shuǐ, dōu shì gē,

fēng er chàng bà, niǎo er hé.

Rì zi rú huǒ, nuǎn nuǎn guò

Ma mulberry song

Yún er duǒ qǐ, yuè shàng pō,

huā er yáoyè, shuǐ yàng bō.

Xin er tiào yuè, yǎn shǎn shuò,

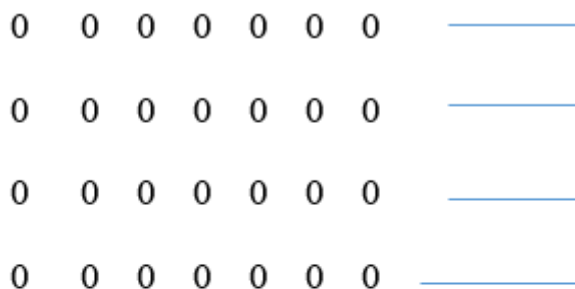
nǚ'ér huān yuè, qíng wàng wǒ!

Shān shān shuǐ shuǐ, dōu shì gē,

fēng er chàng bà, niǎo er hé.

Rì zi rú huǒ, nuǎn nuǎn guò

Can be displayed as a chart of the composition of the poem as follows:



Shān shān shuǐ shuǐ, dōu shì gē,

fēng er chàng bà, niǎo er hé.

Rì zi rú huǒ, nuǎn nuǎn guò

4. The fourth pattern is repeated in the last sentence, found in Tujia Lullaby.

for example

Tujia Lullaby song

Cǎo kū le a, kū zài tián gēng; Gēn jiù āi zhe gēn.

Huà shuō le a, shuō dé xīn téng; chún, jiù āi zhe chún.

Xīn dòng le a, dòng gè bù tíng; rén, jiù āi zhe rén.

Repeat

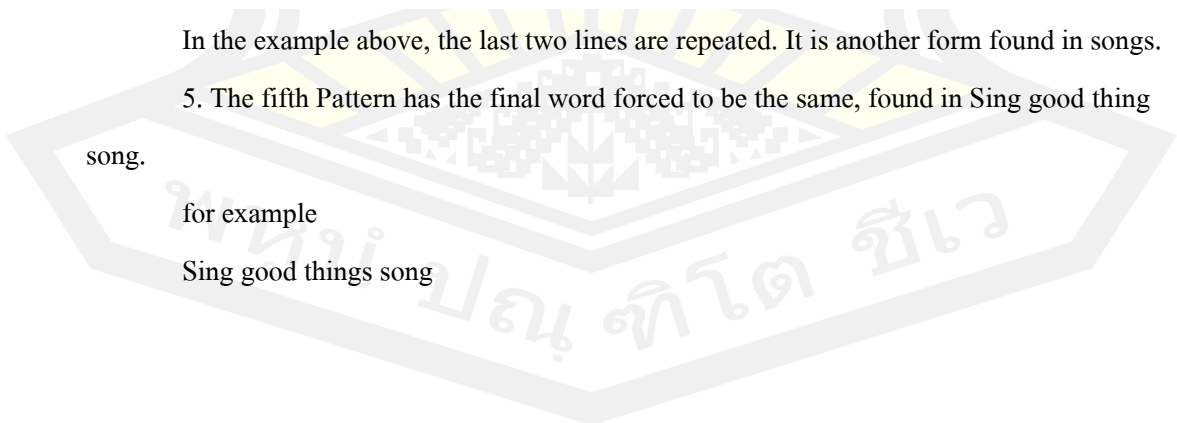
Xīn dòng le a, dòng gè bù tíng; rén, jiù āi zhe rén.

In the example above, the last two lines are repeated. It is another form found in songs.

5. The fifth Pattern has the final word forced to be the same, found in Sing good thing song.

for example

Sing good things song



Huā er kāi mǎn qiū qiān jià,
 suí fēng fēi shàng wǒ zhǎng fā,
 nǎ shì xiào liǎn nǎ shì huā.
 Xǔ yuàn huā, tián kǎn xià,
 xiāng sòng nǚ'ér chàng kū jià,
 Chūn fēng nuǎn le jiù fā,
 ya xin er rè le jiù kāi huā.

The example above shows that There are duplicate words in lines 1-5, 2-6,3-7, which is a variation found in this song.

The Meaning of the song lyrics

The original song describes the way of life of the free-loving Chinese, describes the landscape, expresses love between men and women, describes nature, describes the environment, and describes the way of life. which will be conveyed through the song as an example

Example 1

The Tujia Mountain song

Děng bù dào ā mèi, xué gè guāi,
 biàn yī zhǐ mì fēng, fēi guò lái.
 Fēi dào nǚ'ér biān, shuō qíng huà,
 dòu dé rén liǎn shàng, fēi xiá cǎi.
 Shǐ yī gè yǎn sè, jiù míng bái.
 Ā mèi zài tián jiān

This song expresses the freedom of the Tujia People in the mountains singing yearning for a better life expresses a man and a woman singing in love on the mountain. It expresses the yearning for love and the expectation of a better life

Example 2

Children grow up

Shí tou bù làn shuǐ cháng liú
 shān gē rú huǒ chū xiōng kǒu
 guǎn tā shì huān xǐ hái shì chōu

This song expresses those children here often sing and chop firewood on the mountain, expressing the children's fearless suffering, hard work, love for their hometown, and love for life. They also show optimistic happiness and joy

As for the lyrics in the song written by Mr. Liu Yongbin, it was found that it was a characteristic of Liu Yong bin's experience of seeing things and telling stories through the song as an example.

Example 1

Shan po song

.....zhan zai shan po kan tai yang
 tai yang shai de wo nuan yang yang
 tai yang tai yang kuai luo shan
 gan kua i hui wu xi yi shang.....

This song wants to express that Mr. Liu Yongbin saw the sun on the hillside about to set on the way home from a trip with his family, and enjoyed the sunset on the hillside with his family, expressing his good hope for life

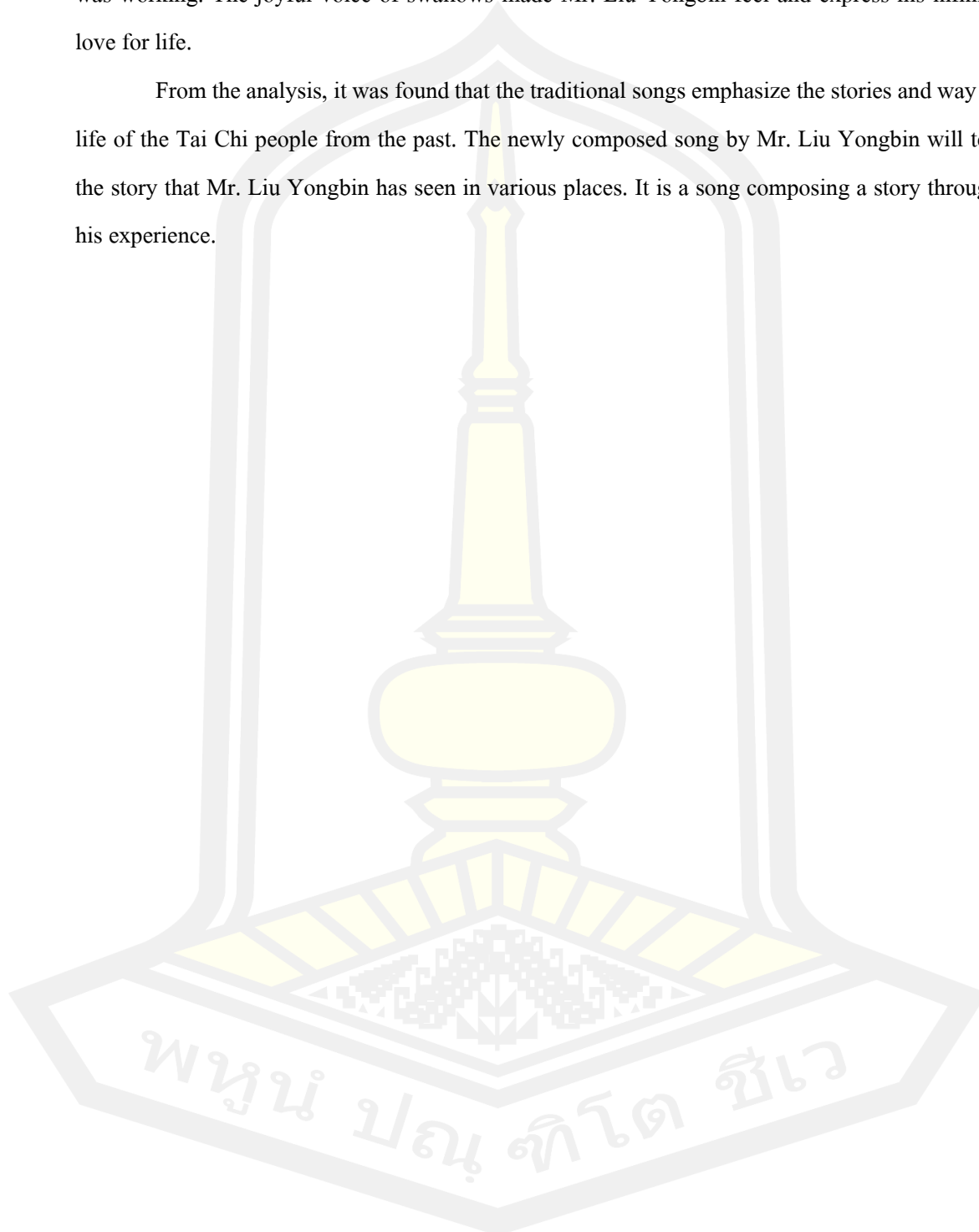
Example 2

The Ru cao diao song

....First sentence: tai yang qu da ma jin na he he
 Second sentence: jin kun er de dao jin na kun
 Third sentence: shuang he yan na suo luo luo ye....

This song expresses that Mr. Liu Yongbin saw swallows building nests at home when he was working. The joyful voice of swallows made Mr. Liu Yongbin feel and express his infinite love for life.

From the analysis, it was found that the traditional songs emphasize the stories and way of life of the Tai Chi people from the past. The newly composed song by Mr. Liu Yongbin will tell the story that Mr. Liu Yongbin has seen in various places. It is a song composing a story through his experience.



Chapter VII

Conclusion Discussion and Suggestion

Conclusion

The result

7.1 The history and development of Traditional Tujia Folksong in Chongqing

The Tujia Nationality is an indispensable one of the ethnic minorities in our country Part, therefore, Tujia folk songs are also an important form of expression in Chinese music. The Tujia people express their emotions and emotions in the form of music, causing different tunes and musical styles to show a different characteristic, enriching the entire national culture. By studying its musical structure and modal tonality, we can A more intuitive analysis of song writing techniques and motivations.

7.2 The characteristic of Tujia song selected of Traditional and Liu Yong bin create

In the Tujia folk song created by Mr. Liu Yongbin, the love story between Tujia men and women is written to show the Tujia people's view of love-as long as we love each other, no matter how difficult the road ahead is, it will not prevent us from being together. Determined, since we have chosen each other, we are willing to stay with each other and be tolerant for a lifetime. These values have given us a deeper understanding of Tujia love songs. At the same time, because of our understanding of the Tujia people's view of love, we can more accurately master the singing of our national songs, our inner emotions will be richer, the songs we sing will be more beautiful, and the content to be expressed through music will be more specific. It also improves our aesthetics. Through the understanding of ancient music, there is nothing in the world that is more beautiful than true heart. In the fashion capital now, we need to purify our hearts and improve our aesthetics. We cannot blindly pursue material enjoyment. Forget about your original intention.

7.3 The lyric of Tujia Folksongs in Chongqing, China

Through the analysis of lyrics and melody, this article allows us to grasp the overall emotion of the song. The ups and downs of the melody in the whole song represent the changes in

the characters' hearts. Grasp every strength and weakness in the song, so that the song will reproduce the artistic conception. The image is vivid. The lyrics of Tujia folk songs mostly use the characteristics of supplementary words, which also strengthen the emotional expression of the song. At the same time, the biggest feature of the supplementary words can judge the national characteristics of the song from the language. Each nation uses a different way of using words and words, so this also strengthens the national particularity. Tujia folk song is also a unique treasure of the Tujia nationality. It contains the culture of the nation's education, life, love and other aspects. It is a living book. We can explore more cultural values through them. It is the people's life. Indispensable spiritual food is also the carrier of Tujia culture. Analyzing this type of folk songs is not only conducive to the inheritance and protection of folk songs, but also conducive to the protection of culture.

Discussion

Tujia folk songs are a single folk song composed of lyrics and music. It is a product of the fusion of literature and music. The lyrics of Tujia folk songs belong to the art of language. Its music produces beautiful lyrical effects in the form of externalization of sound, directly acting on the sense of hearing, and creatively showing the lyrical content of Tujia folk songs. The combination of lyrics and music created a unique musical image, enriched Tujia folk songs, and made the artistic charm of Tujia folk songs lasting. Starting from the overall situation of Tujia folk songs in Chongqing, tracing its roots, in-depth analysis of the process from prosperity to decline, to find out its current living conditions, grasp various factors, and look for

Look for reasonable countermeasures, so that the development of Chongqing Tujia folk songs will enter a new era, which can continue to be passed on and re-establish itself in the forest of national cultures in the world.

Train inheritors and set up a dedicated folk song singing team. Courses related to Chongqing Tujia folk songs can be opened in local elementary, high schools, and universities, so that people can learn about Chongqing Tujia folk songs from an early age, deepen their understanding, and be more conducive to the inheritance of folk songs and be interested in them. Of students are given the opportunity to study further.

Constant innovation is the integration of modern music and national music, forming a music form that conforms to modern people's favorite, adapting to people's lifestyles, and promoting the development of national music.

Reduce the shortcomings of the mass media, make full use of the advantages of the mass media to promote folk songs in a more comprehensive manner, and gain a certain degree of influence, so that the content and form of the folk songs can be more comprehensively inherited, and more folk songs can be handed down.

Improving the sense of responsibility of the people of this nation and the awareness of protecting folk songs can actively make some contributions to the development of folk songs; the government should increase the importance of folk songs, and pass on the development of tourism resources, the construction and protection of scenic spots and the inheritance of national culture In combination, we must attach great importance to nature and The integration of humanities makes tourism development and national cultural inheritance mutually beneficial, and promotes the spread of folk songs; and the corresponding organizational structure should be improved and comprehensive protection measures should be formulated to form an effective management method with the protection of local cultural heritage as the work center.

Suggestions

In the next study

- 1 The results of a comparative study of Tujia folk songs in different areas of China
2. Comparison with other types of folk songs to see differences and similarities that can be used as information.
3. There should be an in-depth analysis of the melody in terms of creativity.
- 4 There should be a study of the system of transmission of the succession process of songs.

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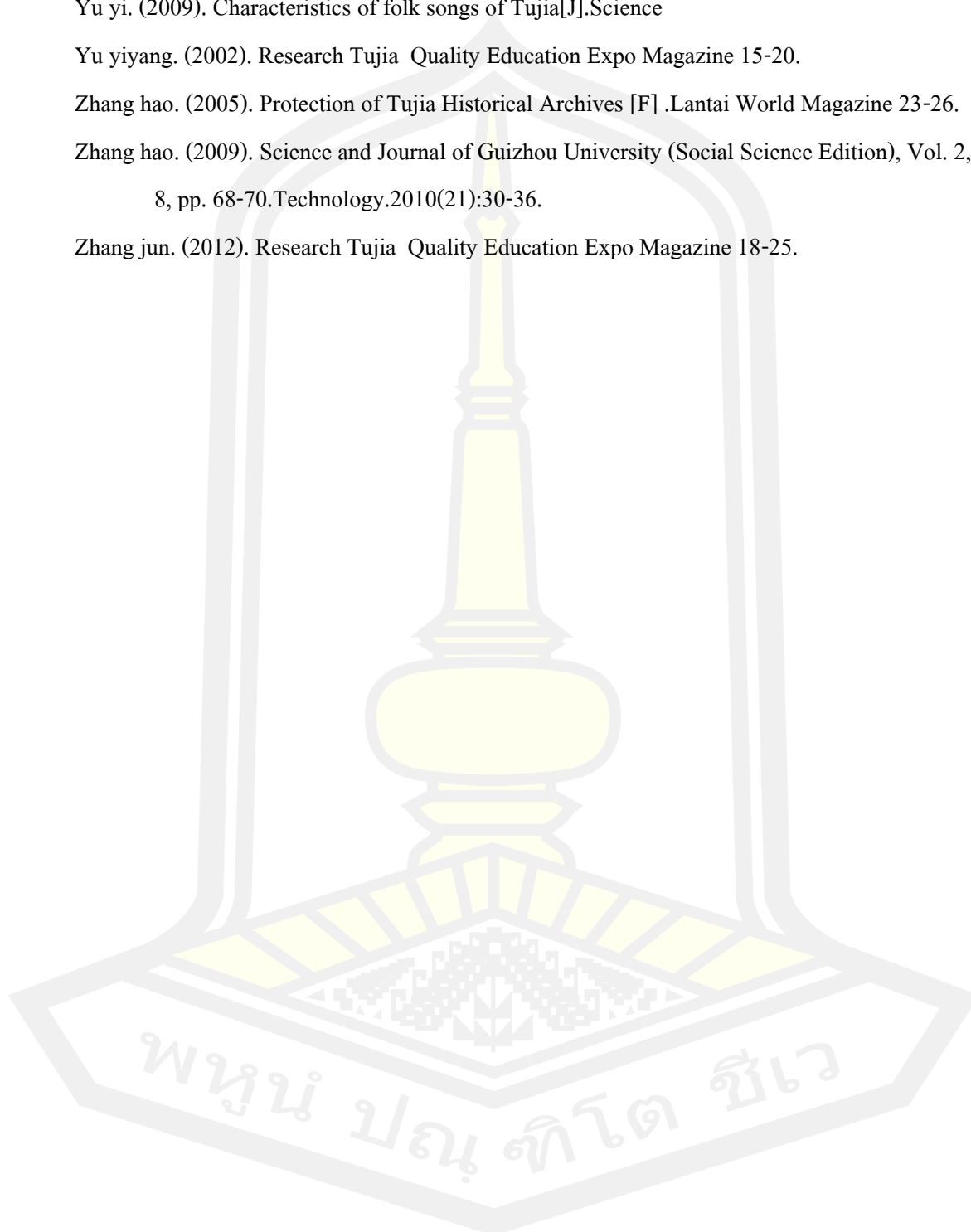
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