



The preservation and transmission of Yi folk songs in Guizhou, China

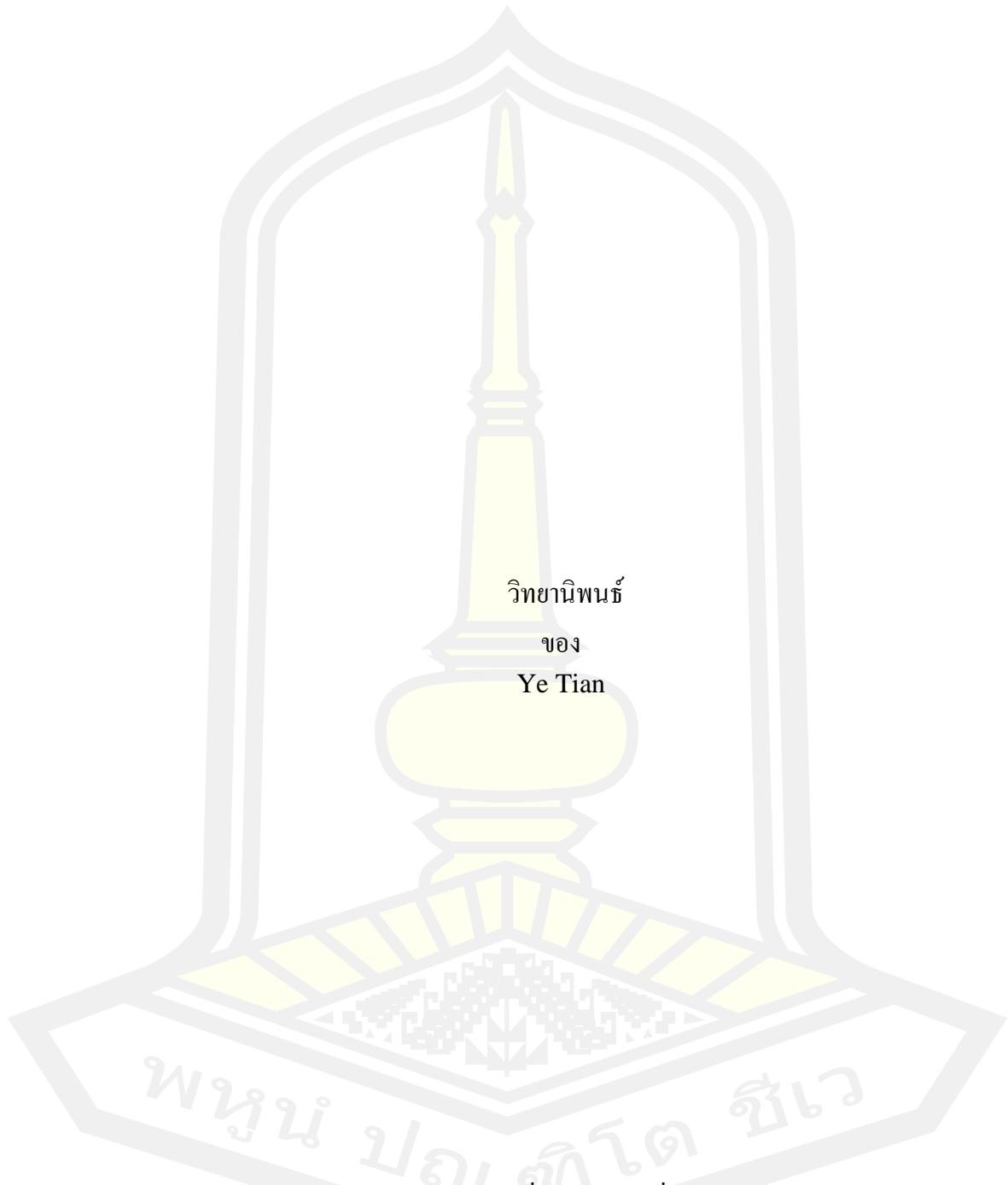
Ye Tian

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

April 2023

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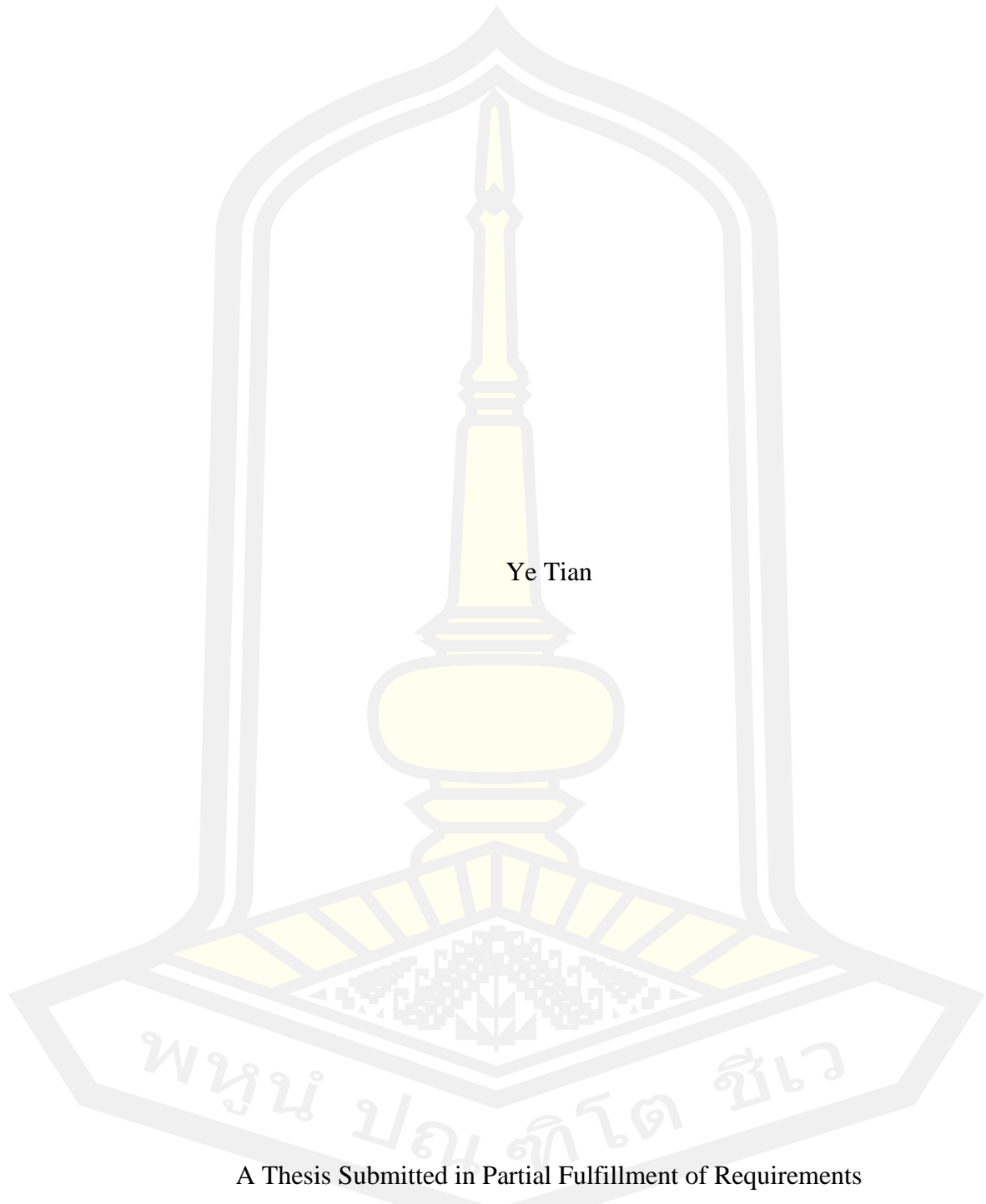
วิทยานิพนธ์  
ของ  
Ye Tian

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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April 2023

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The examining committee has unanimously approved this Thesis, submitted by Mr. Ye Tian , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Maharakham University

Examining Committee

- ..... Chairman  
(Assoc. Prof. Wiboon Trakulhun ,  
Ph.D.)
- ..... Advisor  
(Asst. Prof. Narongruch  
Woramitmaitee , Ph.D.)
- ..... Committee  
(Asst. Prof. Sayam Chuangprakhon ,  
Ph.D.)
- ..... Committee  
(Asst. Prof. Khomkrich Karin ,  
Ph.D.)
- ..... Committee  
( Thanaporn Bhengsri , Ph.D.)

Maharakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

..... (Asst. Prof. Khomkrich Karin , Ph.D.) (Assoc. Prof. Krit Chaimoon , Ph.D.)  
Dean of College of Music Dean of Graduate School

<b>TITLE</b>	The preservation and transmission of Yi folk songs in Guizhou, China		
<b>AUTHOR</b>	Ye Tian		
<b>ADVISORS</b>	Assistant Professor Narongruch Woramitmaitee , Ph.D.		
<b>DEGREE</b>	Doctor of Philosophy	<b>MAJOR</b>	Music
<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2023

### ABSTRACT

This research studies the research methods of musicology and ethnomusicology, collects and analyzes statistical data through the informant's field. There are three research objectives: 1) To investigate the status of Yi folk songs in Guizhou, China. 2) To analyze the musical characteristics of Yi folk songs in Guizhou, China. 3) To propose guideline for the preservation and transmission of Yi folk songs in Guizhou, China

The research results of this paper are as follows: 1) At present, there are about 350 pieces of music recorded in the Guizhou Yi region, of which 30 are the most popular in the region. A directory of inheritors related to Yi folk songs, with a total of 16 people Among them, 8 are the inheritors recognized by Guizhou Province, and 8 are the inheritors recognized by various cities in Guizhou. Compared with the whole Yi population in Guizhou, the number of Yi inheritors is small at present. At present, there are five main ways of transmission and three main problems of transmission. 2) In terms of formal structure, the structure of Yi songs is relatively simple. In terms of structural pitch progression: The melody outline of Yi people's songs is frequently expressed as an ascending and descending alternating movement, as well as the way of "free pedal." Relation between text and melody phrase: The lyrics are simple, accompanied by rhymes, and there are a lot of modal particles in the songs to express their feelings. In terms of scale: the tune of Yi songs is not fixed, and the free mode is the main one. 3) The basic line of preservation for Yi folk songs and the specific guidelines for the preservation of those songs can be determined through a questionnaire survey and data collection.

Keyword : Yi folk songs, Yi ethnic group, Preservation, Transmission, Guizhou

## ACKNOWLEDGEMENTS

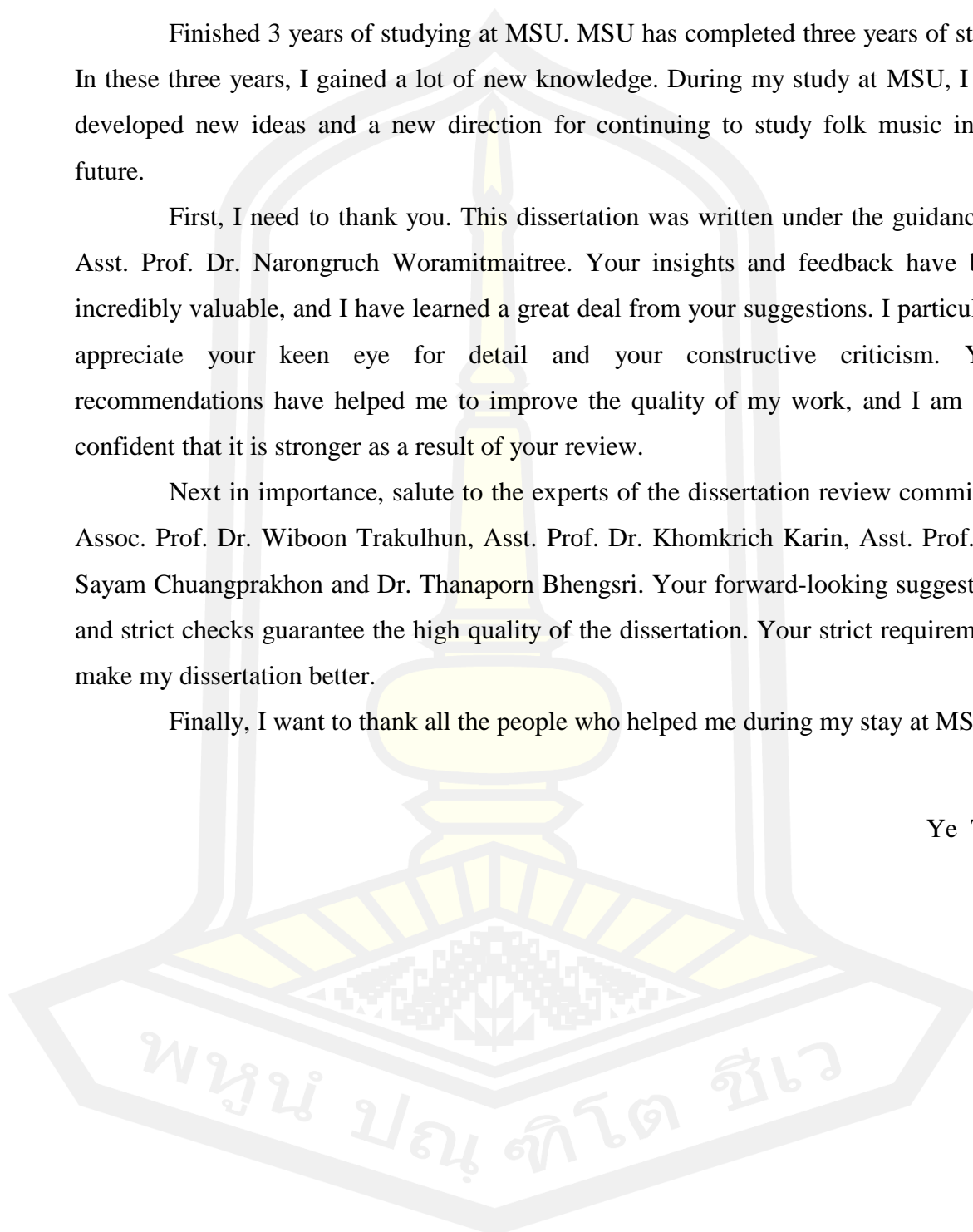
Finished 3 years of studying at MSU. MSU has completed three years of study. In these three years, I gained a lot of new knowledge. During my study at MSU, I also developed new ideas and a new direction for continuing to study folk music in the future.

First, I need to thank you. This dissertation was written under the guidance of Asst. Prof. Dr. Narongruch Woramitmaitree. Your insights and feedback have been incredibly valuable, and I have learned a great deal from your suggestions. I particularly appreciate your keen eye for detail and your constructive criticism. Your recommendations have helped me to improve the quality of my work, and I am now confident that it is stronger as a result of your review.

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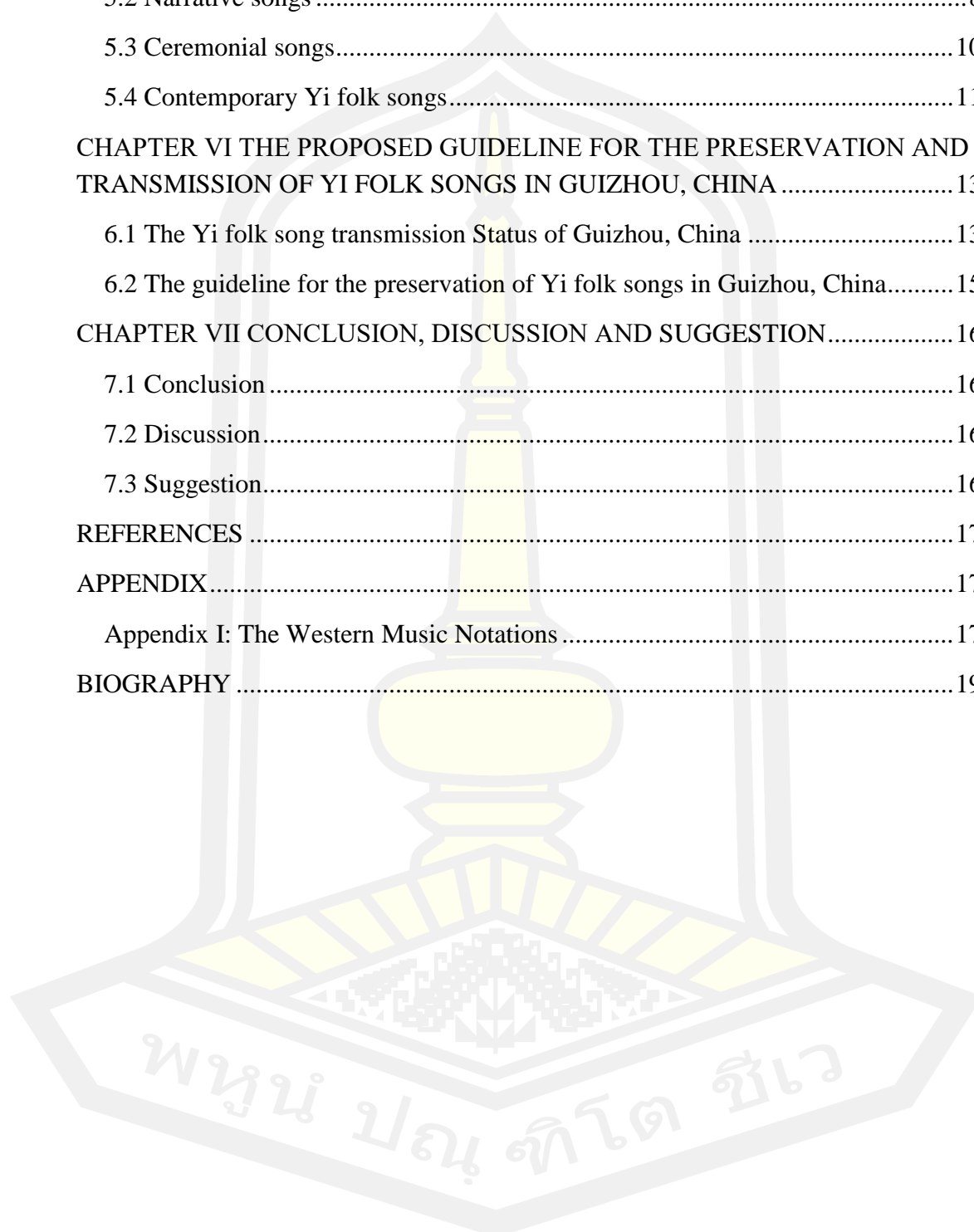
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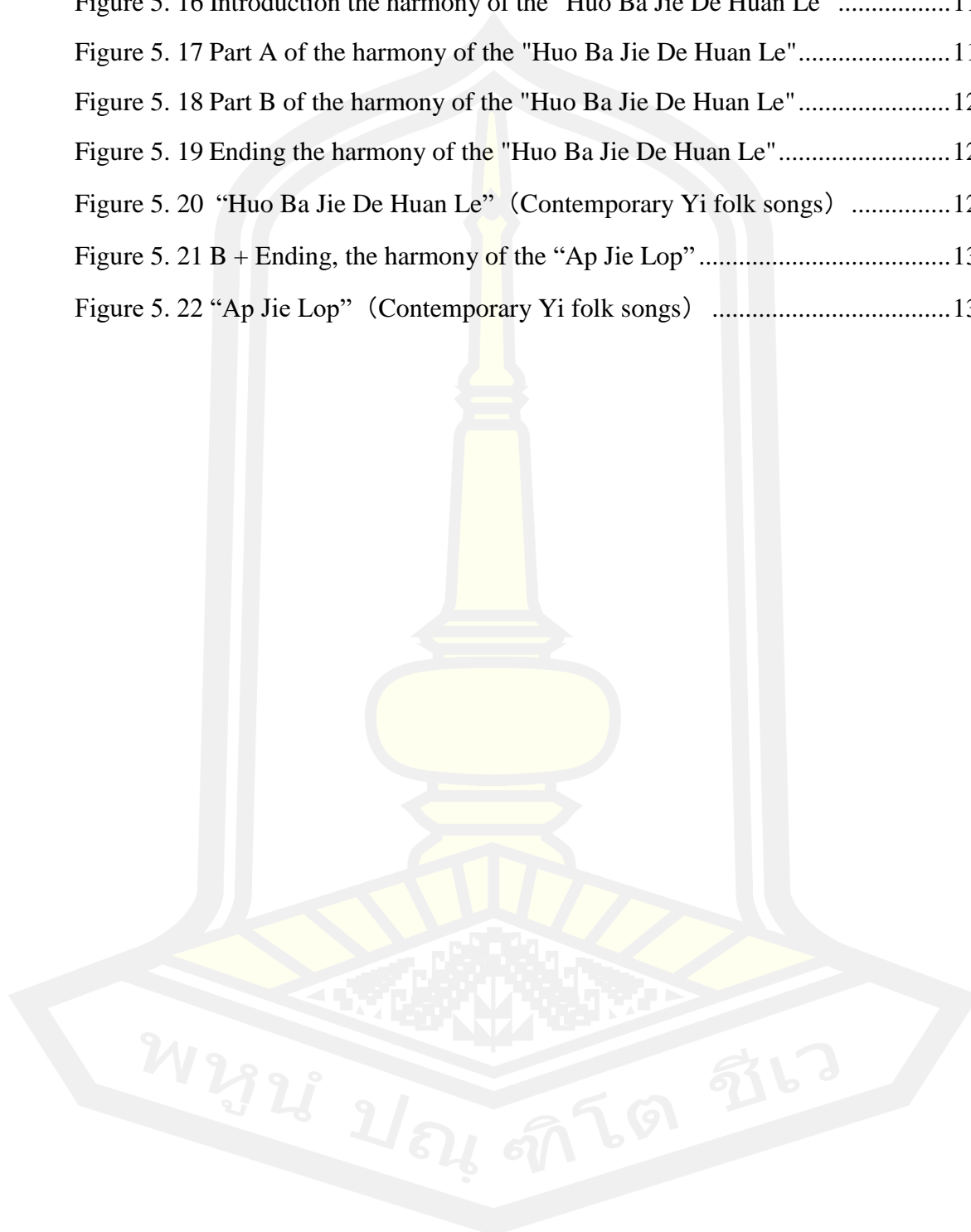
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# CHAPTER I

## INTRODUCTION

### 1. Statement of the Problem

The Yi nationality is a long-standing nation that has accumulated many diverse cultural traditions. Traditional arts, such as music, dance, drama, and embroidery, play an essential role in Yi culture. Among these, the songs of the Yi people are a unique cultural phenomenon and are considered an essential part of their traditional culture. They reflect the valuable cultural memory of the nation and showcase the process of cultural inheritance from generation to generation. As a classic of the Yi people, these songs have attracted the attention of many experts and scholars and will continue to positively impact the future development of Yi culture.

Guizhou songs are rich in variety, and Guizhou Yi folk songs are a wonderful work among the folk songs of China's ethnic minorities. It is a kind of folk song with far-reaching influence. As a typical form of intangible cultural heritage, it has a very important position in the history of Chinese folk music. As an important carrier of Yi culture, Yi songs record the history, science, production, life, traditional customs, and other colorful aspects of Yi culture and are one of the most important forms of inheriting Yi culture. It is of great academic and social value to study the history, development, characteristics, and trend of Yi songs in Guizhou. Digging, inheriting, and spreading the national treasure of Yi songs is also of great practical significance to the innovation and development of folk songs in the new era (Jing Han, 2011)

Yi folk songs are the loud sounds of Yi people flowing out of their lives. Historically, since the early days of the Yi people's civilization, they have used songs to worship ancestors and pray for disaster relief. Folk songs contain thousands of years of the Yi people's vicissitudes, joys, and sorrows. They cultivate their sentiments, purify their hearts, balance their psychology, and enjoy their bodies and minds, all while shaping and publicizing truth, goodness, and beauty. Yi folk songs, coming from the broad masses of the people, germinate in the collective, spread in the collective, and temper and develop in the collective. The content is honest and simple, and it comes from the chest and flows through the lips and teeth. The language is fresh and simple, popular but not superficial, implicit but not obscure. There is no

deliberate carving or ornate rhetoric, but there is a kind of true beauty. Yi folk songs are closely related to folk activities. All kinds of singing competitions exist because of various folk activities. Without the love activities of young men and women, there would be no love songs; without natural religious activities, there would be no funeral songs; without the custom of marrying men and women, there would be no wedding songs. (Zhongxiao Zhang, 2010)

As a special cultural carrier, the vocal music works of the Yi ethnic group reflect its unique geographical features, folk customs, and human conditions. First of all, the study of Yi songs can reveal the historical evolution of Yi people to a certain extent, which is of great significance for the exploration of the development history of Yi people and the study of human history. Secondly, the study of the unique form and content of Yi songs has enriched humans' own cultural activities and maintained cultural diversity. Finally, the study of Yi songs can better explore the inheritance, preservation, utilization, and development of all kinds of intangible cultural heritage (Zhijie Cao, 2010).

Yi folk songs are one of the symbols of Yi culture. Yi folk songs depict the lives of Yi people. Yi folk songs are a kind of cultural inheritance from the Yi people's development to today. Due to the rapid economic development, the excellent songs of the Yi people are gradually dying out in the process of inheritance and development, and the number of inheritors is low. These problems are worthy of our research on the music of the Yi people. Through the study of Yi folk songs, the study of Yi folk songs can be further deepened and developed, and its social influence can be expanded. In today's global integration and cultural diversity, the study of Yi folk songs in intangible cultural heritage is not only representative but can also play a reference and promotion role in the preservation and inheritance of China's excellent minority music culture. Based on the information presented above, the researcher wishes to conduct a study on "the preservation and transmission of Yi folk songs in Guizhou, China." The findings of the study are expected to aid in the preservation of Yi songs in Guizhou and the transmission of Chinese minority music.

## 1.2 Research Objectives

- 1.2.1 To investigate the status of Yi folk songs in Guizhou, China
- 1.2.2 To analyze the musical characteristics of Yi folk songs in Guizhou, China
- 1.2.3 To propose guideline for the preservation and transmission of Yi folk songs in Guizhou, China

## 1.3 Research Questions

- 1.3.1 What is the status situation of Yi folk songs in Guizhou?
- 1.3.2 What are the characteristics of the selected Yi folk songs in Guizhou, China?
- 1.3.3 How to preservation and transmission of the Yi folk songs in Guizhou, China?

## 1.4 Importance of Research

- 1.4.1 We can learn about the status of Yi folk songs in Guizhou.
- 1.4.2 We can understand the characteristics of Guizhou Yi folk songs works.
- 1.4.3 We can know the proposed guidelines for the preservation and transmission of Yi folk songs.

## 1.5 Primary Agreement

### Lyrics of Yi folk songs

Refer to the lyrics of Yi songs in this research, which are recorded by transliteration in Chinese.

### Notate pitch

This research uses the accidental to notate pitch, it doesn't mean tonality.

## 1.6 Definition of Terms

**Preservation** refers to guideline of preservation Yi folk songs in Guizhou, China.

**Transmission** refers to the total number of government-recognized Yi vocalists; A study of Yi people's song acceptance; The status of Yi people's song transmission mode. two modes of transmission, formal and informal. Formal: 1) “kouchuanxinshou”, 2) Family transmission, 3) The transmission of government participation. Informal: 1) Text transmission, 2) Media transmission

**Yi folk songs** refers to traditional and contemporary folk songs of the Yi ethnic group in Guizhou, China.

**Status** refers to the study and description of Yi folk songs and describes the present situation from three aspects:

- 1) An investigation on the number and usage of Yi songs.
- 2) The usage of various kinds of songs in the classification of Yi nationality.
- 3) The status of Yi folk songs performance environment.

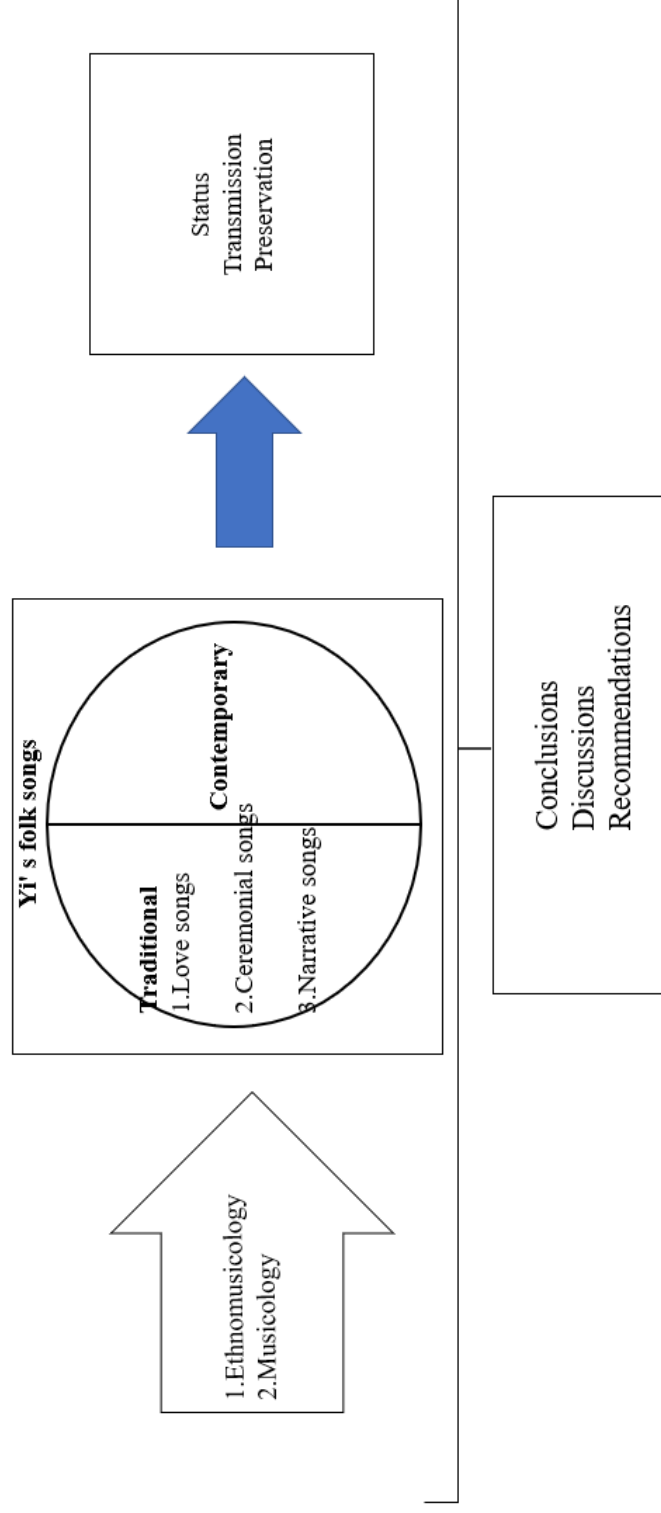
**The Musical Characteristic** refers to the characteristics of traditional songs: 1) Formal Structure, 2) Structural Pitch Progression, 3) Relationship between Text and Melodic Phrase, 4) Scale. The characteristics of contemporary songs: 1) Formal Structure, 2) Structural Pitch Progression, 3) Harmony, 4) Relationship between Text and Melodic Phrase

### 1.7 Conceptual Framework

This research takes Guizhou Yi ethnic group vocal music as the research object, collects and researches the data, combines the qualitative research method with the forms of interview, observation, literature, and an open questionnaire, and carries out the research. The research is guided by ethnomusicology and musicology theory.

## The preservation and development of Yi' s folk songs in Guizhou, China

- 1 To investigate the status of Yi folk songs in Guizhou, China
- 2 To analyze the musical characteristics of Yi folk songs in Guizhou, China
- 3 To propose guideline for the preservation and transmission of Yi folk songs in Guizhou, China





## **CHAPTER II**

### **REVIEW OF LITERATURE**

This chapter reviews the relevant documents of the songs of Yi ethnic group to obtain the most comprehensive information available to be used in this research, the researcher has reviewed it according to the topic and objectives:

#### The Related Resources

1. General knowledge of Yi ethnic group in Guizhou Province, China
2. General knowledge of the Culture and Art of the Yi People in Guizhou
3. General knowledge of the Yi music
4. The classification of Yi folk songs in Guizhou
5. The method of preservation and transmission of songs

#### The Related Methodology

1. Ethnomusicology
2. Musicology

#### The Related Document and Research

1. A Study of Guizhou Yi folk songs in China Academics
2. Related research

### **2.1 The Related Resources**

Yi nationality is the sixth largest minority in China, and its national language is Yi. The Yi people in Guizhou mainly live in the area around Wumeng Mountain in Guizhou. The following researchers introduce the music of the Yi people in Guizhou in four parts. 1)General knowledge of Yi ethnic group in Guizhou Province, China 2) General knowledge of the Culture and Art of the Yi People in Guizhou 3) General knowledge of the Yi music 4) The classification of Yi folk songs in Guizhou 5) The method of preservation and transmission of songs.

#### 2.1.1 General knowledge of Yi ethnic group in Guizhou Province, China

The Yi ethnic group is an ethnic group formed by the continuous integration of the ancient Qiang people and the indigenous tribes in southwest China during the

long period of development. mainly distributed in Yunnan, Sichuan, and Guizhou. According to the sixth population census, there are 834,500 Yi people in Guizhou, accounting for 2.4% of the province's population and 6.65% of the province's minority population. They mainly live in Bijie and Liupanshui in northwest Guizhou, and some Yi people also live in Anshun, Guiyang, and Qianxinan Autonomous Prefecture. Northwest Guizhou, where Yi people live in a settlement, is located in the transitional slope zone between the eastern Yunnan plateau and the central Guizhou plateau and is in the middle of the Wumeng Mountain range, which is a famous alpine mountain area in Guizhou. Hezhang Leek ping, the province's highest peak, is located in a territory of overlapping mountains, steep terrain, and mountains everywhere (Xiaolin Xia, 2014).

As one of the 56 ethnic minorities in China, the Yi nationality has different opinions on its origin. From the aspect of written records, it can be traced back to the Spring and Autumn Periods and the Warring States Period. At present, there are nine kinds of credible statements about the ethnic origin of Yi people and corresponding references. Before discussing Yi songs, this research sorts out the development and origin of the Yi people so as to better interpret the spiritual connotation contained in Yi culture and Yi art.

First, Shilin Chen (1985): thinks that the Yi people are from the east: Some people think that the Yi ancestors were originally Chu people and lived in the Dongting Lake valley. "Zuo Zhuan Huan Gong Thirteen Years" records: "Mo Ao of Chu led troops to fight against Luo." Luo tribe and Lu tribe, the two tribes united against Chu army. After a long evolution, it has become the Yi people today. Before the founding of new China, the Yi people were called "Luoluo", that is, "Luolu".

Secondly, A. Winnington (1959): put forward it in an article on Yi slaves. As far as the Yi people are concerned, some people think that the Yi people are from Tibet, or from the border area between Tibet and Myanmar. The similarity of language and physical characteristics is the proof of the close relationship between Yi and Tibetan.

Thirdly, Changshou Ma (2003): thought that the Yi people were from the south: that the ancestors of the Yi people were the ancient Yue people or the ancient Liao people. According to this argument, there are 18 customs of Liao people in

Northern History, and many of them have the same or similar characteristics with the customs of Yi people.

Fourthly, Guoyu Fang (1984): recognized that the Yi people are from the north: It is believed that the ancestors of the Yi people lived in the "Maoniuji wai" in ancient times. Later, it moved to "Qiongzhilu", and then spread to the north and south of Jinsha River. The ancient Qiang people are the ancestors of the Yi people.

Fifthly, Simian Lv (1948): proposed that the Yi ancestors were ancient Pu people, and today they are called "Luo Luo".

Sixthly, Xiwuge Luo (1984): Yunnan has been the birthplace of Yi nationality since ancient times. Today, the Yi people in Sichuan, Guizhou and Guangxi all originated in Yunnan.

Seventh, Song Wang (1991): "There are Lu people in the parade in Zhou Wuwang, and the Yi people are called Lu people in Yunnan.

Eighth, Huixiang Lin (1993): It is believed that the "Lu Lu Bu" of Yi ancestors may be related to the "Lu Rong" in the Spring and Autumn Period.

Ninth, Mouyuan Yi (2007): thought that the Yi nationality originated from the ancient Shu people with the Yellow Emperor as their ancestors. Moreover, it is put forward that the name of Yi nationality is "Ni", which is the same as "Yi" in ancient times and is now called Yi nationality.

Guizhou The Yi ethnic group region is located in the northeast of Guizhou, in the mountains, where valleys crisscross. The climate is warm in winter and cool in summer, and rainy in summer and autumn. Special geographical and climatic conditions are favorable for the formation of natural resources and the growth of crops. Under the joint action of special landforms and a plateau monsoon climate, the living area of the Yi ethnic group in Guizhou has formed a variety of mountainous agriculture, planting, and animal husbandry since ancient times, thus forming a variety of dietary customs since ancient times. Under the influence of such a culture, the unique culture and art of the Yi people have been formed. All nine of the above viewpoints have their basis in the rationality of the analysis of the origin of Yi nationality. As a nation with a long history and a lack of historical records. The Yi nationality was formed over time as a result of the continuous development of social economy and migration, harmony, and expansion with other ethnic groups. We should

uphold the inclusive concept of ethnic diversity. In order to find the most suitable place for production and life, human beings must use wisdom. This includes trekking to find water, clearing land for growing food, logging for building houses, and so on. It is not difficult to imagine that a nation must fully rely on nature in order to survive. When looking for a livable natural environment, one must migrate and finally settle in a place generally recognized by ethnic groups. It is not only safe, but also full of beautiful scenery and flowers. What's important here is that terraces can be developed for farming so as to ensure the reproduction and survival of the Yi people.

### 2.1.2 General knowledge of the Culture and Art of the Yi People in Guizhou

If you want to thoroughly understand the unique art form of a certain nation, you must know what kind of natural environment this art form lives in. Feng Tianyu (2017), a famous scholar, thinks: "The geographical environment is the foundation of cultural creation." If the colorful "cultural performance" of various nationalities and countries is likened to tragedy or comedy one after another, then the geographical environment of these nationalities and countries is the stage and background for these dramas to be performed. Guizhou's Yi people live on Wumeng Mountain, and their culture, history, and art have all been influenced by the unique mountain environment.

#### 2.1.2.1 Yi Language and Festival Belief

Yi people's lives are closely related to their humanistic environment. Traditional Yi festivals are integrated into the lives of every Yi person. Through social and recreational activities, people deal with the relationship between themselves and society and other people. On the one hand, it stabilizes social harmony and stability within ethnic groups and makes the lives of Yi people happier. On the other hand, it carries the excellent culture and national qualities of the Yi people. Sorting out the Yi people's humanistic environment can help us better understand and appreciate the Yi's spiritual connotation, thus deepening our understanding of the Yi.

##### 1) Native language

Yi belongs to the Yi language branch of the Tibetan-Burmese family of the Sino-Tibetan language family. According to the language family, it is divided into six dialect areas: central, eastern, northern, southern, western, and southeast.

The northern dialect areas are Huaping, Ninglang County, and Yongcheng County in Lijiang, Yunnan, and Shao Tong in Dali Bai Autonomous Prefecture. Sichuan Liangshan Yi Autonomous Prefecture and other 18 counties and cities, including Shimian County and Hanyuan County in the Ya'an area,

The eastern dialect area includes Bijie, Dafang, Jinsha, Qianxi, Zhijin Nayong, Shuicheng, and Hezhang counties in Bijie, Guizhou, and Weining Yi, Hui, and Miao Autonomous County. Panxian and Xingren counties in Anshun, parts of Yanjin, Huize, Yiliang and Jiaqiao counties in Zhaotong, Yunnan, Qujing, Fuyuan, Luliang, Xundian, Xuanwei, Luoping, Yiliang, Malong, Shizong and Chongming counties in Qujing, parts of Wuding, Lufeng and Luquan counties in weichu, and parts of Mile County in Honghe Hani and Yi Autonomous Prefecture.

The southern dialect areas include Yuxi, Yimen, Huaning, Jiangchuan, Xinping, and Eshan autonomous counties in Yuxi, Yunnan, Jinning in Kunming, Shuangbai in Weichu, Pu'er, Mojiang, Jinggu, and Jiangcheng Hani, and Yi autonomous counties in Simao, Lancang Lahu autonomous county, Gejiu, Honghe, Jianshui, Mengzi, and Kaiyuan in Honghe Hani, and Yi autonomous prefecture, etc.

The western dialect area includes Xiaguan, Dali, Yangbi, Yongping, Xiangyun, and Midu counties in Dali Bai Autonomous Prefecture of Yunnan Province; Nanjian Yi Autonomous County; Lincang, Yunxian, Shuangjiang, and Zhenkang counties in Lincang area; Cangyuan Wa Autonomous County and Gengma Dai and Wa Autonomous County; and parts of Jingdong and Jinggu counties in Simao area;

Southeast dialect areas include Luliang, Yi liang, and Sizing counties in Qujing and Lunan Yi Autonomous County; Kunming, Maitreya, Luxi, Kaiyuan, and Mengzi counties in Honghe Hani and Yi Autonomous Prefecture; Hekou Yao and Miao Autonomous County; and Wenshan, Xichou, Qiubei, Maguan, and Masupo counties in Wenshan Zhu

Central dialect areas include Dayao, Yaoan, Chuxiong, Nanhua, Yongren, Mouding, Lufeng, and Shuangbai counties in Weichu, some areas of Yuanmou county and Midu county in Dali Bai Autonomous Prefecture, Jingdong, Jinggu, and Zhenyuan counties in the Simao area, etc. (Feng Guang Yu and Yuan Bing Chang, 2007)

Based on the above division of Yi, Guizhou Yi belongs to the eastern Yi dialect area. In the Yuan and Ming dynasties, the chieftain system was established. Become the highest leader of the Yi people here. The Yi people are not only powerful in the local area but also retain a large number of ancient classics and traditional cultures.

## 2) Living customs and religious beliefs

The Yi nationality has developed its own distinct traditional festival. At present, the traditional festivals of the Yi nationality in Guizhou have the following characteristics:

The torch festival is a grand festival of the Yi people. The festival is on June 24 of the lunar calendar every year. The specific holding time will be different because of different situations and needs in different places. Generally, they last 1-3 days. During the Torch Festival, there are not only wonderful performances by local Yi people but also fires lit in squares or open areas, where people sing and dance around the fires. Yi people have worshipped and believed in flame since ancient times. Yi people think that the flame is the symbol of the sun. Fire is sacred, and it can help Yi people drive away wild animals and get rid of the plague in villages. Every year during the torch festival, villagers sacrifice pigs and sheep to their ancestors. Wearing the national costumes of one's own nation. The lighting ceremony of the torch festival is different in every village. Some have Bimo in the village to ignite and sing "Torch Festival songs." Some villages are lit by respected elders. And pass the torch on to children and grandchildren; let them take the torch and sprinkle a flour made of pine and cypress leaves and fragrant leaves on every corner of the house. The purpose is to eliminate bad luck at home.

year of Yi nationality Every year, the first day of October in the lunar calendar is the year of the Yi people. The Yi nationality's origin in the year is its own solar calendar in the source area. The ancestors of the Yi nationality took 36 days a month as a month, for a total of 10 months. The Year of the Yi people begins on October 1st. Since ancient times, the Yi people have regarded the tiger as one of their totems. The tiger symbolizes strength and control over nature. Therefore, the first month of the Yi year is also called the "tiger month." This month, Yi women will

make tiger-shaped shoes and hats for their children. The purpose is to hope that children can be as strong as tigers.

horse racing festival. As a member of the ancient Yi and Qiang ethnic groups, nomadic characteristics have been passed down to this day. The Guizhou-Yi region has been rich in high-quality horses since ancient times. The local horses were used for official use during the Yuan Dynasty. Wumengma and Shuixima were civilized all over the country in the Ming Dynasty. While raising horses, my Yi compatriots also liked horse racing. In the book of the Guizhou Local Chronicle Compilation Committee (2002), it is proposed that: "The knights came, mounted the horse, and ran to the square, and their power was like a raging bamboo."

These are typical Yi festivals. Besides, since the reform and opening up in 1978, Yi festivals have become more abundant. On the one hand, Yi people's festivals are recognized by the government and enjoy paid holidays. Grand festivals, such as the Torch Festival, are not only celebrations for the local community but also tourism pillar industries for local economic development. Get strong support from local villages and governments. On the other hand, while the Yi people enjoy their own national festivals, they also enjoy our statutory festivals, such as the Dragon Boat Festival, Mid-Autumn Festival, and Spring Festival. Of course, Yi people's love for festivals is not only in traditional festivals but also in any festival where you can see Yi people's songs and dancing scenes.

In the historical development of the Yi nationality, a folk belief mode that mainly integrates ancestor worship, nature worship, and totem worship has been formed. All kinds of sacrifices, sorcery, auras, and taboos are common belief activities. The Yi people in Weining also focus on ancestor worship, and both nature worship and totem worship serve ancestor worship. Yi people believe that all things have spirits, including people's lives, ages, illnesses, hardships, happiness, poverty, wealth, and wealth. Because people can't change, they should worship the gods.

Ancestor worship. Bijie Ethnic and Religious Affairs Bureau (2000) proposed that "people have to sacrifice their ancestors to make people prosperous and have good results." Yi people believe that there are three souls after death. The first one waits for the crematorium; the second one returns to the ancestral realm and reunites with the ancestral spirits; and the third one enjoys the worship of future

generations in the ancestral hall. Therefore, ancestors are related to the rise and fall of the family in Yi people's minds. Almost every family of the Yi people has a memorial tablet for their ancestors.

Nature worship refers to the worship of heaven and earth, the sun and moon, mountains, rivers, rocks, vegetation, etc. Therefore, offering sacrifices to heaven, earth, gods, mountains, and water has become the custom of the local people. Bimo is a key figure in sacrificial activities. Bimo has many identities and roles. Above religion, he is a sacrifice and a medium responsible for communicating with the gods. Bimo is an intellectual who thinks he is proficient in Yi culture. An authoritative Bimo has knowledge of religion, history, geography, medicine, historical records, and other aspects and is an important part of Yi culture.

The researchers learned from their investigation in Yi nationality areas. Yi's religious belief is still in the primitive religious stage. The concepts of nature worship, totem worship, and ancestor worship are still deeply rooted in the thinking of the Yi people. Bimo, the host of religious activities, still has an important position and influence in Yi villages. In Yi, "Bi" means to pray for praise and recite sutras during religious activities, and "Mo" means elders or teachers. Bimo has a long history. According to the legend of Yi nationality, the earliest Bimo family was called Shide, and later, the families of Lianglin and Shetongue became Bimo. Legend has it that there are two famous Bimo people, namely, Adulp and Biashilaze. They are famous for their high magic power. In addition to our own beliefs, with the spread of Taoism, Buddhism, Christianity, and Catholicism, there are many other beliefs in the village.

#### 2.1.2.2 General situation of Yi people's artistic forms

Yi people have been fond of singing and dancing since ancient times. When Liu Bang, the founding king of the Han Dynasty, conquered the world, he used the barbarians in Bashu County to dance for the troops. During the Qing Dynasty in China, the trampoline in Wenchang Palace in Weishan County, Yunnan, recorded pictures of the Yi people playing flute, flushing, and drumming 200 years ago. These ancient records show that the Yi people not only have a long tradition of music culture but also have been stable and fixed in their customs for a long time.



### 1) Yi folk dances

Yi folk dances are colorful and varied, and each tribe has its own unique songs and dances. from simulating natural life to "cigarette box dance" with a slight plot. After marriage, the simple mass self-entertainment dance involves "playing songs." "Luo Zuo Dance" with graceful movements and joyful emotions. enthusiastic dance, "An Xi Jump to the Moon," the slender and gentle "four-string dance," and so on. In Weining, Guizhou, the local characteristics of the Yi people's "L Dance" and "Sama Dance" are especially famous.

The Wei and Yi people's traditional dance is the Wei Ning Lingdang dance, also known as Ken He Ben; "Ken He" refers to the songs sung during the sacrificial rites. "Ben" means dancing. It is mainly spread in Yanchang, Bandi, Lazhai, Eagle, Lushan, Longchang, Xiaoshan, Xiaomi, Majie, and other Yi areas in Weining County. There is no music accompanying Ken He Ben. The movements are unified mainly by the ringing of the horse bells of the dancers. Dancers unify their gestures and dance steps with the beat of bells. The dancer takes the waist as the axis, turns her waist and abdomen, and moves back and forth, left and right. Turn your hands up and down on the left and right sides to ring the bell. Sometimes she lunges forward, sometimes she heads up and leans back, and sometimes she squats and turns. In the past, "Ken He Ben" was a group dance performed by men during Yi people's fasting. Now, it can be performed not only during funerals but also during festivals, agricultural breaks, or performances.

Sama dance is called "Mushushu" in Yi. It is a labor-production dance that shows the process of hemp planting. Yi people create according to the labor process of planting hemp, which vividly shows the process from digging, sowing, and fertilizing to harvesting, weaving, and making clothes. The music is beautiful, lyrical, with a brisk rhythm, accompanied by yueqin and konoha. The dance is simple, but it has a simple national flavor. It is popular in Yanchang, Bandi, Xinfa, Longchang, Longjie, Xueshan, and other Yi areas in Weining County (Shaokang Lu, 2009).

### 2) Musical Instruments

Yi people can sing and dance well, and they have achieved their own unique art and culture. There are many kinds of musical instruments, such as the sanxian, yueqin, and kouxian. playing brass bells, octagonal drums, drums, etc.

Among them, Yueqin, Muye, and Kouxian have the most local characteristics of the Yi people.

Yueqin, instrument name. It is a plucked-string instrument that Yi people like very much. Generally, it is made of Chinese fir and pine. Yueqin's timbre is pleasing to the ear, its melody is elegant and lyrical, and its repertoire is diverse. Yueqin is widely used in Yi people's cultural and entertainment lives, and playing it individually can relieve their worries and boredom. In entertainment, singing can be accompanied by dance and played with props. It is the most representative musical instrument of the Yi nationality.

Muye is the name of the instrument. You can play music by holding a wooden leaf in your mouth. Because Muye usually plays folk songs, it is only allowed to play on the mountain, on the playground, or on the road. It can be a pastime and can be used to convey emotions.

Kouxian, instrument name. Made of bamboo or copper, it is spindle-shaped and about five inches long. Hollow out the middle and install a reed. Hold it in your mouth and dial the reed with your hand to make it vibrate and sound. The pitch is controlled by the opening and closing of the mouth. The volume is small, but the timbre is pleasant.

### 3) Clothing and sculpture

The most typical porcelain of the Yi nationality in Guizhou is in Dafang County, in Bijie. As early as the Ming Dynasty, there were more than one hundred kinds of local porcelain in Dafang. During the Hongwu period of the Ming Dynasty, Shexiangfuren, an official in Guizhou, vigorously developed the local ethnic products. Under such vigorous advocacy, generous porcelain became a tribute to the court at that time.

There are many kinds of local traditional costumes in Guizhou. It is different for the old and the young, male and female. The usual form is that men wear black or blue, and their heads are wrapped in blue cloth bags that are several feet long. Middle-aged and old-aged men's head bags are mostly green and white; they wear long gowns and big blue belts, and their wide trousers are shaped like lanterns. Young

men usually wear double-breasted shorts and white belts. (Siqing Wu & Xufei Shi, 1993)

The clothes worn by Yi people are all woven by local women. Besides weaving, embroidery is also carried out on clothes or headscarves. The patterns and themes of Yi costumes in Guizhou are rich and varied. Most of them come from the life circle of the Yi people and integrate cultural elements such as the customs, history, and religion of the Yi. The patterns and themes of Yi costumes in Guizhou are rich and varied. Most of them come from the life circle of the Yi people and integrate cultural elements such as the customs, history, and religion of the Yi. Since ancient times, the Yi people in Guizhou have worshipped tigers, dragon fire, and flowers. This kind of nature-worship culture is also manifested in a large number of Yi costumes. For example, there are three groups of vortex lines like tiger heads on the hems of Yi women's robes in Shuixian County, and the fire sickle on the skirt of Yi people's clothing in Guizhou also reflects the Yi people's fire-worshipping culture. The colors of Yi costumes in Guizhou are gorgeous without losing harmony. Each color is influenced by a distinct national consciousness and customs. (A Yuan Hu, 2022)

Yi people have a long tradition. The Yi people of Wumeng Mountain have passed down their unique historical, cultural, and natural environment from generation to generation. Guizhou Yi people live in rich areas. The living environment of the Yi people is affected by the development of mountainous areas. because the mountain culture also retains the Yi tradition. The production and development of the Yi nationality are closely related to the natural, cultural, and historical environment in which it grows. Through the traditional festivals or artistic forms of the Yi people, it is reflected that the traditions of the Yi people have been integrated into all aspects of life. At present, we are in the process of vigorously developing the economy and culture of ethnic minorities. The Yi people's culture that has been passed down so far deserves our best efforts to inherit and preserve it. The excellent Yi cultural traditions, such as Yi music, folk customs, etc., have been constantly innovated and changed, moving towards the national people's artistic life and the world stage.

### 2.1.3 General Knowledge of Yi music

The Yi people are simple and good at singing and dancing, and their music culture is very developed. They have inherited the tradition of the Qiang people singing all the time and everywhere. They sing and dance on various occasions, such as work, life, courtship, festivals, repairs, marriage, and funerals. Their cheerful and simple songs, full of strong local flavor, can be heard everywhere. Song art permeates every aspect of the Yi people's life and is an important form for them to express their thoughts and feelings, educate themselves, and entertain themselves.

Yi people's music is mainly classified into traditional folk songs, traditional musical instruments, and traditional dance music. Traditional folk songs include songs with narrative content, songs with labor content, songs with customs content, and so on. The content involved is very extensive, the singing forms are diverse, and the style has distinctive features that fully express and embody the rich thoughts, feelings, and spiritual world of the Yi people. Traditional musical instruments were formed in the development of the Yi people's own culture. In order to entertain and express the needs of life, a variety of unique and refined national musical instruments and folk musical instruments were created to express people's colorful lives and rich thoughts and feelings. Traditional musical instruments of the Yi nationality include: Heng Di. There are three tonal areas: high, middle, and low. Bu: There are single-tube Bu and double-tube Bu. Clarinet: Generally, there are only six finger holes, and the mouthpiece is at the top of the bamboo tube. Hulu Sheng: Its bucket is made of gourd, which can play several sounds at the same time. Suona: The horn is made of copper, horns, or wooden pipes. Yueqin: There are two kinds of strings: two strings and three strings (commonly known as four strings in pairs). Three-string: There are three types: big three-string, middle three-string, and small three-string. In addition, there are wind instruments and percussion instruments such as "Guoshanhao," "Bawu," and "Luogu." Traditional dance music From the materials available at present, the traditional dance music in the Yi area of Yunnan is even more prominent, with various types of dance music, rough, vigorous, and beautiful characters, a warm and unrestrained mood, and endless charm. The number of participants also varies, from several to dozens or even hundreds, and it is more common at various festive occasions and during leisure time. It is magnificent, the scene is grand and spectacular, and it is powerful in Shan Ye, shocking the valley and inspiring. It can

fully express and reflect the colorful thoughts, feelings, and spiritual outlook of the Yi people. (Yizujianshi, 2009)

Singing plays an important role in the Yi people's lives. Yi folk songs reflect the social life of the ethnic group, including the major events of the group, religious sacrifices, weddings, funerals, gatherings, eating and dressing, customs and village rules, and other aspects of life. Many knowledgeable and experienced old singers also pass on Yi folk songs. For example, the next generation might inherit some long narrative folk songs to complete the task of teaching history, production, life, etiquette, and other national cultural knowledge. In the Yi region, children have begun to learn to sing from their elders, and artisans with great knowledge and skills are held in special respect by the ethnic group (Jing Han, 2011)

#### 2.1.3.1 General knowledge of Yi folk songs

Ancient Yi songs make up a large portion of Yi folk songs. Yi people call their vocal works "ancient songs" or "Guge." The term "ancient song" refers to the generation of long, old songs and is a stylistic form. The concept of "ancient song" is introduced in the book "Music Knowledge Discussion" by Beijing Future New Century Education Research Institute: "Chinese folk song genre custom song. The simple understanding and wonderful imagination of the universe, human origins, and social phenomena are embodied in ancient songs. From the content and singing form of the ancient songs of various ethnic groups, they probably appeared in the late stage of primitive society or the early stage of class society. (Wenwen Zhang, 2017)

Ancient song, as a type of folk art, serves as a carrier of rich folk culture. Its singing field is usually the traditional festivals and mass activities of various ethnic groups, and most of the voices are heard in the ritual procedures such as festivals, sacrifices, marriages, and so on. There are various forms of singing ancient songs, such as solo singing, duet singing, or a group singing together. It's big and rich. In a word, ancient songs are closely related to national languages and customs in music. Yi ethnic group is the main body of Yi ancient songs, emphasizing that they are national cultural treasures handed down by Yi ancestors in their production and life through oral transmission. The interpretation of "Yi ancient songs" can be divided into two kinds. The first one is based on the analysis of the meaning, and the main way of inheritance is oral transmission. It is the ballads created and circulated

continuously by the Yi ancestors in their production and lives, with the characteristics of sharing and collective creation and enjoyment. The interpretation of "Yi ancient songs" can be divided into two kinds. The first one is based on the analysis of the meaning, and the main way of inheritance is oral transmission. It is the ballads created and circulated continuously by the Yi ancestors in their production and lives, with the characteristics of sharing and collective creation and enjoyment. (Yahan Yang, 2021)

#### 2.1.3.2 Panzhou city of Yi folk songs

Panzhou City is the representative area of Yi ancient songs in Guizhou. The ancient songs of the Yi people of Panzhou city are mainly circulated in Pugu, Mud, Jichangping, Pingdi, and Sige townships in the northern part of Panzhou city. These areas are the most abundant and complete in terms of Yi ethnic group folk culture preservation and realistic operation, as well as an important area for Yi ethnic group culture expression in Guizhou. The provincial department of culture designated Panbei Yi song and dance as its hometown in 1993. In 2009, the People's Government of Guizhou Province announced "Yi Ancient Songs" as the third batch of intangible cultural heritage of Guizhou Province. Ancient songs of the Yi people are generally sung in the form of cappella, which is one of the basic characteristics of the inheritance of ancient songs of the Yi people. They can be sung singly, in pairs, or by several people in a chorus. A lot of comparison, imitation, xing, exaggeration, parallelism, and other decoration techniques are used in the lyrics. The ancient songs are mostly sung in five-character sentences in the ancient Yi language, with several sentences as one section and three verses as one poem. The content involves the origin of the Yi ethnic group, love, marriage, funerals, living environments, and many other aspects of the content, in which they mainly sing ancient folk songs, wedding ceremony songs, and funeral songs. (Pingfang OuYang, 2013)

The Yi ethnic group of Panzhou city is one of the minority nationalities living in Panzhou and has existed in the city for more than 2000 years. In the long life and production of the Yi ancestors, rich Yi culture and customs were bred, and they also inherited the Yi language, the ancient Yi language, and original ecological folk songs, which are listed in the national intangible cultural heritage list. Pan County Yi songs are an important part of Yi traditional culture. Mainly spread in Guizhou Province, Panzhou City is the most representative. Yi people mainly live in the areas

of Pugu, Mudi, Pingdi, and other ethnic townships centered on Jichang Ping at the foot of Batan Mountain in the Wumeng Mountains. In 1993, the northern Yi community of Panzhou city was named by the provincial government as the "hometown of ethnic song and dance art."

Ancient song of the Yi people: it is called "Guo Duo" in the Yi language and is also known as the "ancient folk song of the Yi people." It means "playing and entertainment" and is actually a folk love song of the Yi people. The main themes of ancient folk songs in general are about a place far away from the village at night where young men and women are singing, and the love and hate clutch is singing, from young men and women getting to know each other to love that can't all be well that ends well, and it depicts Yi women's freedom of marriage and sad feelings agape.

The wedding ceremony song (liquor song), Yi language, is called "Lu Zhu." It is an ancient song specially used for Yi people's marriages and sung by the singers when Yi girls get married. The purpose is specific; without it, it can be replaced, mostly in the form of male and female duets, but generally mainly female singers. The lyrics are usually composed of five words in the ancient Yi language. The content of the lyrics is mainly narrative, and the length can be long or short, covering the birth of heaven and earth, the origin of mankind, the origin of family names, the origin of the nation, etc. It was a lot of fun, and there were dancers. The song of mourning and sacrifice is called "Mi Mo" in Yi, which means "mourning poem." Mostly used on sacrificial occasions, funeral songs can only be sung by male singers alone or in chorus, accompanied by male dancers, during the funeral activities for the souls of the dead. The lyrics are often sung in five words in the ancient Yi language, with a sad tone and a feeling of sorrow and tear-jerking. It mainly takes the process of the deceased's acquaintance, interaction, and getting along with others in the human world as the emotional bond, narrating the mourning for the deceased. There are special rules for singing; only men can sing. Yi's ancient songs are the product of the ancient Yi people's long-term productive labor and important spiritual wealth created in the cultural heritage, sung to come down in a manner that is a kind of folk oral literature, formed in the spring and autumn periods and the warring states period, accompanied by Yi, and gradually enriching, and are the crystallization of the Yi people's collective wisdom.

### 2.1.3.3 Guizhou northwest Yi folk songs

Weining, located in the northwest of Guizhou, is rich in the music and cultural resources of the Yi people, and its primitive and unique artistic features are well preserved. Historically, these musical cultural texts have contributed a lot to the development of local cultural undertakings and social harmony and stability and have high research value. Northwest Guizhou is the main settlement of the Yi people in Guizhou Province. There is one Yi autonomous county and five townships inhabited by Yi people, who account for more than 50% of the total population of Yi people in Guizhou. There are many branches of the Yi nationality, and the ethnic styles of different branches differ greatly. In the field of music, various branches of folk music are very rich and have a unique style. The folk songs of the Yi nationality in northwest Guizhou are characterized by simple words and thought-provoking content, and their contents are mainly labor scenes. It involves a wide range of activities. Among many folk songs, the representative ones are narrative songs, labor songs, ritual songs, love songs, and children's songs. Narrative songs are often sung during festivals, weddings, banquets, and memorial ceremonies for the dead. Their contents include the forms of heaven and earth, the origin of human beings, the migration of nations, hero stories and customs, as well as many love stories. The tunes of narrative songs are short, usually with only one phrase. There are few changes in melody and rhythm, which are closely combined with the tone of the language and have a recitative nature. Labor songs are folk songs sung with labor, mainly including Niu songs, planting songs, pushing songs, and so on. Farmers sing the Niu Song while plowing the land. The rhythm is relatively free and has strong improvisation. Xiachong Song, Push Mo Song, and other tunes are bright, and the rhythm is also more distinct. Ritual songs can be divided into wedding songs, funeral songs, festival songs, and religious songs. Many branches of the Yi nationality have set songs for weddings and funerals, as well as songs for festivals such as the Spring Festival and the Torch Festival. Children's songs are divided into lullabies and children's game songs. The lyrics of the former are mostly without specific meaning, and the melody is beautiful; the most common is the passage composed of a single sentence and two phrases. The latter, with its lively jump and narrow range, is the most common. Love songs are one of the most abundant folk songs of the Yi nationality, which can be



divided into short love songs and long love songs. The former is mostly a duet or solo, generally composed of upper- and lower-case sentences and soft, lyrical tunes. The latter are mostly sung in unison (Baoya Cui,2014) .

Weining is the county with the largest area and the highest average altitude in Guizhou. The county covers an area of 6,295 square kilometers and has a population of about 1,402,000. Weining County is the largest basin in Wumeng Mountain, with many plateau lakes in the middle, among which Caohai is the most famous. Weining is a Yi-inhabited area. In summer, the Yi people have an important festival: the torch festival. The Weining area has well preserved the cultural traditions of Yi people, such as Yi folk literature, Yi nationality, and Yi festivals.

#### 2.1.4 The classification of Yi folk songs in Guizhou

At present, in the classification of Yi folk songs, there are five kinds of classification methods that are widely used. Based on the original classification research and the new music, the classification of Yi music was sorted out.

Jiaxun Hu (2010) proposed that Yi folk songs are closely related to folk activities. All kinds of folk songs exist because of various folk activities. Without the love activities of young men and women, there would be no love songs; without natural religious activities, there would be no funeral songs; without the custom of marrying men and women, there would be no wedding songs. Because of the content, environment, and atmosphere of folk songs, they have their own expression conditions and specific contents. Because of the special art form of folk songs, folk customs are livelier and more emotional. so that its folk content—people's folk psychology, belief pursuit, etc.—can be fully displayed and passed on. With folk songs, both coexist. Guizhou Yi folk songs, according to their singing occasions and social functions, can be divided into four categories: love songs, wedding songs, ceremonial songs, and children's songs.

##### Love songs

Love songs are known as "Quge" or "Lu Mi" in Yi nationality. At first, it had no meaning of love. But in long-term life practice, it has become the special name of love songs. The singing forms of "Quge" are mainly solo and duet, but also chorus. The folk love story song in "Quge" is called "Zougu" in the south of Weining County and Hezhang County, and it is called "Gekamo" in the north of Hezhang. "Quge" has

a head-biting poem like that of the Han nationality. The last word of the first sentence is the first word of the second sentence, but the sounds of the two words are harmonious, but the meanings of the words are different. The lyrics of the traditional "Quge" are relatively long and have been gradually simplified with the passage of time.

The following song is Yi music from Bijie City, Guizhou Province, and its name is "The moon is bright." The general meaning of the lyrics is "Don't turn on the lights when walking at night; if you turn on the lights, the moon will be sad." Don't pick flowers when jasmine blooms, as this will make the jasmine sad. "When two people fall in love, don't be half-hearted, so the girl will be sad." This song is about girls telling the world the truth about being faithful to love, and it is also advice to gentlemen (Hu Jiaxun, 2010).

Original:

### 月亮明三月

(曲谷)

毕节·威宁

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中速稍慢

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喽	喽	是)	会	伤	情。	月	亮	(啊	喽	喽	是)																

The moon is bright

Transcription by Ye Tian



Figure 2. 1 Love songs

Love songs (Jiaxun Hu, 2010)

(For details, see the Appendix I-1)

#### Wedding songs

Wedding song, also known as "A shuo" or "Lu Zhu" in some parts of China It means sad songs, and some of them are called marriage songs, which are characterized by a love word. The main songs are about the girl's parting with her parents, siblings, sisters, and friends; the bitter feelings of being a daughter-in-law in a distant land; and the encouragement of the girl's peace of mind to get married and her good wishes. It originated at the end of matriarchal society and has a long history. History of Guizhou Tongzhi: "It's time to get married, and all friends and relatives will give their blessings in the form of singing". The song also contains the meaning of "parting." The wedding song is sung in the bride's home, and at the same time, the sisters and sisters-in-law of the New Year's neighbors come to help her prepare for the wedding and sing together.

This is a song that the mother sang to her daughter before the bride got married, and it's called "My husband's family is not easy to live." The general meaning of the lyrics is: "If you want to cry, cry heartily;" be sad if you want. It's normal to be sad in the face of changing roles from a girl to a daughter-in-law, from being favored to being commissioned and attached. "Aren't all Yi women like this?"

The Yi people have always attached great importance to "life, marriage, and funeral," which everyone has to experience and is also a natural law that cannot be violated. So, the aunts, uncles, sisters, and sisters-in-law, who had been there before,

sang the song of persuading them to marry after the atmosphere was slightly calmer. (Jiaxun Hu, 2010)

Original:

**婆家难敬奉**  
(阿硕)

毕节·威宁

$1 = \text{#F}$   $\frac{2}{4}$   
中速

$\dot{1}$   $\dot{1}$  |  $\frac{3}{4}$   $\underline{\underline{6}}$   $\overset{5}{\underline{\underline{6}}}$   $\underline{\underline{6}}$  - |  $\frac{2}{4}$   $\underline{\underline{6}}$   $\underline{\underline{0}}$  |  $\dot{1}$   $\dot{1}$  |  $\underline{\underline{6}}$   $\underline{\underline{3}}$   $\underline{\underline{3}}$   $\underline{\underline{3}}$  |

bi ny (ti e) bi ny (ti o ma la)  
婆 家 (的 哎) 婆 家 (的 哦 嘛 啦)

$\underline{\underline{6}}$   $\overset{3}{\underline{\underline{6}}}$   $\underline{\underline{5}}$   $\underline{\underline{3}}$  |  $\underline{\underline{3}}$   $\underline{\underline{3}}$   $\underline{\underline{3}}$   $\underline{\underline{0}}$  |  $\underline{\underline{6}}$   $\underline{\underline{6}}$   $\underline{\underline{5}}$   $\underline{\underline{3}}$  |  $\underline{\underline{3}}$   $\underline{\underline{5}}$   $\overset{3}{\underline{\underline{5}}}$   $\underline{\underline{3}}$  |

bi fe ka (ma la zi zi a o a a  
难 敬 奉 (嘛 啦 咿 咿啊 哦 啊啊

My husband's family is not easy to live

Transcription by Ye Tian

hi ny ti e bi ny  
婆 家 的 哎 婆 家

5  
ti o ma la bi fe ka ma la zi zi a  
的 哦 嘛 啦 难 敬 奉 嘛 啦 咿 咿啊

Figure 2. 2 Wedding songs

Wedding songs (Jiaxun Hu, 2010)

(For details, see the Appendix I-2)

### Ceremonial songs

Ceremonial songs are also called "Bumo songs," that is, songs sung by Bumo during chanting in various natural religious activities. Bumo is the person in charge of the Yi people's sacrifice. Yi people's scriptures are extremely rich. According to an incomplete investigation, there are hundreds of them. For example, the Guide Sutra; the Wine Offering Sutra; the Sacrifice Offering Sutra; the Medicine Offering Sutra; the Remembering Sutra; the Spirit Awakening Sutra; and the Clearing Sutra The Prayer Sutra and the Prayer Sutra: Sacrifice to the Mountain Nerve, Sacrifice to Mother Earth Sutra, Sacrifice to the Water Nerve, the Fire Nerve, and so on. Generally, different scriptures have different singing styles. Although the same scripture exists in different branches and schools, there are obvious differences in its singing tunes, melody features, mode structure, and singing style.

This song is sung by Li Yaoning from Bijie City. The main idea of the lyrics of the song is: "When a man dies, he must be forgiven for his sins of life on earth." "With ninety-nine woolen sheep, sixty-six goats, thirty-three cats, one hundred and twelve chickens, and gold and silver (represented by flakes of yellow and white foam), he may go untainted to the place of his ancestors." (Jiaxun Hu, 2010)

Original:

**解 冤**  
(布摩歌)

毕节·威宁

1=C  
♩=90

敲 击 法 器

	X	X	X	0	0	0	0	X	<u>XXX</u>	0	0	<u>X X X X</u>
	0	0	0	i	i	-	i	5	<u>2</u>	<u>5</u>	<u>6</u>	5.
	hou hu						ye	nio	a ho hou			

	X	X	X	X	X	X	<u>XX</u>	X	X	<u>XXX</u>	0	<u>X X X</u>
	2	3	↑2	↑2	↑2	5	1.	5	5	3	-	<u>5 3 1</u>
	ho	hi	so	ta	li	hou	a	ta	di	ni		so li ou

## Jie Yuan

Transcription by Ye Tian

The image shows a musical score for 'Jie Yuan'. It consists of two systems. Each system has a 'Percussion instrument' staff at the top and a vocal staff below it. The first system's lyrics are 'hou hou\_\_\_ ye\_\_\_ nio\_\_\_ a ho hou'. The second system's lyrics are 'ho hi so ta li hou a ta di ni so li ou o to li'. The music is written in a staff with a treble clef and a 7/8 time signature.

Figure 2. 3 Ceremonial songs

Ceremonial songs (Hu Jiaxun, 2010)

(For details, see the Appendix I-3)

### Children's songs

Children's songs are called "Weng-loo-mi" by the Yi people. That is, songs sung by Yi children in daily life, labor, games, and entertainment. Previously, traffic was blocked in the Guizhou Yi area, and life was poor and idle, so most Yi children could only live in that remote mountainous area. What Yi children can get in touch with are adults' labor and production: feeding chickens, raising sheep, and watching birds. These are the contents of their songs. The tones of these songs come from various songs sung by adults. a decorative lining cavity with a vivid image, bright rhythm, and concise structure, especially long; the tone is single, full of a pure, childish interest, and full of earthy flavor in the plateau and mountainous areas.

The song is a Chinese children's song called "Bird, Bird," and the message is "Children are calling birds; you do not come to rob our food; we will be good friends forever." (Jiaxun Hu, 2010) .

Original:

## 小鸟啊小鸟

( 喻喽咪 )

1=B

中速

毕节·威宁

$\frac{3}{4}$   $\dot{1}$  5  $\underline{\dot{6} \dot{1}}$  |  $\dot{2}$  -  $\dot{2} \dot{3}$  |  $\dot{1}$  5  $\underline{\dot{6} \dot{1}}$  |  $\frac{2}{4}$   $\dot{2}$  - |  $\dot{2}$   $\underline{\dot{3} \dot{5}}$  |  
 (?u zi) η a ba (zi ?u zi) η a ba , η a ba  
 (唔 啲) 小 鸟 (唔 啲) 小 鸟, 你 们  
  
 $\dot{6}$   $\underline{\dot{5} \dot{3}}$  |  $\dot{2}$   $\underline{\dot{1} \dot{6}}$  |  $\dot{2}$  0 |  $\dot{2}$   $\underline{\dot{2} \dot{3}}$  |  $\dot{5}$   $\underline{\dot{6}}$  |  
 ly ly (si) dzu t'a kl, n a η o ndzo,  
 别 米 (是) 捡 粮 食, 你 想 我,

Bird,Bird

Transcription by Ye Tian



qu zi na ba zi zi na ba  
 唔 啲 小 鸟 唔 啲 小 鸟  
  
 5  
 na ba ly ly si dzu ta kl  
 你 们 别 来 是 捡 粮 食

Figure 2. 4 Children's songs

Children's songs (Jiaxun Hu, 2010)

(For details, see the Appendix I-4)

Yi songs have gone through many vicissitudes and been passed down for a long time. They are the product of the diligence and wisdom of the ancestors of the Yi people and also a symbol of the splendid civilization of the Yi people for thousands of years. Yi songs cover a wide range of contents: they tell the origin of the Yi ethnic group, extol the true feelings of the human world, and describe the "journey" of life.

With strong national characteristics, they are important historical and cultural materials for the study of the traditional culture, religious beliefs, and philosophical thoughts of the Yi ethnic group. It is of great historical value and practical significance to research and develop it systematically.

Bin Hong (2018) Guizhou Yi folk songs are unique. Its scales are rich and varied, its singing style is unique, and its forms and genres are diversified. For this study, Yi songs are divided into three categories. Yi folk songs are fresh and beautiful, with the temperament of plateau pastoral songs; love songs are euphemistic and lingering, expressing delicate feelings; and wine and dance songs are rich in content.

Muguo Emu & Wenhai He & Shama Emu (2018) proposed that, from the perspective of space, the musical behavior of Yi people mainly occurs indoors (including the adjacent space around the house) and outdoors (the space far away from the residence, such as mountains and wild fields). Generally speaking, the music behavior occurring in the room is more formal, solemn, and decent. Music that takes place outdoors is relatively arbitrary, spontaneous, and even flirtatious. This is also an intuitive reflection of Yi's spatial cognitive mode in musical behavior. According to the Yi people's cognition of time and space, the Yi people's life cycle includes birth, love, marriage, work, rest, festivals, parties, and funerals. Therefore, Yi songs are divided into eight categories according to their growth cycles.

Zhou. Z. L (1991) proposed that: "In all Yi folk songs, from the macroscopic point of view, there are mainly the following three classification rules: The first type is classified according to the level of characters, including songs according to age, songs according to gender, and songs according to functions. The second type, according to the nature and characteristics of society, includes two categories: things-oriented songs and carrier-situation songs. The third type: all folk songs are named first and then classified, including songs sung exclusively by the elderly and middle-aged people, songs sung exclusively by young people, songs sung by coaxing dolls, songs sung during dancing, songs sung at night, and five classification methods.

Yi people's brief history writing group (2009) proposed that: "At present, Yi songs are classified in different ways according to their themes and contents." At present, there are three mainstream classifications: Yi folk music can be mainly classified into three parts: traditional folk songs, traditional musical instruments, and



traditional songs and dances. Traditional Yi folk songs mainly include narrative songs, productive labor songs, folk songs, love songs, life songs, children's songs, and rap songs with religious sacrifices. According to the whole Yi song, there are seven classifications.

Based on the current classification methods for Yi music, three classification logics can be summarized: First, according to the theme, and second, according to the application scenario. Third, according to gender and function. These three types of songs have their own characteristics and shortcomings. For example, simply according to the theme, the classification of Yi songs is too complicated, and simple life and labor can be divided into many categories. According to the method of age classification, in the current open environment, the use of songs is more common. It is not accurate to divide by gender on the basis of sorting out the contents of literature. According to the local people's functional definition of songs and the content of musical expression, Yi songs can be divided into four categories: Love songs (all music used by young men and women of Yi nationality in love and marriage belongs to the category of love songs); narrative songs: the music used by Yi people in their work and entertainment lives is collectively called "life songs." It contains songs of festivals, songs of play, songs of understanding nature, and songs of historical heritage. ceremonial songs (ritual songs are songs used by Yi people in religious activities such as funerals, sacrifice, and blessing); and Contemporary Yi folk songs (after 2000, new music was composed by using relevant music materials of Guizhou Yi people, including chorus songs, solo songs, etc.)

#### 2.1.4.1 Love songs

Yi people have a long history. In Tianxi Wang and Xinchang Zhang's (2012) book, "A General History of Yi People in China," it is proposed that "the written history of Yi people has been more than 5000 years old." The origin of rattan civilization can be traced back to 4500 BC. At that time, it was because of its profound culture, unique language, characters, and costumes. Love songs with Yi people's love content are deeply loved by Yi people. Love songs are not only essential cultural nutrition in the lives of ethnic members, but they are also an important means by which Yi people form their cultural identity.

Love songs are a medium for young Yi men and women to fall in love with each other. In traditional society, young Yi men and women often get to know and love each other by singing songs. Use singing to convey affection to each other. Love songs play an extremely important role in the process of young men and women falling in love in Yiddish. According to the requirements of Yi nationality tradition, Yi nationality's love songs are not allowed to be sung at home, usually in a set song field or in the mountains. Because the content of a love song duet is that two people get to know each other and fall in love, we should also pay attention to seniority when singing love songs. Generally, young people sing songs with other young people, but they can't sing songs with their brothers and sisters, who are related by blood. According to the book "Southwest Hezhi" by Jichao Wang and Se Qu, "as early as Mamu, the ancestor of Yi nationality, had a special singing field." Mamu, the Yi ancestor, sang songs with the three fairies in the sky in the singing field, and they had a singing field activity after they fell in love and married. Yi people's marriages are influenced by the hierarchical system. Marriage is not free and cannot be chosen by itself. Song-to-song is the main form of premarital love between young Yi men and women.

Guizhou Yi people live in a relatively remote area. Compared with other ethnic groups in Guizhou, it is relatively closed in ideology. Yi people's love songs are tactful and implicit in their lyrics. Yi people's euphemistic expression of emotion is related to their character. The lyrics of Yiddish love songs are divided into three paragraphs. Generally, a song is composed of five words and three paragraphs, and the three paragraphs are gradually progressive in a parallel relationship. The lyrics are also characteristic; usually, the first two paragraphs are metaphorical, and the last one sings the theme. The expression of love songs is related to totem worship and nature worship among the Yi people. Lyrics usually use lyrical expression techniques, such as bamboo, mountains, and water, to express their feelings. The lyrics of Yi love songs are symbolic; for example, the sun and stars represent men, and the moon represents women. This symbolism is the integration of man and nature, which has the characteristics of Yi culture. Compare girls to azaleas. Azaleas are the symbol of beauty and wisdom among the Yi people. Boys are compared to eagles, horses, tigers, and dragons. Lyrics generally use animals or plants as metaphors.

For example:

The sun is going to set, Lyrics: The sun is going to set. Can the rope be caught. If we can catch the sun. Let's be together.

There is no water in the pond: Lyrics of There is no water in the pond, The ducks are flapping their wings, There is no grass in the stable, the horses are constantly barking, my brother can't be seen in the singing place, my sister's singing sounds unhappy.

The first paragraph of Yi's love song lyrics describes natural scenery. Scenery invariably involves a love relationship. When expressing a person's beauty, flowers and plants are used. You will use the moon and stars when expressing your thoughts. Show the relationship between things before expressing the relationship between people. Some lyrics also carry torches, which represent light, warmth, and influence. The Yi people have a heroic complex, which can be reflected in boys' hats. Each hat has a corner, which is called "the hero's corner."

"Love song," originally called "Qugu." Later, with the addition of the Han nationality, the cultures of the two nationalities constantly communicate and influence each other, and a new change has taken place in the Yi love songs, namely Qugu. The tedious program was gradually changed, and the lyrics gradually became simpler. There is a new structure in the structure of lyrics, and the place and place of singing are relatively free. The tunes retain the inherent musical characteristics of Yi music, and the lyrics are generally in Chinese. In the structure of the song, it is short, concise, and lively. It is easier to be accepted and used by people, and it is also easier to improvise, so it spreads quickly and widely. Now, this new love song with the characteristics of Yi love songs and the flavor of Han folk songs is called Sprinkle Fork. When the singing occasion focuses on showing the characteristics and singing skills of tunes, one sings with the same word and many tunes. There is also a certain regularity in the structure of the lyrics; usually, many lyrics with different contents are sung to the same melody.

Yi people's love songs are either the traditional "Qugu" or the "wine fork" in the new situation. It is the largest category in the whole Yiddish canon. It is also the most abundantly created category. In the classification of "love songs," besides the content related to love, the music about marriage is also included. In essence, love is

related to the music used in marriage, which belongs to the music category between men and women. Love songs and marriage songs are the most important contents of the lives of young Yi men and women, and they are also important events in everyone's life. These marriage ballads reflect profound social content. It reflects the marriage life of the majority of Yi women in ancient society from one aspect, which has a strong artistic appeal and also records the marriage history of Yi people.

For example, in Yi villages, there are matchmakers who come to the door to propose their relatives and sing "The Visiting Relatives Tune." When a young man of Yi nationality marries a girl's family of Yi nationality, the woman's family should set up a bar of wine. The man will sing "The Wedding Song," and the woman's family will sing "The Wedding Song." The bride sings "Girl's Sad Tune" to show her kindness to her parents and her feelings of farewell. The relatives and friends of the wife's family should accompany the bride to the man's home. On the way, they should sing "Song," "Climbing the Mountain Tune," and "Crossing the River Tune." The man's family will sing "Wedding Song" and "Wedding Song" to show their happiness. For example, in Yi villages, there are matchmakers who come to the door to propose their relatives and sing "The Visiting Relatives Tune." When a young man of Yi nationality marries a girl's family of Yi nationality, the woman's family should set up a bar of wine. The man will sing "The Wedding Song," and the woman's family will sing "The Wedding Song." The bride sings "Girl's Sad Tune" to show her kindness to her parents and her feelings of farewell. The family and friends of the woman should accompany the bride to the man's home. On the way, we should sing "Song of Seeing the Bride," "Mountain Climbing Tune," and "Crossing the River Tune." The man's family will sing "Wedding Song" and "Wedding Song" to show their happiness.

Yi nationality love songs are a Yi nationality life card. Yi love songs are an important part of Yi culture. It is a culture with unique national characteristics formed over a long historical period. Yi people's love songs have passed down the national history of ancient times to this day by virtue of their word-of-mouth form. In Yi nationality areas, it is even more important than words in historical records. When we enjoy the Yi people's love songs, we can not only feel the unique wild charm of the music but also feel the historical changes of the ancestors. Inheritance and development of love songs of Yi nationality in Guizhou can enhance people's cultural

identity and national pride. It is of great practical and historical significance for the whole nation to preserve the development of Yi music and the inheritance of Yi language and culture.

#### 2.1.4.2 Narrative songs

Yi people's life song is a manifestation of Yi people's singing, production, and life process in material production activities. Yi people's life songs arose from labor practices, expressing people's thoughts and feelings in various aspects of life and production. There are many scenes in songs, and their musical forms are complicated and diverse in terms of rhythm, tone series, melodic parts, aesthetic style, and performance forms. For example, in the musical rhythm of songs, some emphasize labor, unified movements, and regular rhythms. Some express their labor interests, and their rhythms are flexible and changeable. Others sing a single sentence repeatedly in order to express their love and joy in life.

Yi people's "life song" is a kind of tune that they sing on the spur of the moment in their daily lives to adjust their interests and enrich their lives. Yi people's life songs express people's concerns and inner ideals in their daily lives. When you are happy, sad, or both, the Yi people will show it by singing. This plays an important role in regulating the body and mind of Yi people. Wang. H. J (2010): "Labor created man," and at the same time it created the language, writing, and music cultures belonging to mankind. "In the primitive race, all kinds of labor have all kinds of songs, and the tune is often very accurately adapted to the rhythm of productive labor unique to that kind of labor." When people do individual work, they want to be courageous or intimidate wild animals in the forest. The working people will make some loud shouts. To relieve boredom and physical fatigue, the mouth will occasionally issue subconscious shouts that echo the labor movements, forming their consistency. The purpose of this is to coordinate the labor rhythm, concentrate strength, and adjust the rhythm of sports. This kind of sound and action that is compatible with the rhythm of labor is the earliest rhythm of labor, which is not only a part of labor but also an early sprout of life's folk songs.

For example:

Drive the Mountain: Drive, drive, drive the horned beast, drive the horned beast, knock the stone, burn the meat, gather around and eat it."

When simple shouting becomes an expression with language, the Yi people have the earliest singing form. Such labor songs show the characteristics and character of Yi people's production and life to a certain extent. It shows that the folk music art of the Yi nationality is dominated by songs, which are easy to remember and sing. At the same time, it also covers the feelings of the Yi people and deeply reflects the social reality at that time. The earliest production ballads were mostly created and passed down to tell the story of how things spread.

Narrative songs are a type of folk song that was created and developed by the local Yi people over a long period of productive labor. In the long and arduous historical development process, the Yi people sang about their heroic hearts with songs. It can be proposed that singing is an important part of the local Yi people's livelihood to calm down the hardships and frustrations of life. Yi people's life songs accompany many aspects of local Yi people's productive labor, which greatly regulates and drives their physical and mental state and emotional rest during labor. For example, when plowing in the fields, cultivate the tune. Put the children in bed and sing the doll tune. When harvesting grain in autumn, sing the Maizi tune. When going up the hill to cut firewood, sing the Kanchai tune, etc. It can be proposed that the Yi people's productive labor is accompanied by singing, which is very active and chic.

#### 2.1.4.3 Ceremonial songs

The Yi nationality's religious music is directly related to their beliefs. In the transmission of Yi people's beliefs, the wizards of Yi play a vital role in the ceremony. They should not only host sacrifices and prayers but also organize and host related funeral matters. We call it "Bimo," Yi wizard. Bimo is a male, passed down from father to son. They know Yi and are familiar with Yi classics. In the slave society, it was both priests and intellectuals who taught the ancient Yi culture. They wrote down the Yi people's history in the scriptures. This is the most important historical material for studying the ancient history of the Yi nationality. Religious songs are songs sung by the Bimo, an ethnic Yi group, while chanting in various natural religious activities.

For example, the contents of funeral sacrifices include the Guide Sutra, the Wine Offering Sutra, the Sacrificing Sutra, the Medicine Offering Sutra, the

Remembrance Sutra, and the Awakening Sutra. The contents of disaster relief and praying include: The Sutra of Relieving the Body, the Clear Sutra, the Sutra of Relieving the Body, and the Praying Sutra. The contents of praying for the new year include sacrifices to the mountain nerve, sacrifices to Mother Earth Sutra, sacrifices to the water nerve, sacrifices to the fire nerve, and so on. Generally, different scriptures have different singing styles. Despite the fact that it is the same scripture, different groups and schools interpret it differently. There are also obvious differences in singing tunes, melody features, mode structure, and singing style.

"Zhaohun Sutra" is called "Xiyiduoshu" in Yi. It is one of the scriptures read by Yi people in funeral activities. It means inviting the souls of the dead into the mourning hall for cleansing and sacrifice.

The "Zhilu Sutra," called "Ezuomoshu" in Yi, is a scripture recited in the funeral ceremony. Reciting this sutra is meant to guide dead souls back to the birthplace of their ancestors. The Zhilu Sutra describes the areas where we returned to our ancestors' birthplace and what happened to our families in these areas. The Zhilu Sutra not only serves as a classic of sacrifice but also describes the migration and development of the Yi people. It is of great significance to study the inheritance history and religious culture of the Yi nationality.

"Xianjiu Sutra" is one of the scriptures for Yi people's funeral activities. Recite during the wine-offering ceremony. Pay tribute to the dead with wine, make them travel smoothly, and have them return to their ancestral home as soon as possible to be reunited with them.

"Xianshi Sutra" is called "Zhu Zhou Shu" in Yi. It's a scripture song recited during the food offering ceremony. The book describes the production process for grain. Singing this verse is intended to sacrifice food for memorial services and persuade the dead to store more food to avoid suffering from a lack of food.

For example:

“Sacrifice Wuji” The meaning of the lyrics: Sacrifice wuji. Back in the day. The fierce wuji lives deep in the dam.

“There are caterpillars in the tree” The meaning of the lyrics: There are caterpillars in the trees. We stepped on it. Caterpillar doesn't step on it. The dead have no way. The caterpillar stepped on it. The dead have a way.

These two songs were sung by Bimo in the sacrificial activities, mostly about religious or traditional sacrificial offerings. Bimo is not only a priest engaged in religious activities. They have played a great role in imparting knowledge and inheriting the history and culture of the Yi nationality. Bimo, who worked mostly in productive labor, did not grow into a religious professional. The instruments they use mainly include a magic fan, magic hat, magic bell, and barrel. Its main functions are to soothe the soul, send and summon spirits, ward off disasters, exorcise ghosts, cure diseases, get married, and do divine divination. have a certain economic income. Bimo has a high position in the village and enjoys freedom of migration.

before the founding of New China. The Yi people suffered cruel exploitation and oppression by reactionary governments and slave owners in past dynasties. Social productivity is very low, and people's lives are very difficult. Villagers in villages have no cultural knowledge and low cognitive ability, and many natural and social phenomena cannot be scientifically explained. Many disasters and pains brought by real social life can only be relieved by prayer. This is the living environment of their religion, witchcraft, and taboos. Many places or groups in the Yi area still believe in natural religions, particularly ancestor worship, despite a half-century of democratic reform. In some areas, such as Hezhang and Guizhou, and among some people in the central and southern Yi areas of Yunnan, they still believe in Christianity. However, with the popularization of education and the improvement of people's knowledge and cultural level, people are more inclined to support science, and their ideological level has significantly improved.

#### 2.1.4.4 Contemporary Yi folk songs

After the founding of the People's Republic of China, the Yi people were completely emancipated, and their living standards improved significantly. Earth-shaking changes have taken place in Yi villages. Yi people who can sing and dance happily sing from the bottom of their hearts. In succession, folk songs are filled with new words in the form of new wine in old bottles. At the rally, enthusiastic Yi music received the attention and support of the local government.

In Weining, Hezhang, and Shuicheng, in recent years, a number of combined performance teams have been organized spontaneously with primary school teachers as the core. For example, Shan-Fire Yi Group, Kana Group, Asiri West



Group, and so on. Take "Mountain Fire Yi People" as an example. Its main members are Su Tao, the principal of Zhushi Ethnic Middle School; Liu Yun; Long Chaoliang; Yang Juan; and Su Wanchao, a farmer. Their aim is to "save folk art and inherit Wumen culture." They either write their own lyrics or use Yuan Suo, the folk music of the buried people, as the material, or they arrange and adapt the original Yi songs according to popular forms. In their spare time, they go to villages, gather at festivals, and sing for the masses. They often take part in performances such as get-togethers, celebrations, and competitions at the invitation of Weining, Dafang, Shuicheng, and Bijie. Everywhere I went, I was warmly welcomed. Many new songs, such as "Hometown," "Love in the Grass Sea," "Road to the Sky," "Abba," "Zhipaiduo," and so on, have been circulated among the people.

All the above can be proposed as the adjustment behavior of the current Yi music culture. Reform, opening up, and social and economic development are irreversible. Cultural change is imperative. In the long-term adjustment process, the folk music of the Yi nationality will inevitably make some choices and discard the bad ones. This is the law of nature. I am convinced that with the attention and support of governments at all levels, Yi folk music will actively develop along its own path and develop healthily.

Based on this chapter, combining local literature and fieldwork Guizhou Yi songs have formed a unique artistic style in the development of Yi history. Folk songs come from life and are an artistic medium that people have developed over time to express their thoughts and feelings. Gradually developed through extensive improvisation and oral singing by the masses, it is closely related to the living environment, geographical location, and national customs of the working people. Even if it is spread to other places, it will be changed gradually in the process of singing because of the differences in local language, appreciation style, and national color until it adapts to local singing. Therefore, different ethnic groups and different geographical locations will inevitably produce the characteristics of folk songs in this area. This is also the uniqueness of Guizhou Yi folk songs.

Yi people love life, and everything that happens in life should be expressed through song. This is the main reason why Yi folk songs are constantly produced and spread. It represents the conscious and emotional behavior of the Yi

people. Their creations and singing often have strong improvisation, injecting their own feelings and wishes. In the long development process of Yi nationality, Yi folk songs have social functions such as preaching history, emphasizing morality, inheriting customs, expressing love and emotions, joys and sorrows, etc. Yi people have created numerous folk ballads in their production and lives, and the colorful folk ballads have also created a nation that can sing and dance well. At the same time, it provides valuable historical data for us to inherit and study the Yi nationality's music and history culture.

#### 2.1.5 The method of preservation and transmission of songs

Yu Xia and Khomkrich Karin (2022) thesis is entitled "The Preservation of Traditional Shared Knowledge among the Miao People of Western Hunan Province, China." To aid the preservation of ge teng, the music should be actively developed alongside this "static protection." To facilitate this, the body of knowledge should be divided into two categories: 1) tangible heritage, including apparel and props; and 2) intangible heritage, including the music and audio materials of existing folk performers, sorted and recorded by professional ethnomusicologists, as well as ethnomusicological dissertation written by these scholars. This unique multi-voice performance is in great need of systematic conservation and, although there is resistance from locals, continued musical development. So long as the original essence of ge teng is retained, the primary transmitters of this unique singing culture are keen to see adaptations that enable Miao choral singing to permeate modern society.

Jian Sun and Khomkrich Karin (2022) thesis is entitled "Rescuing Rhythm: Preserving the Intangible Cultural Heritage of the Qiang People in the Wake of the Great Sichuan Earthquake." At present, the collection, sorting, introduction, and research on Qiang songs is not good enough. Although some musicians have worked hard to protect, inherit, and spread Qiang songs, and have achieved certain results, there are still many problems in the process of protection and transmission. For example, the inheritors are aging, there is a lack of awareness of the importance of conservation, and the cultural space has changed. This study has examined mainly the music characteristics and classification of Qiang songs. It is a pity that there is no in-depth study of the history of Qiang songs, especially given the impact of the Great

Wenchuan Earthquake. After the earthquake, the ecological environment of Qiang underwent tremendous changes, creating a new cultural space. It is important to consider how researchers and academics can help with the development and inheritance of Qiang music in these new conditions without altering it significantly.

Caiqin Guo and Chuangprakhon Sayam (2022). "The model for conservation and development folksong in Shanxi Province, China." Regarding the conservation model of Shanxi folk songs, the author concluded through interviews with Miao Maolin, Liu Gaiyu, and Yang Zhongqing that there are three more reasonable conservation models of Shanxi folk songs: 1) Contemporary music creators' innovations in Shanxi folk songs 2) The development and introduction of Shanxi folk song school-based teaching materials by schools of all levels; 3) The development of various traditional competition promotion activities.

Hang Cao and Narongruch Woramitmaitree (2023). "The Process of Transferring Knowledge through Grand Songs Among the Dong Ethnic Group in Southeast Guizhou, China." In addition, song masters act as teachers in ethnic groups and teach students to sing the Grand Song through "oral instruction." Some well-known singers are chosen by the villagers and then named glorious inheritors by the government. The transmission of the Grand Song has evolved from "transmission within the family" and "transmission from the elders" to the coexistence of "transmission with school" today. However, no matter what changes have taken place in the inheritance mode of the Grand Song, the inheritance of the Grand Song cannot be separated from the participation of "song masters." "Song master" is the connection and bridge that connects the Grand Song to the present day. To understand the inheritance and connotation of the Grand Song.

Based on the suggestions of other scholars in the field of song dissemination and preservation, they have different views on the protection and dissemination of folk songs of all ethnic groups. These views are based on the researchers' long-term research on songs. Yi folk songs have a good spread from function to performance, but it is still necessary to discuss the transmission and preservation policy of Yi folk songs according to the actual situation of the Yi people at present. In the six chapter, the researcher will discuss the guiding principles of the preservation and transmission of Yi folk songs.

## 2.2 The Related Methodology

### 2.2.1 Ethnomusicology

Stated broadly, ethnomusicology may be described as a holistic investigation of music in its cultural contexts. (See Hood, Mantle, 1969) Combining aspects of folklore, psychology, cultural anthropology, linguistics, comparative musicology, music theory, and history, ethnomusicology has adopted perspectives from a multitude of discipline. (Pegg Carole; et al, 2001)

Merriam Alan P. (1963) proposed that Man's ultimate interest is in himself, and music is part of his activity, and part of his study of himself. Just as important, music is human behavior, and ethnomusicologists share a responsibility with the social sciences and humanities to find out why (Merriam Alan P. & Qian Mu, 2010).

Ethnomusicology is the study of music from the cultural and social aspects of the people who make it. It encompasses distinct theoretical and methodical approaches that emphasize cultural, social, material, cognitive, biological, and other dimensions or contexts of musical behavior, in addition to the sound component.

In this research, the field method of ethnomusicology is used to analyze and sort out the collected data. Summarize the current development of Yi songs. Based on questionnaires and interviews, this research puts forward some suggestions on the preservation of Yi songs in Guizhou and provides a reference for the inheritance of Yi songs.

### 2.2.2 Musicology

Musicology is the general term for all theoretical subjects that study music. The general task of musicology is to elucidate the nature and theory of music. For example, studies on the relationship between music and ideology include music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. (Yandi Yang, 1995)

musicology can conclude that concept of musicology should be about the focus education of western music. It is including the research, music theory, musical contents, history of music, the musical sound and other fields of knowledge such as physics, psychology, social science and ethnomusicology. At present, musicology is including the performing skill and composition (Narongruch Woramitmaitee, 2017) The study of the material and material characteristics of music includes musical

acoustics, jurisprudence, instrumental science, etc. The study of music form and its composition includes melodic theory, harmony acoustics, counterpoint, composition theory, etc. There are also from the performance aspect to consider, such as performance theory, command method and so on. (Beard D& Kenneth G, 2005)

The word "musicology" is used to cover all music, and it is believed that all music can be studied by all methods. My definition of "musicology" refers to the study of music in the broadest sense, including historical, theoretical, analytical, anthropological, ethnographic, physical, physiological, mechanical, digital, cognitive, psychological and philosophical perspectives. Musicology is all-encompassing in my eyes, and the redefinition of musicology is the result of adopting the above-mentioned global perspective(Cai.K.L & Xu.L.F, 2020)

This research analyzes the collected musical works by means of musicology. Through the analysis of music, the musical characteristics and changes of Yi songs are summarized. Using the research method of musicology in the analysis of Yi music can help better analyze and study the influence of Yi music on Yi people's lives. In the analysis of music characteristics, objectively explain the connotation of Yi music.

## **2.3 The Related Document And Research**

### **2.3.1 A Study of Guizhou Yi Songs in China Academics**

China is a multi-ethnic country, and the Yi ethnic group is an important member of the big family of nationalities in China. Since contemporary times, people have paid more and more attention to the culture of the Yi people, and at the same time, they have started comprehensive research on it. Many foreign anthropologists, historians, and ethnologists have traveled to China to conduct research and investigations on this ancient nation. However, due to the regionalism of the Yi ethnic group, the dialect of the Yi language, and other factors, the research on the music culture of the Yi ethnic group is mainly focused on China.

#### **1) Literature related to Yi music culture**

After the founding of the People's Republic of China, Chinese scholars began to conduct in-depth studies on the history, culture, language, religion, and other aspects of the Yi ethnic group, and their research results continue to emerge. For example, Fang Guoyu's *History of the Yi People*, published by Sichuan Nationalities

Publishing House in 1984; Ma Changshou's Ancient History of the Yi People, published by Shanghai People's Publishing House in 1987; Yi Mouyuan's History of the Yi People, published by Social Sciences Academic Press in 2007; A Brief History of the Yi People, published by Minzu Publishing House in 2009; Zuo Yutang and Tao Xueliang, Bimo Culture, YunnThese works comprehensively studied and discussed the Yi people's folk customs, festivals, languages, costumes, religion, and other aspects through their historical and cultural development characteristics.

Northwest Guizhou is one of the three major communities of the Yi ethnic group. Due to the influence of history, geography, and other environmental factors, the Yi ethnic group in Guizhou province has many branches and unique cultural characteristics. In the past 20 years, many scholars have been deeply involved in the Yi ethnic group area, systematically and comprehensively studying and summarizing the history, customs, music, culture, language, clothing, religion, and other aspects of the Yi ethnic group in Guizhou Province and producing abundant research results and valuable documents. such as Zhang Zhongxiao, Luo Tinghua, Guizhou ethnic minority music, and Guizhou minority press. 1989: Yi ethnic group in Guizhou, Guizhou Minorities Press. 2007: institute of Guizhou minorities affairs committee, Guizhou minorities make up "six mountains and six waters" in Guizhou ethnic survey data compilation, "Yi volume," Guizhou Nationalities Publishing House, 2008; Xingxiu Li, the studies of western Guizhou Yi people's customs, Guizhou minorities press. Hu Jiaxun with highlights of Guizhou ethnic minority music culture, Yi's article, "Wumeng," Guizhou people press, 2009. (2010): Ping-Fan Li; Ma Chang, "Guizhou Yi traditional culture research," Guizhou education press, published in 2012, etc.

## 2) Literature content related to Yi ethnic group songs

The ancient songs of Yi people were first found in Folk Literature Materials No. 50, which mainly includes seven parts: The Ancient Songs of Yi People on Heaven and Earth, The Birth of Heaven and Earth, and the narrative poems Buzhu Dugru, An Account of Zhu Ni A Ye, Sareu Mi Mairu, Marriage of Ou Bu, and Marriage of Bei Le. Later, Wang Ziyao, a scholar of the Yi ethnic group, collected and sorted out the ancient songs of the Yi people in 1989. The book is divided into eight parts, namely, creating heaven and earth, selecting seeds, subduing monsters and

catching monsters, controlling beasts and fowling, spreading knowledge and teaching skills, judging the achievements of marriage, shooting strongly at the sun, and calling the sun to call the moon, mainly describing the Yi people's understanding of nature. In addition, ancient songs of the Yi people in Panzhou city, compiled by Che Mingxu, the Panxian Ancient Books Office of Ethnic Minorities, and the Panxian Yi Studies Association, were published in early 2003 but did not spread widely. The book was printed by photocopying because it was still in the process of collecting and translating original materials. In 2003, the editors began to record and check the lyrics of each ancient song one by one, so as to preserve the original taste and style of the ancient songs of the Yi people as much as possible and give consideration to literal translation and free translation. It was published at the end of June 2004. The book is divided into three parts: "ancient folk songs," "wedding ceremony songs," and "funeral songs," collecting 43 ancient Yi folk songs of Pan County, Guizhou Province.

The research on Yi ancient songs is primarily conducted through collection and arrangement, as follows: Journal Articles: In Tian Guanghui's "A Preliminary Study on the Simple Philosophy Thought of the Ancient Songs of Yi People," the researcher mainly analyzes the ancient songs of Yi people as the text and concludes that the ancient songs of Yi people are one of the main representative works reflecting the simple philosophy thought of the ancestors of Yi people. high forest of northwestern Guizhou. The article on northwest Guizhou folk music (which includes parts of the title of Yi's ancient song) has expanded on the basic introduction to the northwest of Guizhou. Yi explained the current state of folk music culture development and proposed to the northwest Guizhou Yi ethnic group the preservation of folk music culture and the development of countermeasures. In Zhao Xue's "A Brief Analysis of the Original Ecological Singing Characteristics and Artistic Methods of "Qugu" of Yi people in Northwest Guizhou," the article mainly analyzes and studies the singing methods and artistic characteristics of "Qugu" (a love song) of Yi people's ancient songs from the perspective of musicology. In Ouyang Ping Fang's "Classification and Morphological Characteristics of the Ancient Songs of the Yi People in Pan County," the researcher divides the ancient songs of the Yi people in Pan County into three categories: ancient folk songs, wedding ceremony songs, and

funeral songs. In addition, the ethnomusicology music morphology research method was used. This research analyzes the structure of melody and tone, rhythm and beat, and characteristics of lyrics and singing forms of the ancient songs of the Yi people in Panzhou city, so as to promote the further development of the study of the ancient songs of the Yi people in Panzhou city.

In the process of the development of Yi vocal music, a lot of newly created music has adopted and continued the original song content of Yi people for secondary innovation and creation. The Yi ethnic group is one of 56 ethnic groups in China. Despite the fact that more people are studying and inheriting Yi vocal music in recent years, there is still a long way to go in ensuring effective Yi ethnic group inheritance. To explore the characteristics of Yi music so that its value and connotation can be understood by more people, it requires our continuous efforts and in-depth research.

### 2.3.2 Related research

#### 2.3.2.1 Classic Literatures from 1999 ~ 2020

A Brief History of Yi Nationality Compilation Group (2009) book is entitled "A Brief History of Yi Nationality." The Yi people love freedom and are rich in revolutionary tradition. They support equal union but are opposed to exploitation and oppression by the ruling classes, both within and outside the country. They staged numerous uprisings and struggles in order to oppose the dark rule. After the Opium War, together with the Han people and other fraternal peoples, they fought against the invasion of imperialism, defended the southwest frontier of the motherland, and safeguarded the dignity and territorial integrity of the motherland. During the Taiping Heavenly Kingdom, the Yi peasant uprising, led by Li Wenxue, a farm laborer, broke out in Ailaoshan, Yunnan, and established the peasant regime for more than 20 years, which wrote a magnificent chapter in the history of contemporary Chinese peasant revolution.

Boyu Zhang (2018) article is entitled "On the Necessity of Protecting China Traditional Music from the Perspective of World Music Pattern". Protecting China's traditional music, going outside of China's music culture, and establishing "China Music School" are words that are often heard in China's music life at present.



It can be said that this is the cultural consciousness brought about by the social development and economic prosperity of China.

Lin Jia (2014) thesis is entitled "A Study on the Funeral Music and Educational Function of the Yi Nationality in Sanzhai". At present, the research on the Yi people's primitive religious ritual music and education is still in its initial stages, and little is known about its details and characteristics. Primitive religious music, which is still used by many ethnic groups in southwest China and has a big impact on their lives, has a small or nonexistent research field. Special research on this special religious ritual music and education will not only help us learn more about how Chinese religious music is put together as a whole, but it will also help contemporary national music education in China by giving examples and shedding light on it. This is another goal of this study.

Liang. W. Q. & Li. Y. B (2018) thesis is entitled "Research on Guizhou Minority Folk Culture." A series of studies have been made on the folk culture of southwest ethnic minorities, such as folk beliefs, national festivals, the preservation and inheritance of national culture, etc. Folk belief is mainly studied from three perspectives: its historical evolution, its relationship with the social construction of immigrant families, and its expression in tourism development. Ethnic festivals mainly study the cultural characteristics, social functions, and values of festivals such as the Drum Festival in Miao Village, the Maojie Festival of Shui Nationality, and the "June 6th" Festival of Buyi Nationality.

Guangrong Wang (2012) book is entitled " Yi folk customs." This book is a collection of historical and cultural information, local customs, and traditions of the Yi ethnic group, one of the main ethnic groups in Guangxi, which has been compiled and edited. The contents include joyful scenes of labor, magnificent daily life, colorful seasonal festivals, solemn ethnic ceremonies, enjoyable recreational customs, and splendid ethnic arts.

Shanmeng He (2018) thesis is entitled "Investigation of Yi Culture in Bijie City, Guizhou Province." The research results of Yi people in Qixingguan, Weining, Hezhang, Qianxi, Dafang, and other places in Bijie City, Guizhou Province, about production and life, history and culture, festivals and customs, etc., are useful

for studying the social outlook, ethnic customs, and ethnic integration of Yi people in aristocratic areas.

Xicheng Liu (2017), book is entitled " China Road of Intangible Cultural Heritage Protection" This book has significant academic value in the field of research on China's intangible cultural heritage. Composed of over twenty academic papers from the author's research and conservation work on China's intangible cultural heritage, it provides in-depth and meticulous research on various aspects and perspectives of China's metaphysical cultural issues. Including theory, practice, legislation, protection, inheritance, and development. It includes both a generalization of the idea of "intangible cultural heritage" and specific case analyses. The book not only demonstrates a repeated thought process on the protection and development of intangible cultural heritage but also guides the practice of its inheritance to a deeper level.

Xiuting Wang and Yuqin Yang (2015) , book is entitled " On the Inheritance and Development of China Traditional Music". This book focuses on the broad concept of traditional Chinese music and is divided into two main threads: "history" and "categories". The historical thread traces the origins and development of traditional Chinese music along a timeline, while the category thread categorizes various types of music according to their artistic forms. This arrangement allows readers to gain a comprehensive and in-depth understanding of traditional Chinese music.

Narongruch Woramitmaitee (2017) thesis is entitled, "Tha: Vocal Music of Soaw Karen," The melodic line of Tha is characterized by aspects such as: (1) the formal structure; (2) structural pitch progression; (3) the interrelationships between text and melodic phrase; and (4) scale.

Zhongliang Pu (2013) book is entitled "Yi nationality in China." Mainly from the aspects of general situation, material culture, folk culture, social culture, belief culture, contribution to the great motherland, spiritual temperament, cultural heritage, inter-ethnic communication, development prospects, influential cultural figures, important documents, etc., it comprehensively introduces the development course of the Yi nationality in China. The cultures of the Yi people are numerous and diverse. The researcher tries to investigate the main line and connection between the

appearances, as well as the core and connotation beneath the appearances, and objectively reflects the Yi nationality's history, folk customs, and beliefs.

Yifeng Shi (2018) article is entitled "Research on the Protection and Development of Minority Music and Its Cultural Ecology". In China's multi-ethnic cultural environment, ethnic music resources are rich and colorful and contain profound artistic value. The impact of foreign music culture in the social environment poses a certain threat to the inheritance and development of ethnic music, so it is urgent to protect and develop ethnic original music culture.

Zhongxiao Zhang (2010) book is entitled "Guizhou Minority Music Culture Collection: Yi Nationality". This book is divided into seven chapters, including: simple and euphemistic love songs; delicate and affectionate marriage songs; natural religious songs originating from ancient times; etc.

#### 2.3.2.2 Classic Literatures from 2020~2022

Chen Kai (2022), article is entitled "Transformation of China National Music Communication from the Perspective of Media Convergence ". The reform and opening-up policy not only promoted the unprecedented development of professional music creation in China but also diversified the dissemination channels of these music works. In the new historical context, the quantity of professional music creation in China has rapidly increased. In the process of spreading both domestically and internationally, many successful cases have been left for reference but also exposed shortcomings that need to be improved.

Guili Yao (2022), book is entitled " Research on the Development, Inheritance and Protection of Music Culture". This book discusses the development and inheritance of music culture in depth and analyzes the connotation, historical development, artistic characteristics, and musical expression methods of Chinese music from the teaching method of music education in colleges and universities.

Yanjie Ren (2021) article is entitled "Red Music Communication in the Mobile Internet Era". With the development of the market economy and mobile internet, the dissemination of red music is facing many problems: cultural commercialization limits the development space of red music, the content of red music is disconnected from modern urban life, and algorithm technology weakens the dissemination of red music. To solve these problems, we must grasp the background

and dissemination laws of the mobile internet era and innovate the dissemination mode of red music with internet thinking.

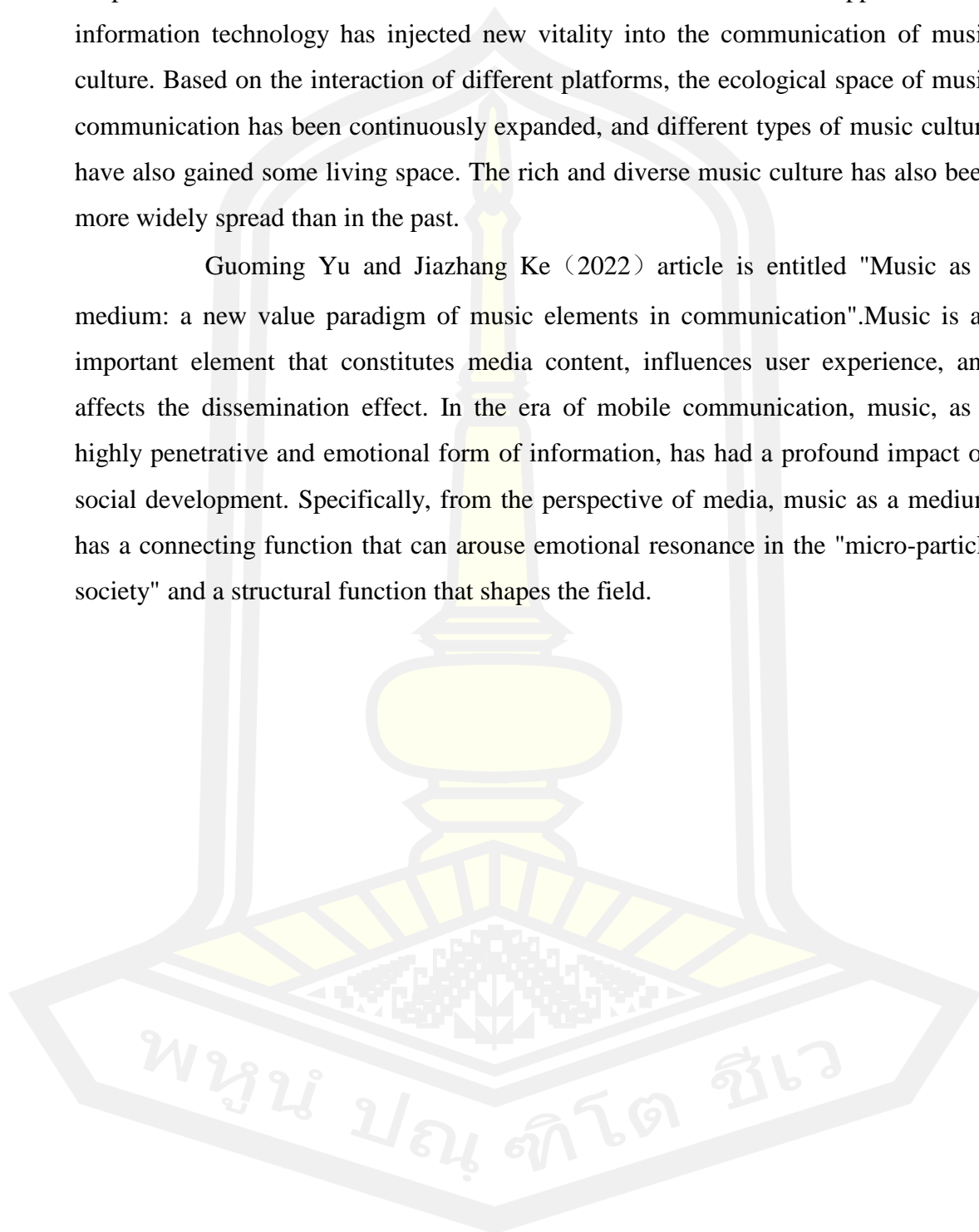
Jufang Lu (2021) book is entitled "A Comparative Study on the Musical Forms of the Torch Festival Ceremony in Adu of Yi Nationality." "The torch festival is the largest festival ritual activity of the Yi people at present." In the birthplace of the Liangshan Yi Torch Festival, it exists in the form of folk and official integration or mutual supplement. The phenomenon of traditional music integration and adaptation of traditional and popular music is evident in music culture. Therefore, the dissertation takes the torch festival ceremony as the time axis. by comparing the music text in the Torch Festival to similar music and related music types outside of the ceremony. to explore the morphological and structural characteristics of ethnic tune music in torch festival ceremonies.

Yang. Y. Z (2020) article is entitled " Research on the influence of Guo Internet technology on the spread of Sixian music in Shijiazhuang".In the process of the gradual development and spread of Sixian in Shijiazhuang, influenced by language, popular aesthetics, and folk music, different styles have been formed. In recent years, the development of Internet technology has also had a great impact on the spread of Sixian music in Shijiazhuang.

(2022 A Yuan Hu (2022) book is entitled "Intangible cultural heritage science". The book provides a detailed exposition on the division of responsibilities between the subjects of non-material cultural heritage protection and inheritance, as well as issues such as the declaration of a non-material cultural heritage census. The author points out that there are two major problems in identifying the subjects of inheritance: first, the replacement of the subject of inheritance by the subject of protection. The author believes that the subject of non-material cultural heritage protection, consisting of officials, scholars, artists, commercial forces, etc., cannot be confused with the subject of non-material cultural heritage inheritance, composed of artists, craftsmen, singers, etc. Second, there is the issue of inheritors being too young. For those who have been included on the list but are too young and lack mastery of traditional skills and knowledge of non-material cultural heritage, the government has an obligation to urge them to learn traditional skills and knowledge as soon as possible.

Xiaoyan Guo (2020) article is entitled "The Influence of Technology Empowerment on the Communication of Music Culture".The application of information technology has injected new vitality into the communication of music culture. Based on the interaction of different platforms, the ecological space of music communication has been continuously expanded, and different types of music culture have also gained some living space. The rich and diverse music culture has also been more widely spread than in the past.

Guoming Yu and Jiazhang Ke (2022) article is entitled "Music as a medium: a new value paradigm of music elements in communication".Music is an important element that constitutes media content, influences user experience, and affects the dissemination effect. In the era of mobile communication, music, as a highly penetrative and emotional form of information, has had a profound impact on social development. Specifically, from the perspective of media, music as a medium has a connecting function that can arouse emotional resonance in the "micro-particle society" and a structural function that shapes the field.



## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This project's research is qualitative in nature. The researcher chooses northwest Guizhou as the research area. I plan to collect data in northwest Guizhou and find key informants. Therefore, I have the following methods: This study is a qualitative study. This is how I use this procedure:

#### Research Scope

1. Scope of content
2. Scope of site
3. Timeline of research

#### Research process

1. Research site, key informant and songs
2. Research Tools
3. Data Collecting
4. Data organizing
5. Date analysis:
6. Research Program

### **3.1 Research Scope**

#### 3.1.1 Scope of content

- 1) To investigate the status of Yi folk songs in Guizhou, China
- 2) To analyze the musical characteristics of Yi folk songs in Guizhou, China
- 3) To propose guideline for the preservation and transmission of Yi folk songs in Guizhou, China

#### 3.1.2 Scope of site

- 3.1.2.1 Panzhou city and Weining county, Guizhou Province, China.

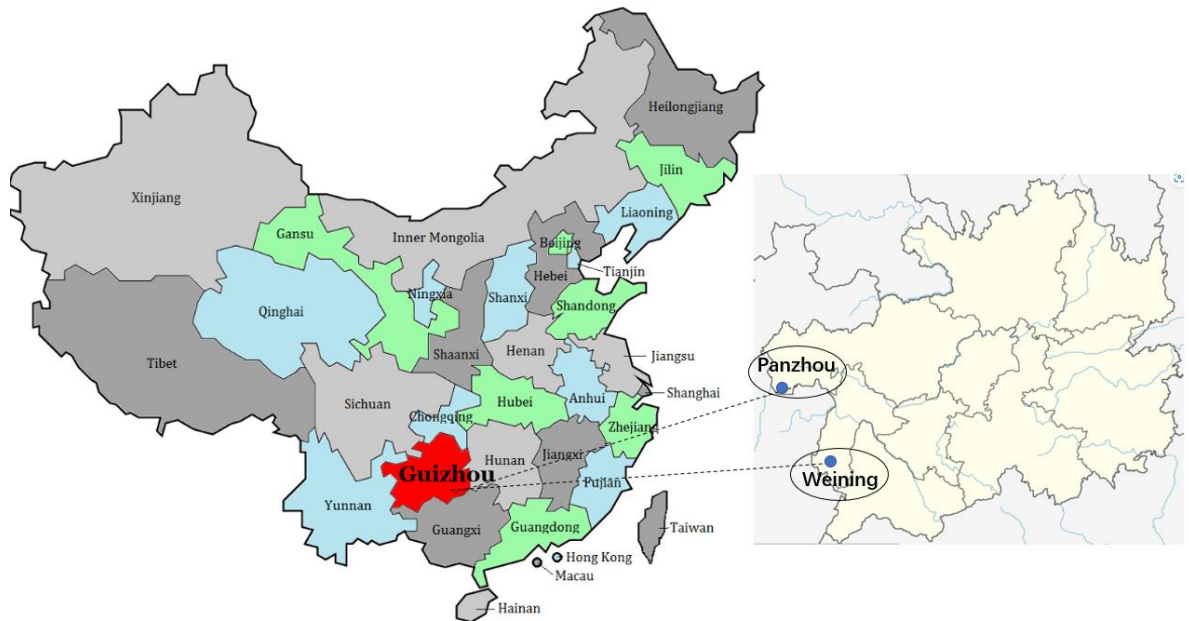


Figure 3. 1 Map of Panzhou city and Weining county, Guizhou Province, China  
 Source: <https://chinafolio.com/provinces/guizhou-province/>

### 3.1.3 Timeline of research

I studied July 2020 to June 2023.

## 3.2 Research process

### 3.2.1 Research site, key informant and songs

#### 3.2.1.1 Research site

Panzhou city, Guizhou Province; Weining, county, Guizhou Province

#### 3.2.1.2 Key informant

Ms. Xiuhua Che, Ms. Fuhuai Wang, Mr. Shenggao Duan

The criteria for selecting key informants are:

- 1) He or she is a native who has lived and grown up in a Yi village.
- 2) He or she knows and is familiar with yi songs and performance forms
- 3) He or she is a representative inheritor of intangible cultural heritage
- 4) He or she is older, has many years of performance experience and organization experience, has certain researchers in the local.

5) He or she is familiar with the current new music of yi people

Che Xiuhua: She is the oldest inheritor of the Intangible cultural heritage of "Yi wine" in Guizhou Province. It is famous for singing ancient songs of the Yi people in Panxian area. At the same time, he taught many inheritors of Yi songs.



Figure 3. 2 Mrs. xiuhua Che and daughter

Source: Ye Tian (2021)

Wang Fuhuai, yi nationality, female, was born in Panxian Mud River area. Currently, she is an actor of Guizhou Song and Dance Troupe. "Panzhou Village" ( lyrics and music by Yao Tong ) , which I participated in, won the first prize of the fifth Colorful Guizhou Music Creation Competition. In 2013, he represented Liupanshui and won the Best Actor award in the fifth Guizhou Ethnic Minority Art Performance with the competition work "Flying Dream to Liangdu".





Figure 3. 3 Mrs. Fuhuai Wang  
Source : Fuhuai Wang (2019)



Figure 3. 4 Yi people's performance team, singing songs at the wedding scene.  
Source : Researcher

พหุบัณฑิต ชีวะ



Figure 3. 5 Yi people's performance team, singing songs in the bride's home.

Source: Researcher

### 3.2.1.2 Songs

The criteria for selection traditional songs are:

- 1) It is recommended by aboriginal experts during the fieldwork.
- 2) It is a classic among Yi folk songs.
- 3) It is the Yi villagers' familiar songs.
- 4) It has distinctive local use characteristics.
- 5) It is a representative work in the classification proposed by

researchers.

The criteria for selection contemporary songs are:

- 1) It is a song created by Yi elements.
- 2) It is a song that Yi villagers are familiar with.
- 3) It has different creative techniques from traditional songs.
- 4) It is a Yi song in recent 10 years

Based on the above selection criteria, seven songs were selected, including: “Hun Jia Ge”, “Jiu Ling Ge” stands for Love songs; “Shan Ge Chu Zai Yu Ni He”, “Liu Ke Ge” stands for Narrative songs; “Zhi Lu Sutra” stands for

Ceremonial songs; “Huo Ba Jie De Huan Le”, “Ap jie Lop” stands for contemporary Yi songs

### 3.2.2 Research Tools

The research tools used in this dissertation are mainly interview and observation. In order to obtain the research data, the researcher designed the questionnaire and designed the corresponding interview form and observation form according to different research objects.

Process of making the questionnaire (based on research objective) .

- 1) Bring it to the advisor to examine.
- 2) Be modified according to advisor editing.
- 3) Send it to an expert for inspection before using
- 4) Modified according to specialist advice before being used in the fieldwork.

### 3.2.3 Data Collecting

1) Observation: The researcher goes to the living area of the Yi people to observe the living conditions of the Yi people and the main scenes in which Yi songs are used. At the same time, the researcher observes the relationship between Yi songs in Yi villages and daily life. Provide a basis for the next interview. The objects of observation are mainly singers and inheritors living in the Yi nationality.

2) Interviews: Yi songs are recorded by researchers through interviews. The researcher uses a set of pre-prepared interview forms to interview the candidates. The researcher asks all the interviewees the same set of questions listed in the list. The researcher will also be responsible for personally recording all respondents' answers on the interview list. The researchers interview three types of people, audiences and students, actors and inheritors, experts and officials.

For the first research goal, the researcher conducts a field survey in the villages where the Yi people live and collects relevant information through observation and interviews with informants.

For the second research goal, the researchers chose the Yi people's festival activities as an opportunity to collect typical Yi people's singing media materials.

The researcher gathered information about Yi folk songs. It collects data for the next step, which is an analysis of the current state of Yi songs and Yi music.

#### 3.2.4 Data organizing

The researcher collated the data collected from the Yi people. Video and audio materials can be scored by Sibelius, which is convenient for subsequent music analysis. In order to make readers understand Yi folk songs more accurately, readers can use Google's browser to scan the QR code and watch the collected audio and video from the researcher's field investigation. Interview data researchers collate the words and keep them in the form of words. Tables are used in the questionnaire to generate statistics.

#### 3.2.5 Date analysis:

For the first research objective, the researcher investigates and analyzes the related contents of Yi folk songs. The content of the analysis includes three aspects: Yi songs, Yi transmission, and Yi transmission mode.

For the second research objective, the researcher analyzes the characteristics of Yi music from the perspective of musicology. The music analyzed is 7 of 30 popular folk songs selected by the researcher from the Yi area for analysis. These seven folk songs are popular songs based on interviews with scholars and Yi experts in Yi areas and investigations by local villagers. These seven folk songs are divided into two parts: one is the old folk songs of the Yi people, and the other is the new folk songs of the Yi people.

For the third research objective, the researcher describes and analyzes it. The Preservation Methods of Yi Songs in Today's Times

#### 3.2.6 Research Program

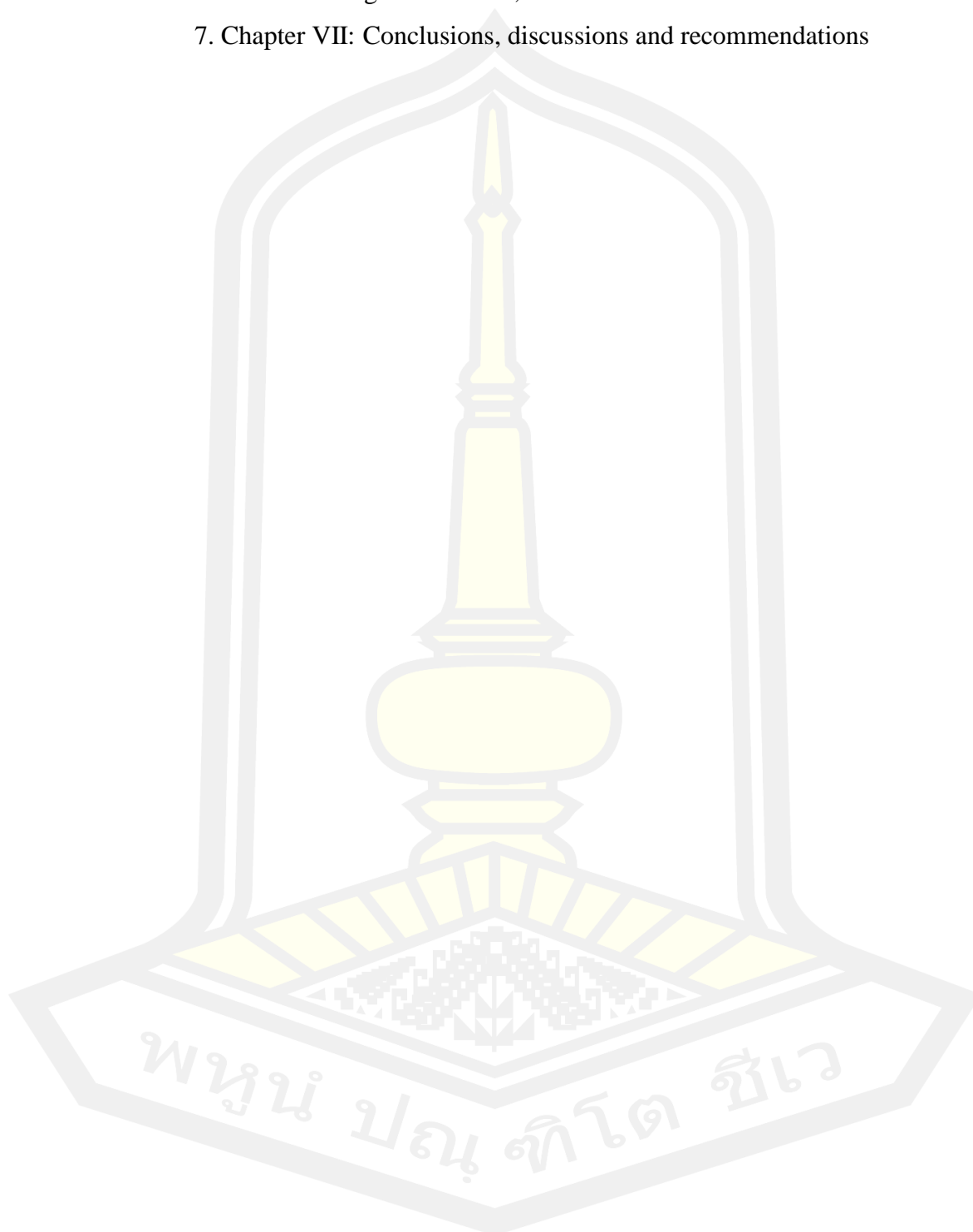
In this dissertation, the researcher presents on 7 chapters:

1. Chapter I: Introduction
2. Chapter II: Literature review
3. Chapter III: Research methods
4. Chapter IV: The status of Yi folk songs in Guizhou, China
5. Chapter V: The musical characteristics of Yi folk songs in Guizhou,

China

6. Chapter VI: The proposed guideline for the preservation and transmission of Yi folk songs in Guizhou, China

7. Chapter VII: Conclusions, discussions and recommendations



## CHAPTER IV

### THE STATUS OF YI FOLK SONGS IN GUIZHOU, CHINA

This chapter examines the perspectives of insiders and outsiders. Through surveys, investigations, and observations, we can understand the current situation of Yi ethnic songs. This chapter describes the situation from three perspectives.

1. The number and usage of Yi songs
2. The usage of various kinds of songs in the classification of Yi nationality
3. The status of Yi folk songs performance environment

#### **4.1 The number and usage of Yi songs**

In the process of field investigation, the author collected 30 popular songs in Yi villages. Compared with the 232 Guizhou Yi folk songs published in 1995 in China Folk Songs Collection Guizhou, there are many Yi folk songs that no one can sing. In addition to the lost Yi songs, the frequency of some songs has also greatly reduced. The external display is often dominated by songs that are familiar to everyone in the village. Of course, with everyone's mutual help, most songs can still be sung, which is quite fortunate. Through the field investigation in the Guizhou Yi area, the researcher interviewed the inheritors of Yi songs. The interview includes age, direction of being good at songs, occupation, living area, years of study, and so on. Interviewees are representative of the local area, and their industries include classrooms, singers, farmers, and so on, covering all industries. Their understanding and singing of Yi songs reflect the present situation of Yi songs in Guizhou, which have a high reference value. Although the folk songs in the Guizhou Yi area are still sung in villages, the situation is not optimistic. In the following, the author's statistics show the current situation of songs.

In the past few decades, through all kinds of hard work, the collection and collation of Yi folk songs has achieved certain results. Prior to 1949, the Yi nationality's folk songs were on the verge of extinction due to a lack of singers. Since 1960, national culture and art have been collected everywhere. In March 1979, the Ministry of Culture and the China Musicians' Association issued a notice on editing the integration plan for Chinese folk songs. According to this, relevant departments in

various places have conducted extensive and in-depth surveys and collections, and this is the first comprehensive and systematic folk song literature in China. This not only has many research values in the field of music but also provides valuable information for folk poetics, folklore, sociological linguistics, history, ethnology, anthropology, and so on. These 232 Yi songs were collected and published in ten years. In the process of rescuing, digging, and sorting out the traditional folk songs of the Guizhou Yi nationality, precious folk song recordings and written materials have been left, which is a very meaningful work. It has played an important role in the inheritance of Yi folk songs. At present, these 232 songs of Yi nationality are also the most comprehensive records of Yi nationality songs in published books. In addition, researchers have also compiled songs published in other books and songs recorded during fieldwork in places such as museums. Currently, there are approximately 350 recorded Yi songs in Guizhou. After investigation and collection by researchers, at present there are 30 songs that are often sung in Yi areas, and about 100 songs have disappeared. The present situation of the number of Yi music songs in Guizhou Refer to Table 4.1.

Table 4. 1 The present situation of the number of Yi music songs in Guizhou

Statistical Yi folk songs	Number of songs
Existing songs	About 350songs
Frequently sung songs	About 30 songs
Disappear songs	About 100 songs

Source: Researcher

#### 4.1.1 Analysis and investigation of the number and usage of Yi songs

At present, there are only a few Yi folk songs handed down. At present, there are about 350 traditional folk songs of Yi nationality in Guizhou. On the table, there are about 30 Yi folk songs that are often sung. accounting for about 8% of the total repertoire. There were about 100 pieces of music that no one could currently sing or that the artist could not complete. Researchers have learned that some inheritors can't sing a lot of music because of their age. For example, when interviewing the inheritor, Che Xiuhua, she proposed that "the original alcoholic songs sung at weddings were

more abundant, but now there are fewer people holding traditional Yi weddings." There are fewer familiar alcoholic songs, and people who still hold traditional Yi weddings will sing some familiar alcoholic songs. As a result, some of the original songs are not sung, and I can't remember them clearly when I am older.

#### 4.2 The usage of various kinds of songs in the classification of Yi nationality

These 30 musical works are also among the 30 most popular works in Yi villages in Guizhou at present. Researchers included them in the relevant category list according to the classified categories: love songs, narrative song, ceremonial songs and contemporary songs. Refer to Table 4.2.

Table 4. 2 At present, the 30 most popular works of Yi people in Guizhou Province

At present, the 30 most popular works of Yi people in Guizhou Province			
Classification	Included content	Song name	Quantity
Love songs	Get married, fall in love, Miss your parents, lament your marriage, sing praises to love	1.Hun Jia Ge (a song that a mother does not give up her daughter), 2.Jiu Ling Ge (a song sung in marriage), 3. Tai Yang Yao Luo Shan Le (a song sung by girls to boys), 4.Chi Tang Li Mian Mei You Shui (a song that girls miss boys), 5.Fang Qin Diao (a song sung by men when they get married), 6.Ying Qin Ge (Songs sung by the man on his wedding road) 7.Jiu Shi Jiu Ma Feng (99 wasps) 8.San Nian Bu Jian Mei (I haven't seen my sister for three years) 9.Hua De Xi Que Jie Li Ba (Magpies standing on the fence like flowers.)	11



		10.Chu Jia Ge (Marriage song) 11.Jiu Li Ge (Wine song)	
<b>Narrative song</b>	Labor, Life, Celebration, Festivals, drinking songs, Keeping Guests, Legends, Stories and narratives	1.Shan Ge Chu Zai Yu Ni He (singing songs about the living environment), 2. Liu Ke Ge(a song sung by not letting guests leave), 3.Yue Liang Ming San Yue (singing songs of life etiquette), 4.Lao Dong Ge (a song sung while working) 5.Da He Zhang Shui Xiao He Fan (The boat capsized when the river rose.) 6.Xiao Niao Xiao Niao (Bird,Bird) 7.Bu Chang Shan Ge Bu Rao Xin (Don't sing folk songs without mercy.) 8.Yi Qi Lai Chang Ge (Sing together.)	8
<b>Ceremonial songs</b>	Sacrifice, Death ceremony, Belief, Religion	1.Zhi Lu Sutra (the song sung in the sacrificial activities), 2.Zhaohun Sutra(a song for the dead), Xian jiu Sutra (song sung in sacrificial activities), 3.Xianshi Sutra (a song sung to worship ancestors), 4.Ji Shan Jing (a song to worship the mountain gods) 5.Xian Jiu Ge (Offering wine songs) 6.Ji Si Ge (Song of sacrifice)	6
<b>Contemporary Yi folk songs</b>	Yi chorus, Yi songs accompanied by musical instruments , songs	1. Huo Ba Jie(singing Yi festival songs), 2. Ap Jie Lop (chorus song of Yi elements), 3. Tian Qiong De Ge Yao (opera with Yi elements), 4. Cao Hai Lian Qu (Yi love song created by Yi tunes)	5

	created by Yi elements.	5. A Xi Li Xi (West grassland of Asiri)	
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Source: Researcher

#### 4.2.1 Analysis of the usage of various kinds of songs in the classification of Yi nationality

##### 4.2.1.1 The status of love songs

During the investigation of Yi people's living areas in Guizhou, it was found that Guizhou Yi people live in a relatively remote area. Compared with other ethnic groups in Guizhou, it is relatively closed in ideology. Yi people's love songs are tactful and implicit in their lyrics. Yi people's euphemistic expression of emotion is related to their character.

At present, the lyrics of Yi people's love songs are mostly in three sections. Generally, a song is composed of five words and three paragraphs, and the three paragraphs are gradually progressive in a parallel relationship. The lyrics are also characteristic; usually, the first two paragraphs are metaphorical, and the last one sings the theme. The expression of love songs is related to totem worship and nature worship among the Yi people. Lyrics usually use lyrical expression techniques, such as bamboo, mountains, and water, to express their feelings. The lyrics of Yi love songs are symbolic; for example, the sun and stars represent men, and the moon represents women. This symbolism is the integration of man and nature, which has the characteristics of Yi culture. Compare girls to azaleas. Azaleas are the symbol of beauty and wisdom among the Yi people. Boys are compared to eagles, horses, tigers, and dragons. Lyrics generally use animals or plants as metaphors.

Yi nationality love songs are a Yi nationality life card. Yi love songs are an important part of Yi culture. It is a culture with unique national characteristics formed over a long historical period. Yi people's love songs have passed down the national history of ancient times to this day by virtue of their word-of-mouth form. In Yi nationality areas, it is even more important than words in historical records. When we enjoy the Yi people's love songs, we can not only feel the unique wild charm of the music but also feel the historical changes of the ancestors. Inheritance and development of love songs of Yi nationality in Guizhou can enhance people's cultural

identity and national pride. It is of great practical and historical significance for the whole nation to preserve the development of Yi music and the inheritance of Yi language and culture.

#### 4.2.1.2 The status of narrative song

Narrative songs, discovered during fieldwork, are a type of folk song created and developed by the local Yi people through long-term productive labor. In the long and arduous historical development process, the Yi people sang about their heroic hearts with songs. It can be proposed that singing is an important part of the local Yi people's livelihood to calm down the hardships and frustrations of life. Yi people's life songs accompany many aspects of local Yi people's productive labor, which greatly regulates and drives their physical and mental state and emotional rest during labor. For example, when plowing in the fields, cultivate the tune. Put the children in bed and sing the doll tune. When harvesting grain in autumn, sing the Maizi tune. When going up the hill to cut firewood, sing the Kanchai tune, etc. It can be proposed that the Yi people's productive labor is accompanied by singing, which is very active and chic. At present, the usage rate of Yi people's narrative songs in Yi villages is second only to love songs, and it is also the song with the highest loss rate.

#### 4.2.1.3 The status of ceremonial songs

In the course of the investigation, with the development of contemporary civilization, the funeral and sacrificial rites in Yi areas have gradually been simplified. Many ritual steps were omitted. For example, there are not many people who can sing some funeral songs, such as ancient funeral songs. Bimo always sings according to the contents of the Bimo Sutra when singing sacrificial music. In the survey, Bimo now has more than 10 scriptures and less than 3. Because of the loss of all the Scriptures, there is a lot of music that cannot be sung or cannot be sung completely. Some songs, such as "Croissant Dance" and "Tiao jiao Dance," as well as some songs sung in worship of gods, also began to be performed at festivals. Therefore, funeral songs have also begun to appear on stage, and besides entertaining the gods, they are also developing in the direction of entertaining people.

#### 4.2.1.4 The status of contemporary Yi folk songs

In the investigation of Yi nationality areas, there are a number of music groups or compositions that have only been established for nearly 20 years. Because

of the development of information technology, science, and technology, the music has been well preserved. For example, Shan-Fire Yi Group, Kana Group, Asiri West Group, and so on. Take "Mountain Fire Yi People" as an example. Its main members are Su Tao, the principal of Zhushi Ethnic Middle School; Liu Yun; Long Chaoliang; Yang Juan; and Su Wanchao, a farmer. Their aim is to "save folk art and inherit Wumen culture." They either write their own lyrics or use Yuan Suo, the folk music of the buried people, as the material, or they arrange and adapt the original Yi songs according to popular forms. In their spare time, they go to villages, gather at festivals, and sing for the masses. They often take part in performances such as get-togethers, celebrations, and competitions at the invitation of Weining, Dafang, Shuicheng, and Bijie. Everywhere I went, I was warmly welcomed. Many new songs, such as "Hometown," "Love in the Grass Sea," "Road to the Sky," "Abba," "Zhipaiduo," and so on, have been circulated among the people. This is also the power source for the rebirth and future development of the new music of the Yi nationality in Guizhou.

#### **4.3 The status of Yi folk songs performance environment**

Mr. Bingan Wu proposed that "all traditional large-scale comprehensive national folk cultural activities held at a fixed time and place according to the ancient customs agreed upon by the people are the cultural space form of intangible cultural heritage." With this knowledge, it's easy to see those traditional festivals, temple fairs, song fairs, etc., of different nationalities all over China are the most national cultural spaces.

Heritage sites and performance sites, like today's performers on the stage, are very important places and heritage sites for ethnic minorities in Guizhou. Heritage places provide effective scenes for Yi villagers, helping them to inherit and innovate in long-term development. In the process of investigating the performance venues in Yi areas, researchers found that the performance scenes of Yi people are constantly changing with the development of society. Many of the original outdoor performance venues have been abandoned. With the development of science and technology, many forms of the Internet have been added so that more people can learn about Yi songs. The following table 4.3 shows the changes in performers' places recorded by researchers when they work in the field.

Table 4. 3 Changes of performance venues

<b>Song type</b>	<b>Performers</b>	<b>Tradition performing place</b>	<b>Contemporary performance place</b>
<b>Love song</b>	Singers who are good at marriage ceremony songs, men and women who fall in love.	Outdoor singing grounds, grasslands, mountain, indoor rooms	Schools, squares, rehearsal halls, dance halls, resorts, grasslands, concert halls, Internet, live broadcast software. Today's Yi songs are no longer restricted by places.
<b>Narrative song</b>	Folk singers, ordinary villagers	Indoor, outdoor, workplace, not restricted by places, diversified places.	
<b>Ceremonial songs</b>	A singer who can sing at sacrificial ceremonies	Ceremony, indoor sacrifice platform, outdoor sacrifice platform, Most are outdoor environments.	
<b>Contemporary Yi folk songs</b>	Singers, Yi villagers, non-Yi singers, singers and students who are good at Yi songs, etc.	Stage, village, resort, hotel, concert hall, Internet, Not restricted by place	

Source: Researcher

The custom of singing is known as "song custom." "To understand a nation, we can listen to its folk songs." "Folk songs, as a mirror, reflect the social history, customs, and local conditions of a nation and express people's thoughts and feelings, aesthetic ideals, and artistic interests." Folk customs, like a window, can see through a nation's social and political structure, production and lifestyle, living habits, and architectural art, as well as diet, clothing, life etiquette, national psychological quality, and so on, at different historical stages. Chao Wu (1995): In the existing situation of Yi folk songs, there is a place for singing as a performer, and the traditional Yi festivals are also a stage for excellent singers to perform. In the traditional festivals of the Yi nationality, Yi people are competing to show off their singing skills, hoping to get more recognition and affirmation. The following table 4.4 is a survey of the contents of the Yi people's major traditional festivals.

Table 4. 4 A survey of the contents of the Yi people's major traditional festivals

<b>Festival</b>	<b>Festival content</b>	<b>Time (traditional Chinese calendar)</b>
Buyang festival	Song, dance, sacrifice	2, October
Duyang festival	Song, dance, sacrifice, Wrestling, horse racing	5, May
Torch Festival	Song, dancing, bullfighting, horse racing, wrestling, cockfighting, sheep fighting, dance, archery, beauty pageant	24, June
Yizu festival	Song, dancing, archery, traditional crossbow.	October
Other festival	Singing, dancing, rope jumping, tug-of-war, radish pulling, gyro, wrench strength, folk dance.	unset

Source: Researcher

#### 4.3.1 Analysis of the status of Yi folk songs performance environment

##### 4.3.1.1 Changes in singing places

In the interview with the inheritors, we can learn about the current usage of Yi songs. Before 1949, singing Yi songs was an important part of the Yi people's life, just like chatting tools are now. Songs are a kind of communication and social work in Yi villages. There are also clear requirements for the places where Yi people sing, and they sing outdoors on grasslands or mountains. Therefore, every village has its own singing field, and the scene is extremely prosperous, and everyone participates in it. After 1970, the function of Yi folk songs gradually declined. Great changes have also taken place in the concept of marriage and marriage customs. You can't find a wife if you can only sing Yi songs, so the number of people who learn to sing is gradually decreasing. The singing field has gradually lost its function, and the number

of songs has gradually decreased. The characteristic folk customs and unique culture in each village are gradually can phrase, and the ceremony is simplified from tedious to simple, which also accelerates the demise of ceremonial music. Although the customs and the number of singing places has decreased, they still exist, such as the now famous singing place in Axixi Prairie. From this point of view, the song field is one of the most important ways to preserve Yi songs, and it is also a witness to the prosperity of Yi songs.

#### 4.3.1.2 Changes in the singing function

According to the interview with the inheritors in the Yi area, Lan Aiju, the inheritor, is not only an excellent singer of Yi folk songs but also a thought worker in the culture of Mud Township in Panzhou City. In the interview, Lan Aiju proposed that: "In her area from 1950 to 1970, the villagers in Yi villages couldn't find their girlfriends because they couldn't sing Yi folk songs." Yi villagers who sing well will be liked by more people in love. Her previous marriage with her husband was also in the form of singing, so Yi folk songs also have special significance for her. Through Lan Aiju's description, we know the importance of Yi folk songs in Yi villages. However, with the development of the economy, villagers' concepts and lifestyles in their villages have also undergone tremendous changes. Yi people's love and marriage are no longer carried out through songs, but Yi songs are still the main elements and entertainment ways in Yi people's lives and festivals.

Jinqin Gan, Pugu Township, and Panzhou City proposed that, "Before 1949, only a man who could sing could find a wife in Yi villages." In the process of singing with the man, if the woman can't sing, she will marry the other person, so singing is something that everyone of Yi nationality can learn from childhood. And there are many excellent singers. After the founding of China, the concept of Yi villagers in villages has changed. The practice of singing for love and marriage is gradually fading. Nowadays, the songs of Yi people mainly meet the entertainment needs of villagers. In the past, everyone sang on the outdoor playground, not indoors. There is no longer a requirement for singing location, so you can sing anywhere.

#### 4.3.1.3 Changes in the Application of Songs in Festivals

Traditional Yi folk songs are used in different performance settings because of their functions. Yi people's love songs are usually sung in the mountains.

The wedding songs are sung in the room. The songs sung at the festival will be sung in the festival venue. Everyone sings together in an outdoor place, like a small concert. These unique geographical environments and national cultures have formed the unique charm of the Yi nationality. With the development of the times, there are more and more singing venues, such as schools, squares, rehearsal halls, dance halls, and resorts. Yi Songs' functional application places have not been limited. The magnificence of the stage, audio equipment, and stage design is more abundant and professional.

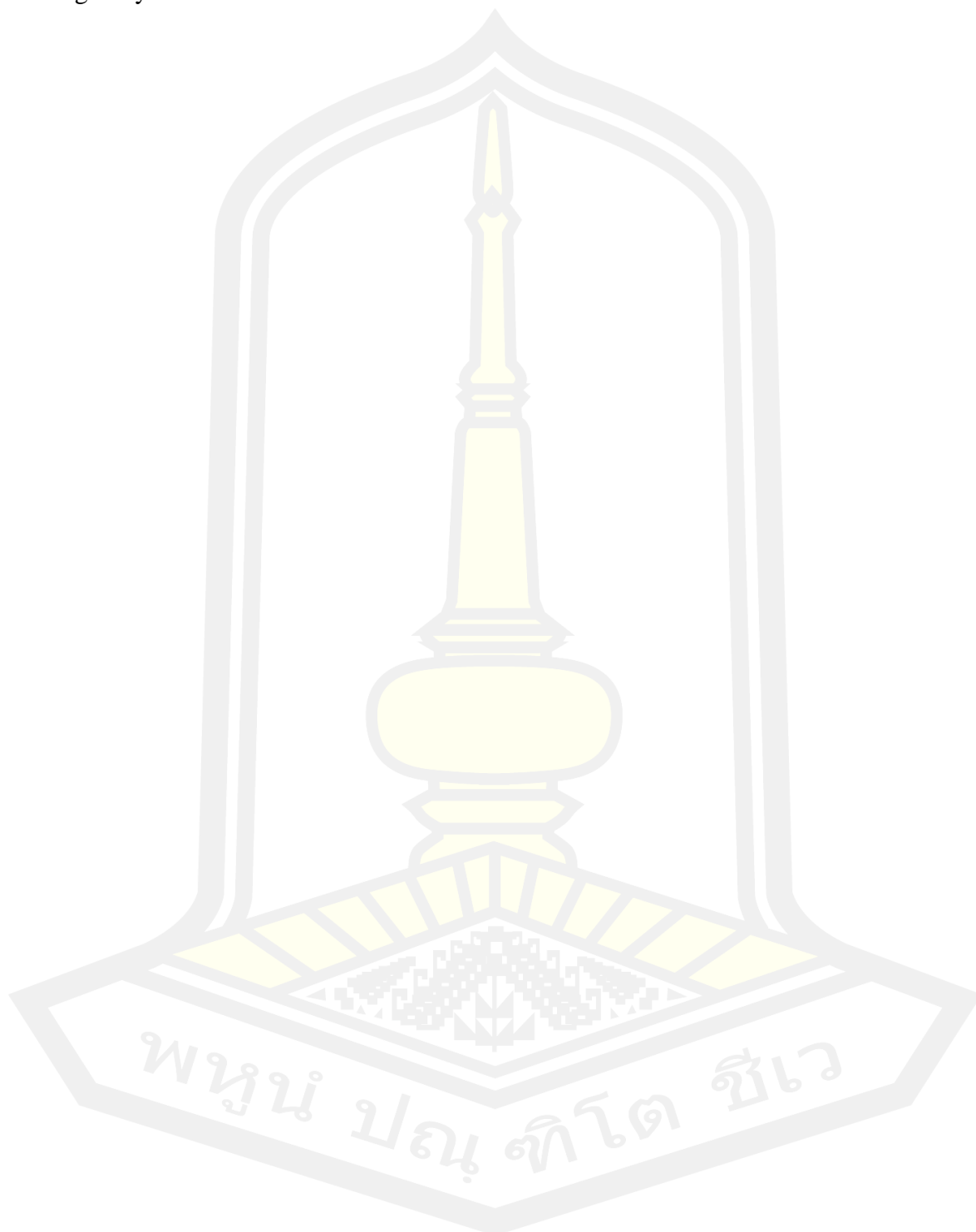
### **Conclusion**

At present, there are about 300 pieces of music recorded in the Guizhou Yi region, of which 30 are the most popular in the region. In the investigation of Yi villagers, it was found that the cognition of Yi folk songs is greatly influenced by economic development. On the one hand, they are proud of their ancient culture and art; on the other hand, they feel helpless for their future survival and development. Simply inheriting Yi songs will not improve living conditions. The continuous development of the modern economy, the arrival of the network era, and the spread of foreign music have all had a huge impact on folk music. The younger generation gradually chooses to pursue modern music, rock music, and other music forms, ignoring the choice of traditional folk music. As a result, folk music has gradually faded from people's sight, and people's song choices in music have gradually leaned towards popular modern music.

There have been significant changes in the performance environment for Yi songs. The reduction of performance venues and the use of performance venues have both had an impact on the development of Yi songs. In terms of Yi festivals, Yi folk songs are the main performance item, covering all Yi festivals. Yi folk songs have undergone changes in the performance venue, singing function, and application at festivals. Yi folk songs are a very important part of China's folk music and song composition. Among them, the folk songs of the Yi people in Guizhou are particularly representative, but due to the continuous development of the Chinese economy, the development space for folk music songs has become increasingly limited. Due to the



neglect of the development of Yi songs, the inheritance of Yi folk songs has been greatly hindered.



## CHAPTER V

### THE MUSICAL CHARACTERISTICS OF YI FOLK SONGS IN GUIZHOU, CHINA

This chapter will analyze the representative works of four types of Yi songs. These songs were collected by researchers in the field. Local inheritors and excellent singers are chosen for the recording. On the one hand, these songs are well known in the local area. On the other hand, these songs are representative works of their respective authors. The video can be viewed by scanning the QR code, and the translated music score can also be found in the appendix. Through the study of melody characteristics, we can understand the musical characteristics of Yi songs. Next, four types of songs will be analyzed.

Table 5. 1 The analysis method of Yi folk songs

<b>Yi folk songs</b>	
Traditional	Contemporary
Love songs - “Hun Jia Ge”	Contemporary Yi folk songs - “Huo Ba Jie De Huan Le”
Love songs - “Jiu Ling Ge”	
Narrative songs - “Shan Ge Chu Zai Yu Ni He”	Contemporary Yi folk songs - “Ap Jie Lop”
Narrative songs - “Liu Ke Ge”	
Ceremonial songs - “Zhi Lu Sutra”	
When studying the characteristics of song melody, the researcher divided the themes of the analysis into four questions, as follows :	

1. Formal Structure	1. Formal Structure
2. Structural Pitch Progression	2. Structural Pitch Progression
3. Relationship between Text and Melodic Phrase	3. Harmony
4. Scale	4. Relationship between Text and Melodic Phrase

Source: Researcher

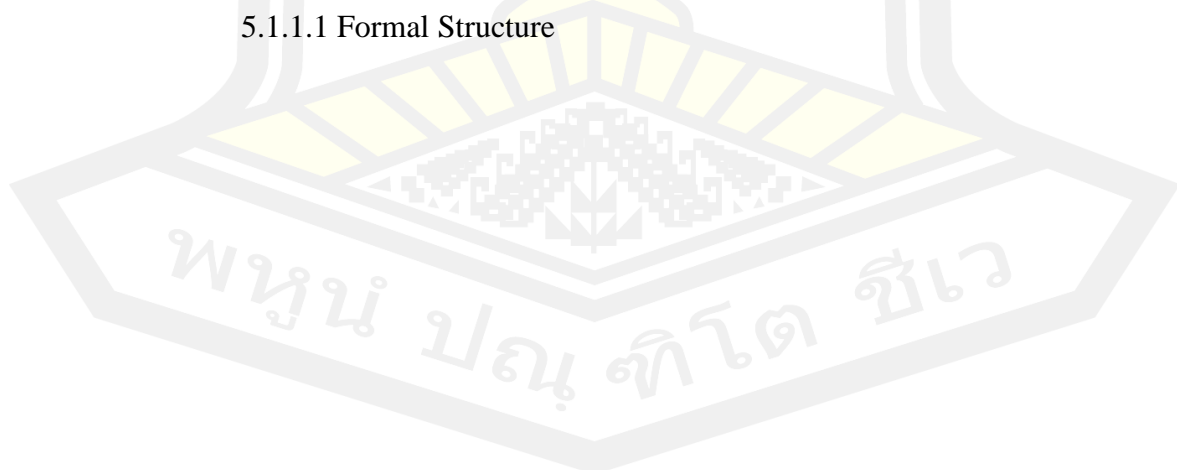
### 5.1 Love songs

Love songs are traditional Yi marriage songs and expressions of love, and young men and women use songs as the medium. Singing is used to express one's feelings, from the first meeting to confession. The researcher chose "Hun Jia Ge" and "Jiu Ling Ge" for research and analysis.

#### 5.1.1 "Hun Jia Ge" (Love songs)

"Hun Jia Ge" It's a song sung by Yi people at traditional weddings. This song is a Yi song. When she is leaving home, her elder sister or mother sings a song to express her reluctance to let her daughter or sister leave home. Show concern for your loved ones. It also reflects that, under the traditional culture of Yi nationality, the bride does not belong to the original family after marriage. I also hope he can have a happy family outside.

##### 5.1.1.1 Formal Structure



The image shows a musical score for the song "Hun Jia Ge" in G minor (three flats). The score is divided into four phrases, each with two subphrases. The lyrics are written below the notes, with some words underlined to indicate phrasing.

**Phrase 1:** nu qi nu qi o a ei nu qi ku du lu ei

**Phrase 2:** nu qi bi bo le ei a su ne hu you a ei

**Phrase 3:** a dei lu hu you ei yi bo a ku xi a ei

**Phrase 4:** a kei ei bi lei mi ei nu gu er qi qi ei

Figure 5. 1 The song is“Hun Jia Ge” and Songs about love  
Source: Researcher  
(For details, see the Appendix I-5)

Music structure

Table 5. 2 The musical periods of “Hun Jia Ge”

Hun Jia Ge				
Phrase1	Phrase2	Phrase3	Phrase4	Phrase5
Subphrase	Subphrase	Subphrase	Subphrase	Subphrase
1-2	3-4	5-6	7-9	10

Source: Researcher

This is a one-part form, consisting of 5 phrases, phrase contains 10 subphrase.  
There are three subphrase in the fourth phrase.

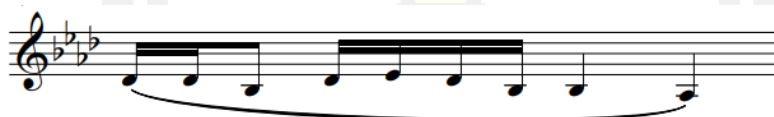
The first subphrase



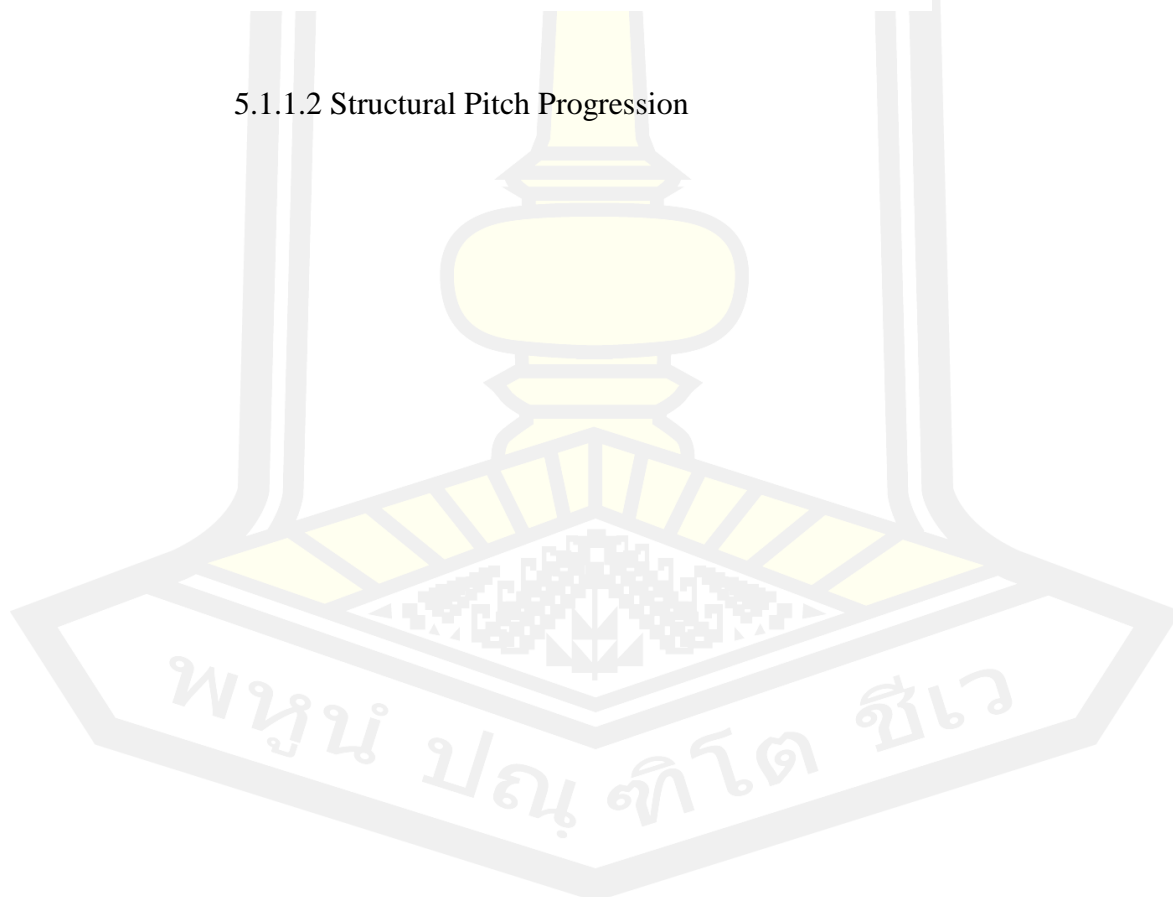
The second subphrase



The three subphrase



#### 5.1.1.2 Structural Pitch Progression



Phrase 1

nu qi nu qi o a ei nu qi ku du lu ei

Phrase 2

nu qi bi bo le ei a su ne hu you a ei

Phrase 3

a dei lu hu you ei yi bo a ku xi a ei

Phrase 4

a kei ei bi lei mi ei nu gu er qi qi ei

The image shows two staves of musical notation for the Hun Jia Ge. The first staff contains a melody with a triplet of eighth notes marked with a '3' above it. The lyrics below are 'su chu su shu mi a ei su mian ma nu nu\_\_\_\_\_ ei'. The second staff is labeled 'Phrase 5' and contains a melody with a long note followed by a series of eighth notes. The lyrics below are 'ei a ei ei a ei a'. Both staves are in a key signature of three flats (B-flat major or D-flat minor).

Figure 5. 2 Musical Melody in Hun Jia Ge  
Source: Researcher

There are three kinds of Structural Pitch Progression

1) Phrase 1

Range : From F to E $\flat$

The image shows a musical score for 'Phrase 1' of the Hun Jia Ge. The melody is written on a treble clef staff in a key signature of three flats. The lyrics are 'nu qi nu qi o a ei nu qi ku du\_\_\_\_\_ lu\_\_\_\_\_ ei'. Two boxes are drawn around the melody: one around the first two notes ('nu qi') and another around the last two notes ('ku du'). Arrows point from these boxes down to the piano accompaniment on the bass clef staff, which shows a whole note chord for each box. The first chord is F major (F-A-C) and the second is E-flat major (E-flat-G-B-flat). The piano accompaniment is in a key signature of three flats.

2) Phrase 2

Range : From D $\flat$  to E $\flat$  to D $\flat$

Phrase 2

nu qi bi bo le\_\_ ei a su ne hu you a\_\_ ei

3) Phrase 3

Range : From D $\flat$  to E $\flat$

Phrase 3

yi bo a ku xi a\_\_ ei

4) Phrase 4 and 2 are the same.

5) Phrase 5 and 1 are the same.

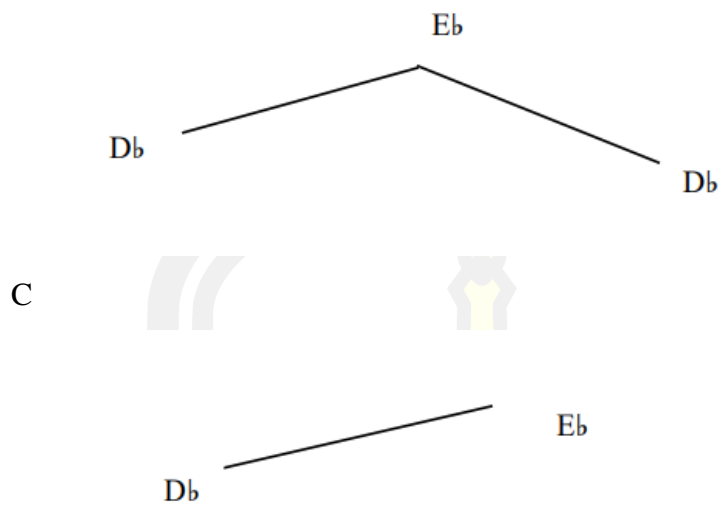
The structural changes are as follows

A



B





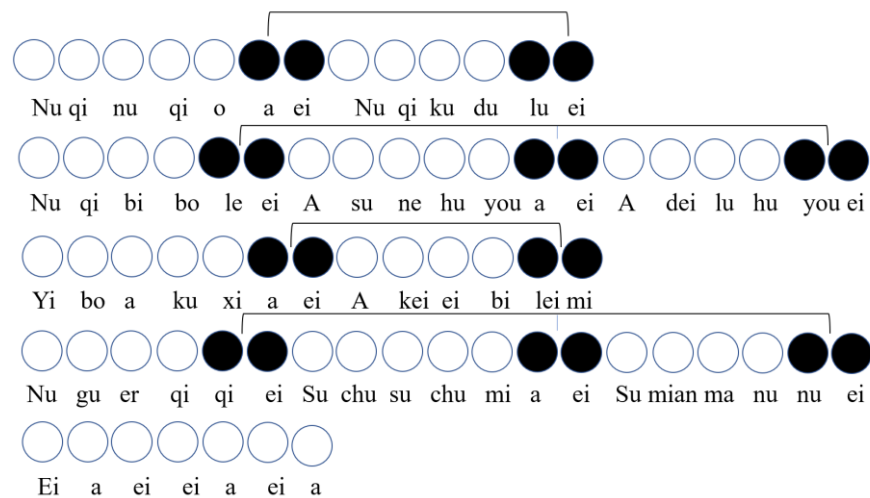
### 5.1.1.3 Relationship between Text and Melodic Phrase

Table 5. 3 The lyrics content of “Hun Jia Ge”

Phrase	Text	Meaning of the text	Word
1	Nu qi nu qi o a ei Nu qi ku du lu ei	My sister is getting married. Where will my sister marry	13
2	Nu qi bi bo le ei A su ne hu you a ei A dei lu hu you ei	Go to my sister's mother-in-law's. Who sent my sister.	19
3	Yi bo a ku xi a ei A kei ei bi lei mi	Send my sister to get married. Halfway there, my brother came back by himself.	13
4	Nu gu er qi qi ei Su chu su chu mi a ei Su mian ma nu nu ei	The girl cried, and nothing is sad.	19
5	Ei a ei ei a ei a	Express one's sadness	7

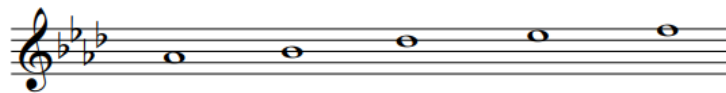
Source: Researcher

Through the relationship between lyrics and melody, it is found that every sentence in lyrics ends with "ei". Its lyrics are singular and rhyme at the end. The last sentence is full of modal particles to describe the singer's sad mood.



The two subphrase in each Phrase in this song rhyme. At the same time, the first phrase rhymes with the third phrase. The second phrase rhymes with the fourth phrase. It is a kind of rhyme between spaced sentences.

#### 5.1.1.4 Scale



The scale note found in the melody is Ab, Bb, Db, Eb, F. The song is in Ab key.

1) This is a one-part form, consisting of 5 phrases, phrase contains 10 subphrase. There are three subphrase in the fourth phrase.

2) There are three kinds of Structural Pitch Progression

Range : From F to Eb

Range : From Db to Eb to Db

Range : From Db to Eb

3) Through the relationship between lyrics and melody, it is found that every sentence in lyrics ends with "ei". Its lyrics are singular and rhyme at the end. The last sentence is full of modal particles to describe the singer's sad mood.

The two subphrase in each Phrase in this song rhyme. At the same time, the first phrase rhymes with the third phrase. The second phrase rhymes with the fourth phrase. It is a kind of rhyme between spaced sentences.

- 4) The scale note found in the melody is  $A\flat, B\flat, D\flat, E\flat, F$ . The song is in  $A\flat$  key.



Figure 5. 3 “Hun Jia Ge” (Love songs)

Source: Researcher

#### 5.1.2 “Jiu Ling Ge” (Love songs)

“Jiu Ling Ge”, it's a song sung in the wedding ceremony in Yi nationality area. This song is a kind of music in which singers invite wedding participants to drink more. It is a very important link in Yi wedding. On the one hand, it is to celebrate, on the other hand, it is to bless the married parties. In areas inhabited by Yi people, it is often a festive occasion, and the village is jubilant.

##### 5.1.2.1 Formal Structure

Phrase 1

ji ya yi ze ei hi ji ya ei

subphrase 1

c

you wei yi you hei ji ei

subphrase 2

o

Phrase 2

hei o sai ya yi o ei hei ji ya hei

subphrase 3

13

ei o wei yi you o hei zhe ei

subphrase 4

17

Phrase 3

ei o ji ya yi ze ei hi ji ya ei

subphrase 5

ei o wei yi you hei zhe ei

subphrase 6

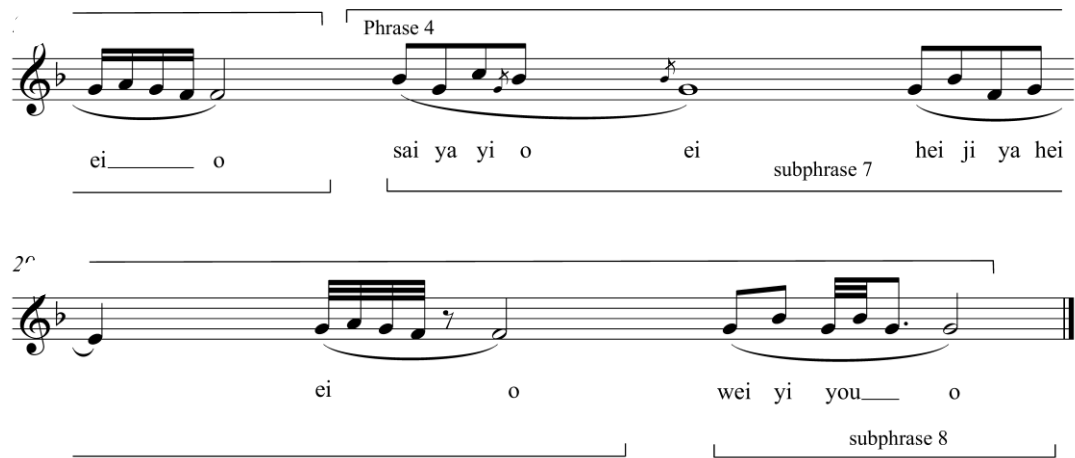


Figure 5. 4 The song is“Jiu Ling Ge” and Songs about love  
 Source: Researcher  
 (For details, see the Appendix I-6)

Music structure

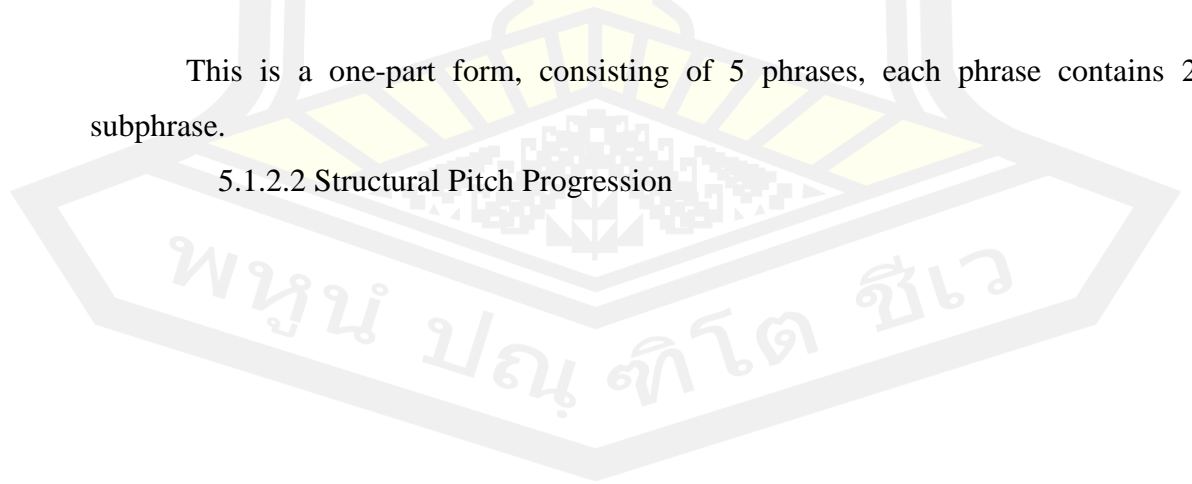
Table 5. 4 The musical periods of “Jiu Ling Ge”

Jiu Ling Ge			
Phrase1	Phrase2	Phrase3	Phrase4
subphrase 1-2	subphrase 3-4	subphrase 5-6	subphrase 7-8

Source: Researcher

This is a one-part form, consisting of 5 phrases, each phrase contains 2 subphrase.

5.1.2.2 Structural Pitch Progression



Phrase 1

ji ya yi ze ei hi ji ya\_\_ ei

you wei yi you hei ji ei

Phrase 2

hei\_\_ o sai ya yi o ei hei ji ya hei

ei o wei yi you\_\_ o hei zhe ei

Phrase 3

ei o ji ya yi ze ei hi ji ya ei

ei o wei yi you hei zhe ei

Phrase 4

ei o sai ya yi o ei cell 7 hei ji ya hei

29

ei o wei yi you o

Figure 5. 5 Musical Melody in Jiu Ling Ge  
Source: Researcher

There are two kinds of Structural Pitch Progression

1) Phrase 1

Range : From G to F

Musical notation for Phrase 1. The melody is written on a treble clef staff with a key signature of one flat (Bb). The lyrics are: "ji ya yi ze ei hi ji ya\_ ei you". A box labeled "Phrase 1" is drawn around the first two notes of the first phrase, "ji ya yi ze ei". An arrow points from this box down to a G note on the piano accompaniment staff. Another box is drawn around the final note of the second phrase, "you", with an arrow pointing down to an F note on the piano accompaniment staff.

2) Phrase 4

Range : From G to F to G

Musical notation for Phrase 4. The melody is written on a treble clef staff with a key signature of one flat (Bb). The lyrics are: "sai ya yi o ei hei ji ya hei ei o". Two boxes are drawn around the notes "ei" and "o" at the end of the phrase. Arrows point from these boxes down to G and F notes on the piano accompaniment staff, respectively. Below this, a second musical staff shows a continuation of the melody with lyrics "wei yi you\_ o". A box is drawn around the final note "o", with an arrow pointing down to a G note on the piano accompaniment staff.

3) Phrase 2 and 1 are the same

4) Phrase 3 and 4 are the same

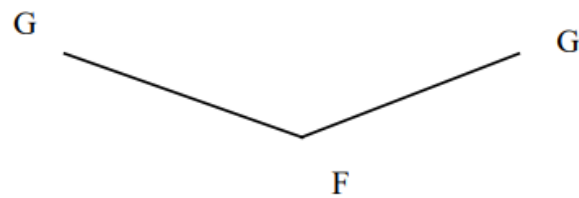
The structural changes are as follows



A



B



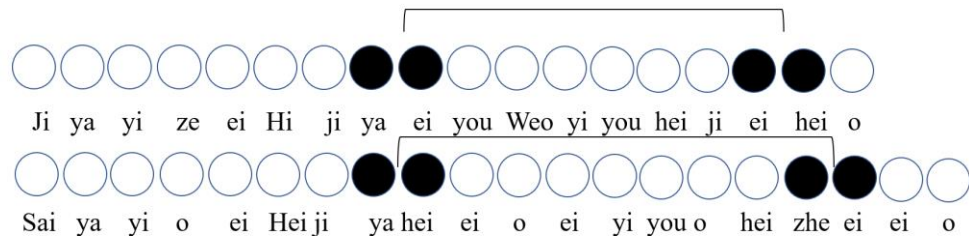
### 5.1.2.3 Relationship between Text and Melodic Phrase

Table 5. 5 The lyrics content of “Jiu Ling Ge”

Phrase	Text	Meaning of the text	Word
1	Ji ya yi ze ei Hi ji ya ei you Weo yi you hei ji ei hei o	Friends from afar, welcome you here.	18
2	Sai ya yi o ei Hei ji ya hei ei o Wei yi you o hei zhe ei ei o	Drink good wine, live happily, and wish the new couple a happy marriage.	20
3	Ji ya yi ze ei Hi ji ya ei you Weo yi you hei ji ei hei o	Friends from afar, welcome you here.	18
4	Sai ya yi o ei Hei ji ya hei ei o Wei yi you o	Drink good wine, live happily, and wish the new couple a happy marriage.	15

Source: Researcher

Through the relationship between lyrics and melody. Except for the fourth sentence, the lyrics are even, and rhyme at the end. The first sentence and the third sentence are the same. The second sentence is the same as the fourth sentence.



In this song phrase1, "ya ei" rhymes with "ei hei". "ya hei" in Phrase2 rhymes with "zhe ei". Phrase3 and phrase4 are the repetition of the first two Phrases.

#### 5.1.2.4 Scale



The scale note found in the melody is G, A, B $\flat$ , C, F.

1) This is a one-part form, consisting of 5 phrases, phrase contains 10 subphrase. There are three subphrase in the fourth phrase.

2) There are two kinds of Structural Pitch Progression

Range : From G to F

Range : From G to F to G

3) Through the relationship between lyrics and melody. Except for the fourth sentence, the lyrics are even, and rhyme at the end. The first sentence and the third sentence are the same. The second sentence is the same as the fourth sentence.

In this song phrase1, "ya ei" rhymes with "ei hei". "ya hei" in Phrase2 rhymes with "zhe ei". Phrase3 and phrase4 are the repetition of the first two Phrases.

4) The scale note found in the melody is G, A, B $\flat$ , C, F.



Figure 5. 6 “Jiu Ling Ge” (Love songs)

Source: Researcher

## 5.2 Narrative songs

Narrative songs are a special form of music in the Yi area. Yi people are naturally generous and can sing and dance well. It plays an important role in inheriting the local original ecological and moral culture, highlighting the personality of the Yi people, and strengthening national unity. The researcher chose "Shan Ge Chu Zai Yu Ni He" and "Liu Ke Ge" for research and analysis.

### 5.2.1 “Shan Ge Chu Zai Yu Ni He” (Narrative songs)

Yu Ni River It is a river in the living area of the Yi people in Panzhou, Guizhou. The Yunnan River is beautiful and rich in products. Yi people have lived here for generations, enjoying the mountains and rivers. Yi folk songs emerge from production and daily life and spread across ethnic groups. Yi people have gradually formed the national folk singing art through long-term production practice and social communication. "Shan Ge Chu Zai Yu Ni He" vividly sings the richness of Yi folk songs. It has been passed down from generation to generation with the unique language expression of the Yi people and can be sung everywhere. It has become one of the most important ways for Yi people to express their feelings.

## 5.2.1.1 Formal Structure

The musical score is presented in a 2/4 time signature. It consists of seven phrases, each with its own melodic line and corresponding lyrics. Brackets indicate the structure of phrases and subphrases.

**Phrase 1** (measures 1-4):  
 subphrase 1: duo me cao yuan  
 subphrase 2: hao duo guang lei hao duo guang lei

**Phrase 2** (measures 5-8):  
 subphrase 3: mu you cao yuan mu you cao yuan  
 subphrase 4: cao yuan

**Phrase 3** (measures 9-10) and **Phrase 4** (measures 11-12):  
 subphrase 5: san ge hai yao huo shui guo  
 subphrase 6: san ge hai yao huo shui guo  
 subphrase 7: san ge hai yao huo shui guo

**Phrase 5** (measures 13-16):  
 subphrase 8: huo shui guo lai  
 subphrase 9: sang jie hai you  
 subphrase 10: sang jie hai you

**Phrase 6** (measures 17-20):  
 subphrase 11: pian tian suo lai  
 subphrase 12: a lei lei lei lei lei e lei lei lei lei lei

**Phrase 7** (measures 21-24):  
 subphrase 13: a lei lei e lei lei  
 subphrase 14: a lei e lei a lei e lei a li san ge hou lei

Figure 5. 7 The song is “Shan Ge Chu Zai Yu Ni He” and Songs about narrative  
 Source: Researcher

(For details, see the Appendix I-7)

Music structure

Table 5. 6 The musical periods of “Shan Ge Chu Zai Yu Ni He”

Shan Ge Chu Zai Yu Ni He						
Phrase1	Phrase2	Phrase3	Phrase4	Phrase5	Phrase6	Phrase7
Subphrase 1-2	Subphrase 3-4	Subphrase 5-6	Subphrase 7-8	Subphrase 9-10	Subphrase 11-12	Subphrase 13-14

Source: Researcher

This is a one-part form, consisting of 7 phrases, each phrase contains 2 subphrase.

For example, The phrase 1 contains two subphrase:

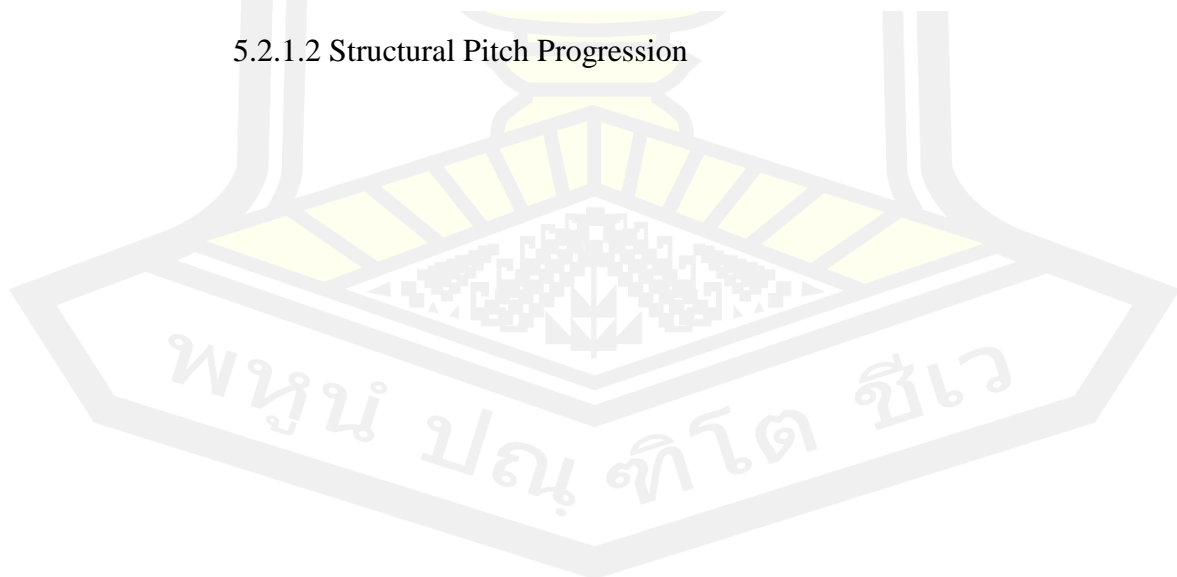
The first subphrase



The second subphrase



#### 5.2.1.2 Structural Pitch Progression



Phrase 1  
duo me cao yuan hao duo guang lei hao duo guang lei

5  
Phrase 2  
mu you cao yuan mu you cao yuan cao yuan

9  
Phrase 3  
san ge hai yao huo shui guo  
Phrase 4  
san ge hai yao huo shui guo

13  
Phrase 5  
huo shui guo lai sang jie hai you sang jie hai you

17  
Phrase 6  
pian tian suo lai a lei lei lei lei lei e lei lei lei lei lei

21  
Phrase 7  
a lei lei e lei lei a lei e lei a lei e lei a li san ge hou lei

Figure 5. 8 Musical Melody in Shan Ge Chu Zai Yu Ni He  
Source: Researcher

There are three kinds of Structural Pitch Progression

1) Phrase 1

Range : From low G to D to high G

Phrase 1

duo me cao yuan hao duo guang lei hao duo guang lei

2) Phrase 6

Range : From G to B

Phrase 6

a lei lei lei lei lei e lei lei lei lei lei

3) Phrase 7

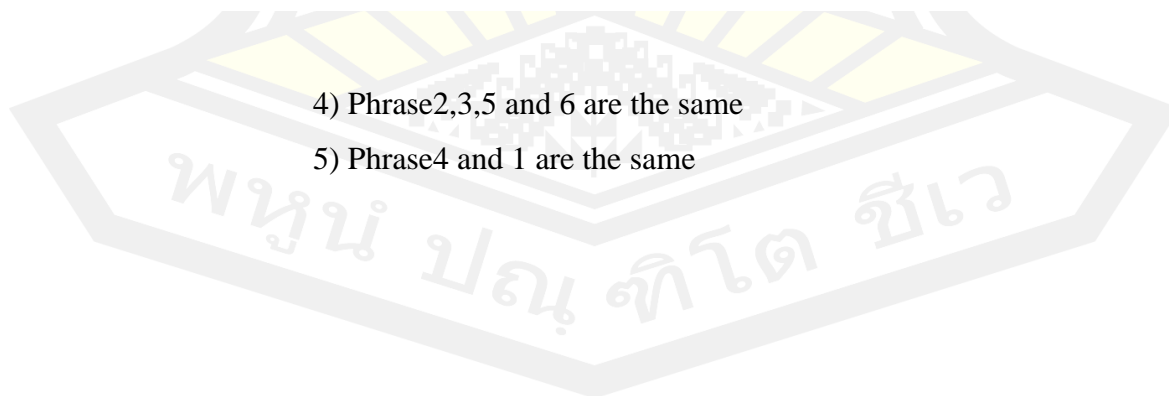
Range : From C to D to G

Phrase 7

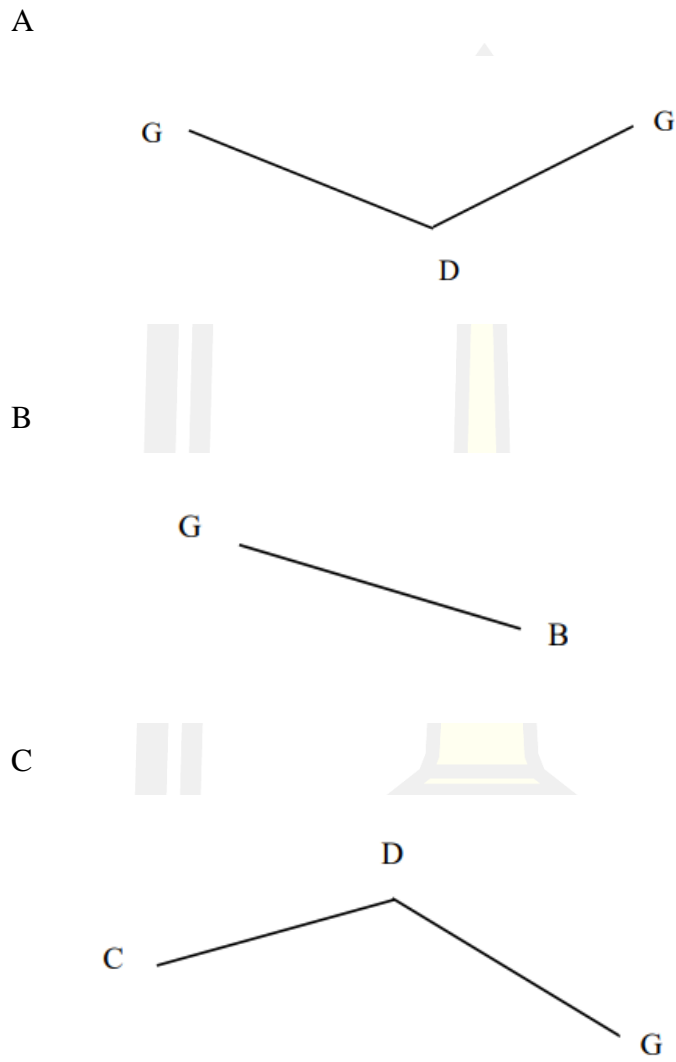
a lei lei e lei lei a lei e lei a lei e lei a li san ge hou lei

4) Phrase 2,3,5 and 6 are the same

5) Phrase 4 and 1 are the same



The structural changes are as follows



Example: The second, the alternation of ascending and descending. Inversion like ask and answer, repeat note and repeat phrase then keep D pitch.

Antecedent	Consequent
<p>Phrase 6</p> <p>a lei lei lei lei lei</p>	<p>e lei lei lei lei lei</p>



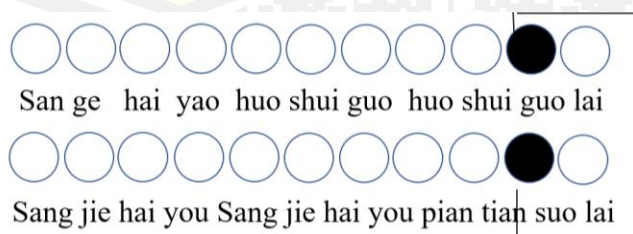
## 5.2.1.3 Relationship between Text and Melodic Phrase

Table 5. 7 The lyrics content of “Shan Ge Chu Zai Yu Ni He”

Phrase	Text	Meaning of the text	Word
1	Duo me cao yuan hao duo guang lei hao duo guang lei	The scenery of grassland is very beautiful.	12
2	Mu you cao yuan mu you cao yuan cao yuan	Beautiful grassland. Beautiful grassland	10
3	San ge hai yao huo shui guo	Songs need to live where there is water.	7
4	San ge hai yao huo shui guo huo shui guo lai	Songs need to live where there is water.	11
5	Sang jie hai you Sang jie hai you pian tian suo lai	Songs are sweet to sing.	12
6	A lei lei lei lei lei E lei lei lei lei lei	Happy cries.	12
7	A lei lei E lei lei A lei E lei A lei E lei A li san ge hou lei	Happy cries.	20

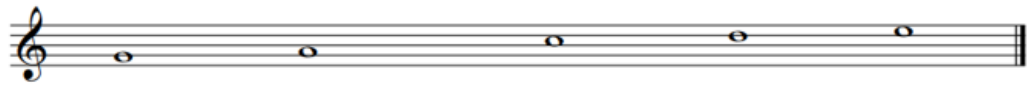
Source: Researcher

Through the relationship between text and melody, it is found that in the text, except the third sentence, the text present even numbers, and accompanied by rhyme at the end. The large number of consonants in the sixth and seventh lines correspond to the notes in the melody, forming a strong contrast.



The fourth and fifth Phrase in the lyrics rhyme, and they rhyme "guo" and "tian" respectively.

## 5.2.1.4 Scale



The scale note found in the melody is G, A, C, D, E. The song is in G key.

1) This is a one-part form, consisting of 7 phrases, each phrase contains 2 subphrase.

2) There are three kinds of Structural Pitch Progression

Range : From low G to D to high G

Range : From G to B

Range : From C to D to G

3) Through the relationship between text and melody, it is found that in the text, except the third sentence, the text present even numbers, and accompanied by rhyme at the end. The large number of consonants in the sixth and seventh lines correspond to the notes in the melody, forming a strong contrast.

The fourth and fifth Phrase in the lyrics rhyme, and they rhyme "guo" and "tian" respectively.

4) The scale note found in the melody is G, A, C, D, E. The song is in G key.



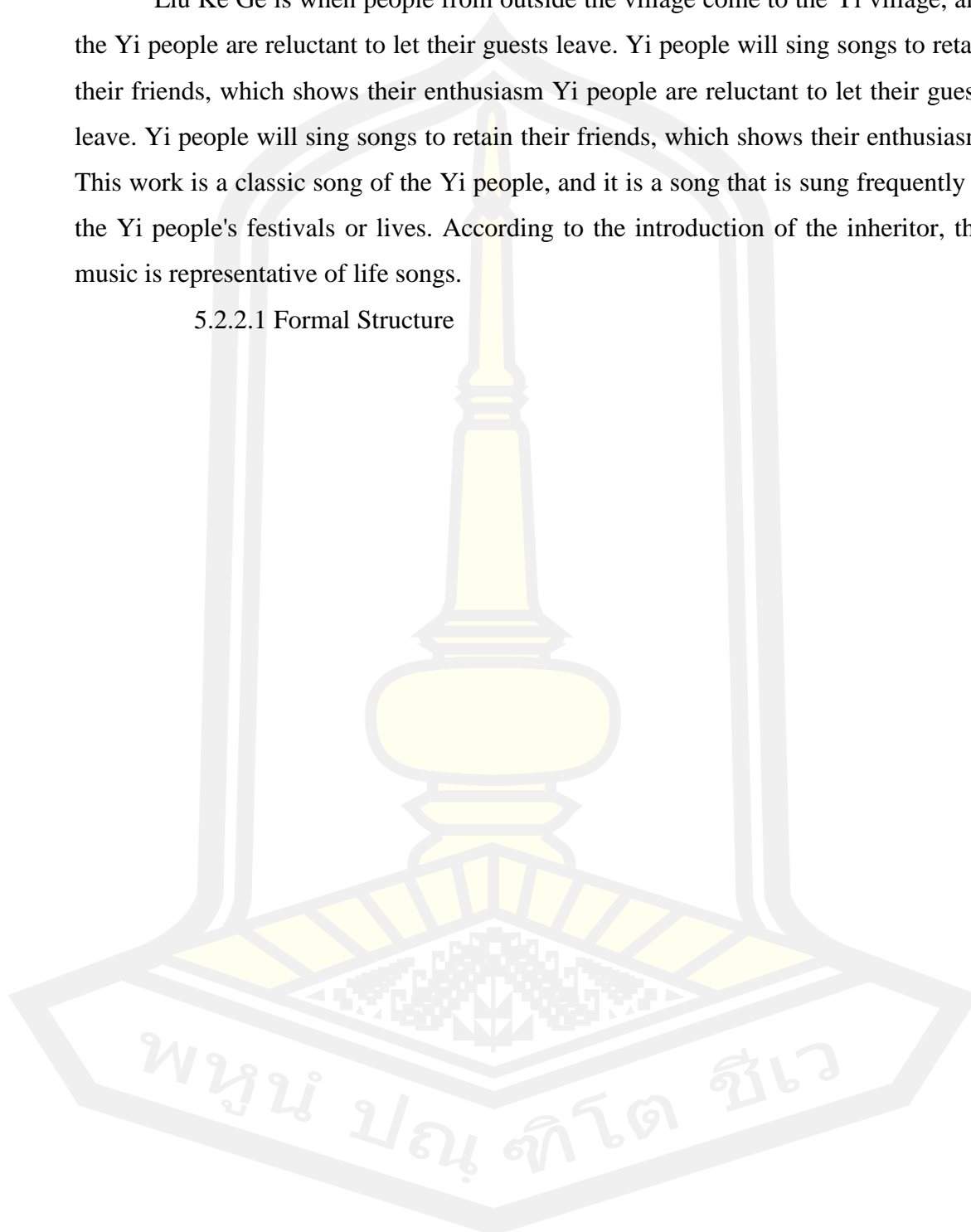
Figure 5. 9 “Shan Ge Chu Zai Yu Ni He” (Narrative songs)

Source: Researcher

### 5.2.2 “Liu Ke Ge” (Narrative songs)

Liu Ke Ge is when people from outside the village come to the Yi village, and the Yi people are reluctant to let their guests leave. Yi people will sing songs to retain their friends, which shows their enthusiasm. Yi people are reluctant to let their guests leave. Yi people will sing songs to retain their friends, which shows their enthusiasm. This work is a classic song of the Yi people, and it is a song that is sung frequently in the Yi people's festivals or lives. According to the introduction of the inheritor, this music is representative of life songs.

#### 5.2.2.1 Formal Structure



Phrase 1

subphrase 1      subphrase 2

yì cǐ dì duō nà duō a měi cuò tuo a\_\_ pà a měi gā duō gēi duō duō

5

subphrase 3      subphrase 4

yì bō gēi qǐ gēi duō jīn jīn\_\_ bā ta suo a\_\_ pà ta suo ta ta jīn duō e

9

Phrase 2

subphrase 5      subphrase 6

e tai duō luò de cuò wǒ\_\_ e jīn tai bù fēi de cuò wǒ\_\_ e

13

subphrase 7      subphrase 8

yì jī nē mǎ sì mǎ guō lěi lěi hā guō hā de xī xī lěi

17

Phrase 3

subphrase 9      subphrase 10

kū kāi bō luò xī dēi e\_\_ wǒ yì kāi bù fēi xī dēi e\_\_ wǒ

21

subphrase 11      subphrase 12

sēi fǎ jì suǒ yè suǒ e\_\_ guō nà kē a zuò duō a zuò\_\_ duō

Figure 5. 10 The song is “Liu Ke Ge” and Songs about narrative

Source: Researcher

(For details, see the Appendix I-8)

Music structure

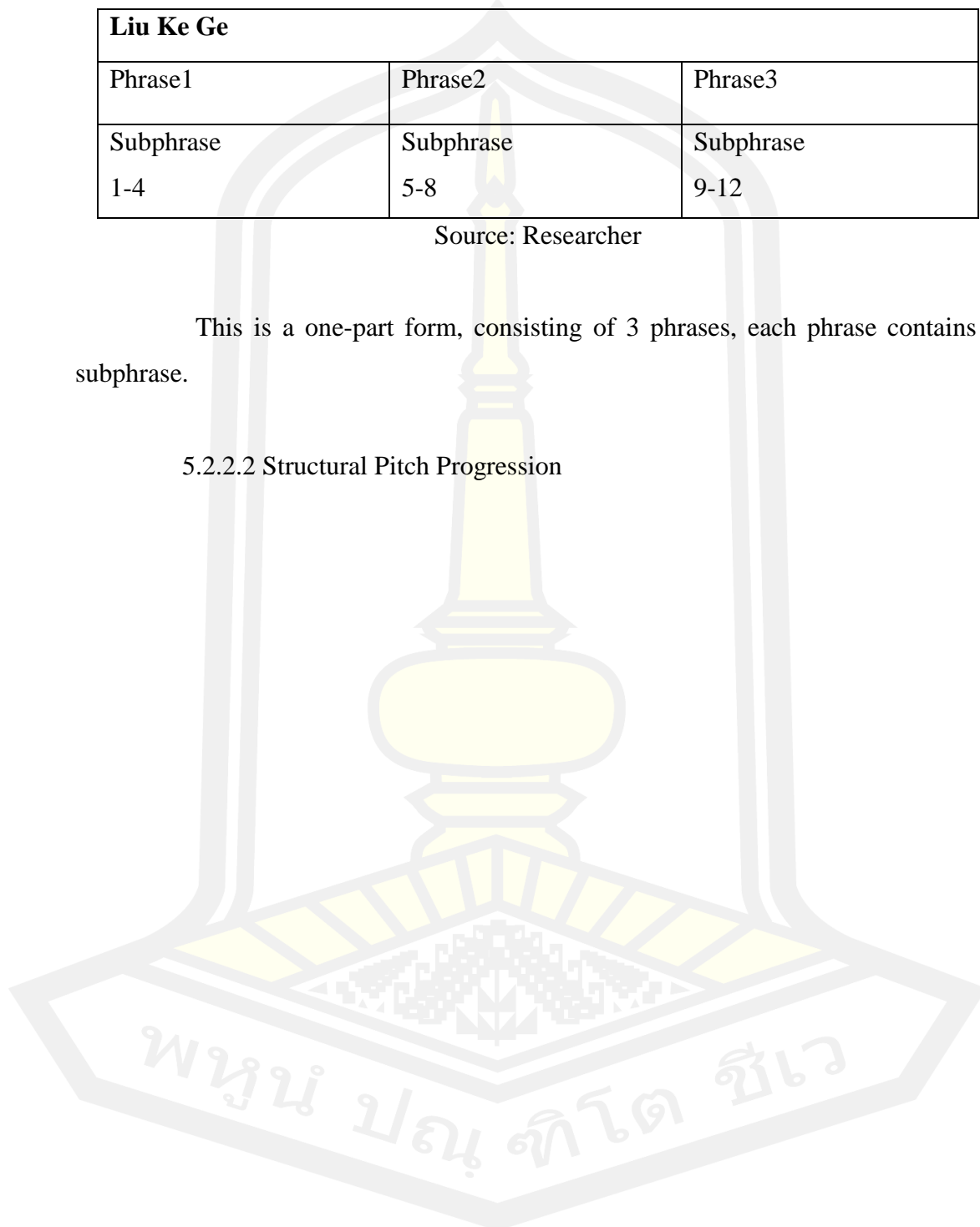
Table 5. 8 The musical periods of “Liu Ke Ge”

<b>Liu Ke Ge</b>		
Phrase1	Phrase2	Phrase3
Subphrase 1-4	Subphrase 5-8	Subphrase 9-12

Source: Researcher

This is a one-part form, consisting of 3 phrases, each phrase contains 4 subphrase.

#### 5.2.2.2 Structural Pitch Progression



Phrase 1

yi ci di duo na duo a mei cuo tuo a pa a mei ga duo gei duo duo

5 yi bo gei qi gei duo jin jin ba ta suo a pa ta suo ta ta jin duo e

Phrase 2

9 e tai duo luo de cuo wo e jin tai bu fei de cuo wo e

13 yi ji ne ma si ma guo lei lei ha guo ha de xi xie lei

Phrase 3

17 ku kai bo luo xi dei e wo yi kai bu fei xi dei e wo

21 sei fa ji suo ye suo e guo na ke a zuo duo a zuo duo

Figure 5. 11 Musical Melody in Liu Ke Ge  
Source: Researcher

There are two kinds of Structural Pitch Progression

1) Phrase

Range : From C to D to A

Phrase 1

yi ci di duo na duo a mei cuo tuo a pa a mei ga duo gei duo duo

2) Phrase3

Range : From G to D

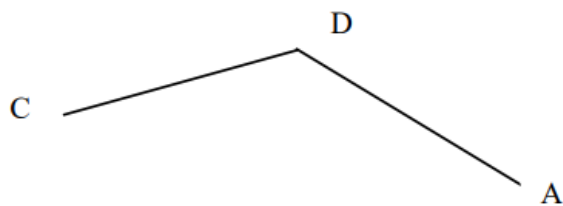
Phrase 3

ku kai bo luo xi dei e wo

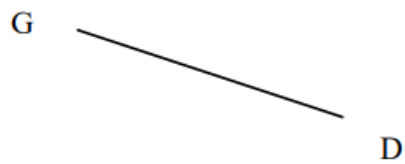
3) Phrase 2 and 3 are the same

The structural changes are as follows

A



B



Example: The same Structural Pitch Progression is widely used in the music, and the Structural Pitch Progression of two adjacent Subphrase is the same.

### 5.2.2.3 Relationship between Text and Melodic Phrase

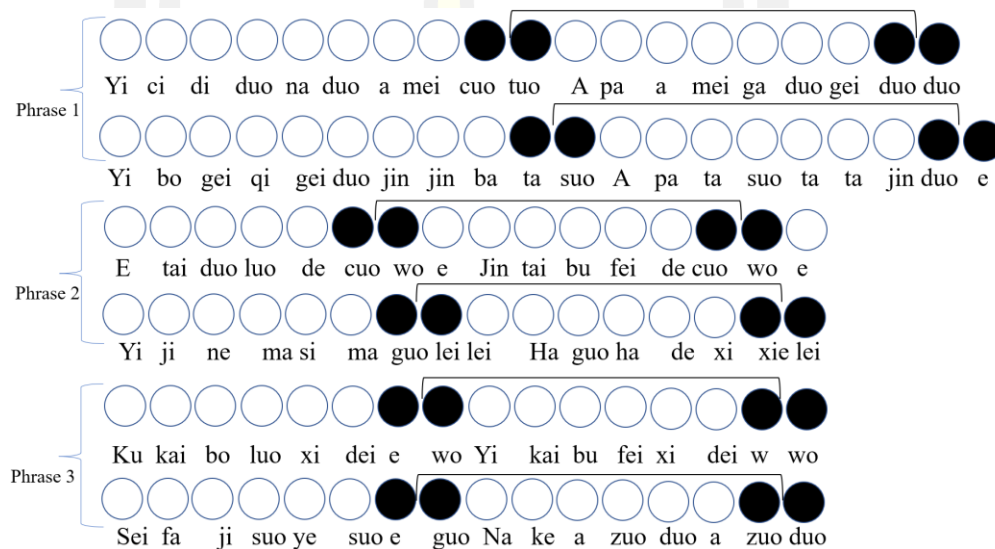
Table 5. 9 The lyrics content of “Liu Ke Ge”

Phrase	Subphrase	Text	Meaning of the text	Word
1	Subphrase1	Yi ci di duo na duo a mei cuo tuo	After listening to the songs of ninety-nine girls, there is still one girl waiting.	19
	Subphrase2	A pa a mei ga duo gei duo duo		
	Subphrase3	Yi bo gei qi gei duo jin jin ba ta suo	I saw ninety-nine beautiful stockades, and there was another stockade waiting.	20
	Subphrase4	A pa ta suo ta ta jin duo e		
2	Subphrase5	E tai duo luo de cuo wo e	Flowers are waiting for you, wine is waiting for you	16
	Subphrase6	Jin tai bu fei de cuo wo e		
	Subphrase7	Yi ji ne ma si ma guo lei lei	If you have to leave, come early next year.	16
	Subphrase8	Ha guo ha de xi xie lei		
3	Subphrase9	Ku kai bo luo xi dei e wo	Flowers are waiting for you, wine is waiting for you	16
	Subphrase10	Yi kai bu fei xi dei w wo		
	Subphrase11	Sei fa ji suo ye suo e guo	Dear friend, please stay.	16
	Subphrase12	Na ke a zuo duo a zuo duo		



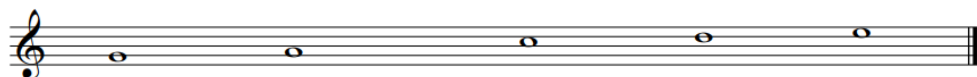
Source: Researcher

Through the relationship between text and melody, it is found that in the text, except the first sentence, the text present even numbers, and accompanied by rhyme at the end. Every subphrase in phrase has the same number of lyrics. The upper and lower sentences form an echo, and the lyrics in the song have obvious patterns and rules.



There are three phrases in this song. There are two subphrase in each phrase, and the last word of each subphrase rhymes. For example, "cuotuo" and "Duoduo" in subphrase1 and subphrase2, and "e wo" and "w wo" in Subphrase 9 and subphrase10.

#### 5.2.2.4 Scale



The scale note found in the melody is G, A, C, D, E. The song is in G key.

- 1) This is a one-part form, consisting of 3 phrases, each phrase contains 4 subphrase.
- 2) There are two kinds of Structural Pitch Progression.

Range : From C to D to A

Range : From G to D

3) Through the relationship between text and melody, it is found that in the text, except the first sentence, the text present even numbers, and accompanied by rhyme at the end. Every subphrase in phrase has the same number of lyrics. The upper and lower sentences form an echo, and the lyrics in the song have obvious patterns and rules.

There are three phrases in this song. There are two subphrase in each phrase, and the last word of each subphrase rhymes. For example, "cuotuo" and "Duoduo" in subphrase1 and subphrase2, and "e wo" and "w wo" in Subphrase 9 and subphrase10.

4) The scale note found in the melody is G, A, C, D, E. The song is in G key.



Figure 5. 12 “Liu Ke Ge” (Narrative songs)

Source: Researcher

พหุบัณฑิต ชีวะ

### 5.3 Ceremonial songs

The Yi people's belief in gods and animism is deeply rooted in their hearts, and they worship nature and ancestors. Therefore, various religious ceremonies in its history were formed. Yi ceremonial songs are mainly narrative in content, with slow melody rhythm and deep timbre. The researcher chose "Zhi Lu Jing" for research and analysis.

#### 5.3.1 "Zhi Lu Jing" (Ceremonial songs)

"Zhi Lu Jing" is a specific classical scripture sung by Yi people when offering sacrifices to the dead.

##### 5.3.1.1 Formal Structure

The musical score for "Zhi Lu Jing" is presented in four staves, each representing a phrase. The lyrics are written in Chinese characters below the notes. Brackets indicate subphrases within each phrase.

**Phrase 1**

wu ta la ku da ca jie sang a

subphrase 1 subphrase 2

**Phrase 2**

yeca jia sen ti yeca jia sen dela ma ha ma jieti

subphrase 3 subphrase 4 subphrase 5

**Phrase 3**

ma ha na jie de mo luo suo gu ti wu

subphrase 6 celsubphrase 7

**Phrase 3**

er wo duo le gu ti ma luo zhe jie de you wo yi ti

subphrase 8 subphrase 9 subphrase 10

Figure 5. 13 The song is "Zhi Lu jing" and songs about Ceremonial

Source: Researcher

(For details, see the Appendix I-9)

Music structure

Table 5. 10 The musical periods of “Zhi Lu Jing”

<b>Zhi Lu Jing</b>						
Phrase1	Phrase2	Phrase3	Phrase4	Phrase5	Phrase6	Phrase7
Subphrase 1-4	Subphrase 5-7	Subphrase 8-11	Subphrase 12-16	Subphrase 17-22	Subphrase 23-28	Subphrase 29-37

Source: Researcher

This is a one-part form, consisting of 7 phrases, phrase contains 37 subphrase.  
Phrase contains irregular subphrase.

#### 5.3.1.2 Structural Pitch Progression



Phrase 1

wu ta la\_ku da\_\_\_\_\_ ca jie sang a

Phrase 2

yeca jia sen ti yeca jia sen dela ma ha ma jieti

cell 3

cell 4

cell 5

ma ha na\_jie de mo luo suo gu ti\_\_\_\_\_ wu

พหุ ประถมศึกษา

Phrase 3

er wo duo le gu ti\_ ma luo zhe jie de you wo yi ti

Phrase 4

you wo\_ yi de\_ you bu wo ge ji tie you bu ge jie de\_

Phrase 5

you wa wu tie\_ you wa wudou\_ ha sa li ku tie ha sa la gu de\_

luo lai ge tie\_ luo lai ge de\_ wo yu gu jiao\_ wa du wa du le wa du le ji tie\_

26 3

Phrase 6

wa du lai ji du\_\_ lei mo mo gu tie\_\_\_\_ lei mo mo gu na\_\_ gukuku.che nai\_\_

31

Phrase 7

gai\_tie\_na\_\_ a\_\_ a\_\_ gu fu lu gai fa\_\_ chai nai lai gai fa\_\_\_\_ lai mo mo gu du\_\_

36

lao xi gai\_ tie\_\_\_\_ lao xi ga de\_\_ lu xi li ga tie tie\_\_ lu ye ai gai na\_\_ si su you su huo

Figure 5. 14 Musical Melody in Zhi Lu Jing  
Source: Researcher

There are two kinds of Structural Pitch Progression

## 1) Phrase 2

Range : From A to B to E

Phrase 2

ma ha ma jieti ma ha na jie de

mo luo suo gu ti wu

## 2) Phrase 4

Range : From F to C

Phrase 4

you bu wo ge ji tie you bu ge jie de you wa wu tie

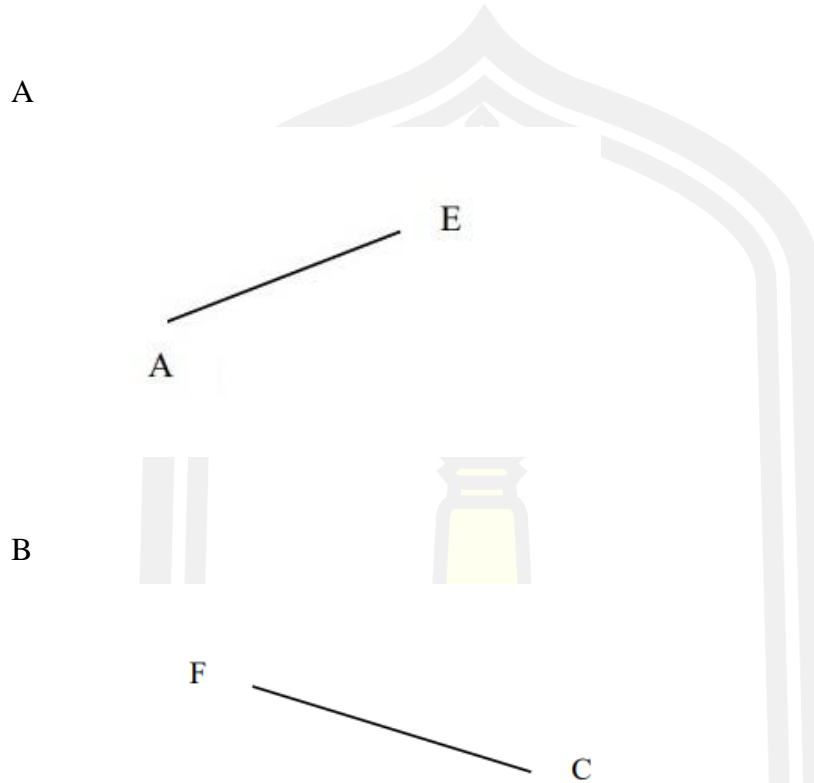
you wa wudou ha sa li ku tie

3) Phrase 1 ,3, 5, 7 and 4 are the same

4) Phrase 6 and 2 are the same



The structural changes are as follows



### 5.3.1.3 Relationship between Text and Melodic Phrase

Table 5. 11 The lyrics content of “Zhi Lu Jing”

Phrase	Text	Meaning of the text	Word
1	Wu ta la ku da ,ca jie sang a Ye ca jia sen ti ,ye ca jia sen de la	A fter people died, they came to the birthplace of their ancestors. Come here in this season.	20
2	Ma ha ma jie ti ,maha na jie de Mo luo suo gu ti ,wu	They are on their way to the underworld.	15
3	Er wo duo le gu ti ,ma luo zhe jie de You wo yi ti ,you wo yi de	Birds are also singing around. The past is gone, and living in the present is the most important thing.	19

4	you bu wo ge ji tie,you bu ge jie de , you wa w u tie , you wa wudou ,ha sa li ku tie	Go away, don't look back, go where you should go, and look for traces of your ancestors.	23
5	Ha sa la gu de,,luo lai ge tie, luo lai ge de Wo yu ju gu jiao wa du wa di le ,wa du le ji tie	The white stone is shining, be your own master.	28
6	Wa du lai ji du ,lei mo mo ,gu tie Lei mo mo gu na,gu ku ku che nai Gai tie na a a	In old age, young people have to support the elderly. I'll show you a broad road.	25
7	Gu fu lu gai fa,chai nai lai gai fa Lai mo mo gu du ,lao xi gai tie Lao xi ga de ,lu xi li ga tie tie Lu ye ai gai na ,si su you su huo	Listen to the way, walk from here to sigou Valley and stand in sigoubailuo.	39

Source: Researcher

The lyrics of this music are based on narrative content. Each sentence is a short five or six words. There is no special relationship between the upper and lower sentences, and there is no rhyme relationship.

#### 5.3.1.4 Scale



The scale note found in the melody is C, D, E, F, G, A, B. This song has C key.

1) This is a one-part form, consisting of 7 phrases, phrase contains 36 subphrase. Phrase contains irregular subphrase.

2) There are two kinds of Structural Pitch Progression

Range : From A to B to E

Range : Range : From F to C

3) The lyrics of this music are based on narrative content. Each sentence is a short five or six words. There is no special relationship between the upper and lower sentences, and there is no rhyme relationship.

4) The scale note found in the melody is C, D, E, F, G, A, B. This song has C key.



Figure 5. 15 “Zhi Lu Sutra” (Ceremonial songs)

Source: Researcher

#### 5.4 Contemporary Yi folk songs

The contemporary Yi folk songs are music created by using the musical elements of the Yi people. The content includes the Yi people's production and lifestyle, labor scenes, Yi language, and so on. The researcher chose "Huo Ba Jie De Huan Le" and "Ap Jie Lop" for research and analysis.

##### 5.4.1 “Huo Ba Jie De Huan Le” (Contemporary Yi folk songs)

"Huo Ba Jie De Huan Le" It is a coloratura soprano song. The song vividly describes the lively scene of the Torch Festival of the Yi nationality and the jubilant scene of the Yi people celebrating the Torch Festival, and it sings the happy mood of people living a happy life after the reform and opening up. The coloratura skills of Bel

Canto are incorporated into the music creation, which enhances the artistry and expressiveness of the songs. Every year, on the 24th of June in the lunar calendar, people in the Yi area light torches to hold a grand festival called the Torch Festival. It is expected to use sacrificial fire to drive away insects and harm and pray for peace. express the Yi people's enthusiasm for life and the people's enthusiastic pursuit of a better life in the new era of reform and opening up.

#### 5.4.1.1 Formal Structure

Following chart shows the formal structure of " "Huo Ba Jie De Huan Le" " can be divided as follow:



#### Formal Structure of "Huo Ba Jie De Huan Le"

Following table shows each four period of this music:

Table 5. 12 The musical periods of "Huo Ba Jie De Huan Le"

<b>Trilogy</b>									
Introduction	A		B			A'			Ending
	a1	a2	transition	b1	b2	transition	a1	a2	
6	8	8	4	16	8	6	8	8	12

Source: Researcher

(For details, see the Appendix I-10)

This is a trilogy, and its musical structure is: Introduction +A+B+A'+ Ending.

Introduction, there are six measures.

A contains two parts, a1+ a2.

B contains transition and two parts, b1+ b2.

A' contains transition and two parts, a1+ a2.

It's the Ending of the song.

#### 5.4.1.2 Structural Pitch Progression

1) A

There are three kinds of melody line

Range : From B $\flat$  to G

huo ba jiede huo ba xiang na xian hong de shan cha

Range : From B $\flat$  to C

a sailuo sai li sailuo sai

Range : From B $\flat$  to high E to low E

a sai luo sai luo sai

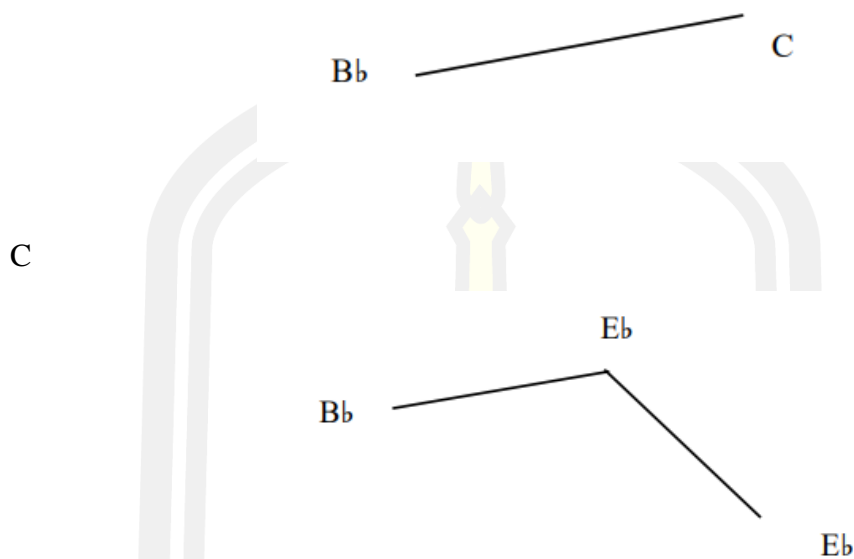
The structural changes are as follows:

A

B $\flat$

G

B



2) B

There are two kinds of melody line

Range : From D# to F#

Musical notation for the first melody line. The melody is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The lyrics are: gu niang zai hu ba xia tiao wu. The notes are: G#4 (quarter), A#4 (quarter), B5 (quarter), C#5 (quarter), D#5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter).

Musical notation for the second melody line. The melody is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The lyrics are: caiqunpianpian xian hua. The notes are: G#4 (quarter), A#4 (quarter), B5 (quarter), C#5 (quarter), D#5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter).

Range : From D# to G#

The structural changes are as follows:

A

D#

F#

B

D#

G#

3) A' and A are the same

### 5.4.1.3 Harmony

1) Introduction: The song starts at the tonic of the E $\flat$  major key and remains in the key of E $\flat$  major throughout.

The image shows a piano introduction in E-flat major, 4/4 time. The score consists of two systems. The first system has three measures. The second system starts at measure 4 and also has three measures. The bass line features a steady eighth-note accompaniment. The treble line includes chords and melodic fragments. A chord symbol 'Eb: I' is placed below the first measure of the first system.

Figure 5. 16 Introduction the harmony of the "Huo Ba Jie De Huan Le"  
Source: Researcher

2) A: The A section begins with the tonic of E $\flat$  major and maintains its key throughout, switching primarily between the I and V chords in the key of E $\flat$  major.

The image shows the A section of the piece, starting at measure 7. It features a vocal line with lyrics and a piano accompaniment. The key signature is E-flat major and the time signature is 4/4. The lyrics are: 'huo ba jiede\_huo ba xiang na xian hong de shan cha kai zai yi jia shan zhai li'. The piano accompaniment includes a treble line with chords and a bass line with a steady eighth-note accompaniment. A dynamic marking 'mp' is present in the first measure of the piano part. A chord symbol 'Eb: I' is placed below the first measure of the piano part.



10

kai zai yue guang xia yi jia xin li de huan le baitian zhuangbu xia

13

zaizhe yinsede yueguang cai dian ran huo ba a

16

sailuo sai li sailuo sai a sai luo sai li sai luo sai

E $\flat$  Cm E $\flat$  Cm E $\flat$  E $\flat$  Cm E $\flat$   
I vi I vi I I vi I

19

sailuosailuo sailuosailuo sailuosailuo sailuosai a

E $\flat$  Cm E $\flat$  Cm E $\flat$  Cm E $\flat$  Cm E $\flat$   
I vi I I I I I



25 B G#m B  
B: I vi I

28

31 G#m B G#m  
vi I vi

B G#m  
I vi

laoren zai huo baxia he jiu fengshousuiyue jia

B I G#m vi G#m

37 hua er tong zai huo baxia you xi shoupengniangao

F#7 V7 G#m vi G#m vi

40 zhu ma a

D#m iii B I D#m iii

43 a a a sai

B I



The image displays a musical score for the piece "Huo Ba Jie De Huan Le". It consists of four systems of music, each featuring a vocal line and a piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The vocal line includes lyrics: "a", "a", "a", "a", "a", "sai", "luo", "sai", "luo", "sai". The piano accompaniment includes a bass line with a steady eighth-note pattern and a treble line with chords and melodic fragments. At the bottom right, there are chord symbols: B $\flat$  v and E $\flat$  I.

Figure 5. 19 Ending the harmony of the "Huo Ba Jie De Huan Le"

Source: Researcher

#### 5.4.1.4 Relationship between Text and Melodic Phrase

Table 5. 13 The lyrics content of “Huo Ba Jie De Huan Le”

Phrase	Text	Meaning of the text	Word
1	Huo ba jie de hu o ba xiang na xian hong de shan cha Kai zai yi jia shan zhai li kai zai yue guang xia	The torch of the Torch Festival is like the bright red camellia. Open in Yi cottage, open in moonlight.	25
2	Yi jia xin li de huan le bai tian Zhuang bu xia zai zhe yin se de yue guang xia dian ran le hu o ba	The joy in Yi's heart can't be accommodated during the day. It was in the silver moonlight that the torch was lit.	25
3	Sai luo sai luo sai luo sai luo	A cry of joy	8
4	Gu niang zai hu o ba xia tiao wu cai qun pian pian ru xian hua Xiao hu o zai hu o ba xia tan qin qin xian shuo chu zhi xin hua	The girl danced under the torch Colorful skirts are like flowers. The young man plays the piano under the torch.The strings speak confidences.	30
5	Lao ren zai hu o ba xia chang ge feng shou sui yue tian jia hua  Er tong zai hu o ba xia you xi shou peng nian gao qi zhu ma	The old man drank under the torch.  Years of harvest add a story. Children play under torches.Stick rice cakes and ride bamboo horses.	30
6	Sai luo sai luo sai luo sai luo	A cry of joy	8

Source: Researcher

Through the relationship between lyrics and melody, it is found that the upper and lower sentences in lyrics are neat, with even numbers in lyrics and rhyming at the end. The lining part of the word "sailuo" is the Yi language, which expresses the words of the Yi people when they celebrate festivals. Therefore, when singing "sailuo", it is like the Yi people's call and singing when they play, play and make love

in their daily life. When singing, we use the coloratura of Bel Canto to enhance the festive atmosphere. Better express the cheerful and enthusiastic mood of the Yi people.

1) This is a trilogy, and its musical structure is: Introduction +A+B+A'+ Ending.

2) A: There are three kinds of melody line

Range : From B $\flat$  to G

Range : From B $\flat$  to C

Range : From B $\flat$  to highE to lowE

B: There are two kinds of melody line

Range : From D $\sharp$  to F $\sharp$

Range : From D $\sharp$  to G $\sharp$

3) Introduction : The song starts at the tonic of the E $\flat$  major key and remains in the key of E $\flat$  major throughout.

A : The A section begins with the tonic of E $\flat$  major and maintains its key throughout, switching primarily between the I and V chords in the key of E $\flat$  major.

B: The B section starts with the tonic of B major and maintains its key throughout, primarily switching between the I and VI chords in the key of B major.

A' The A' is the reappearance of A.

Ending : The Ending section starts with the tonic of E $\flat$  major and continues in that key until the end.

4) Through the relationship between lyrics and melody, it is found that the upper and lower sentences in lyrics are neat, with even numbers in lyrics and rhyming at the end.





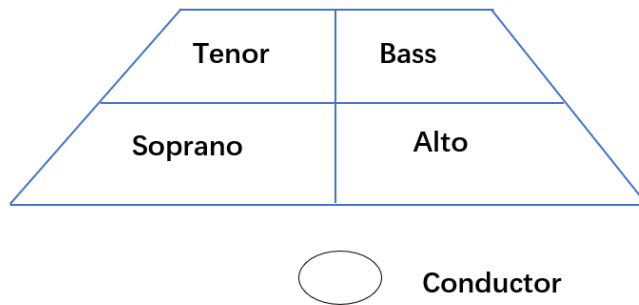
Figure 5. 20 “Huo Ba Jie De Huan Le” (Contemporary Yi folk songs)  
Source: Researcher

#### 5.4.2 “Ap Jie Lop” (Contemporary Yi folk songs)

The song "Ap Jie Lop" is based on the traditional culture and customs of Yi nationality and unique musical elements, and is sung in Yi nationality's mother tongue. Popularize the traditional music of the Yi nationality, add contemporary music techniques, and use popular singing techniques for interpretation. The music elements of Yi nationality are combined with pop music, enriching the expressive force of songs. This song has a high popularity in the new music of Yi nationality. The Eight Seconds Choir once sang at the first China Chorus Command Conference, and got a warm response. Later, more chorus conductor educators chose this song for interpretation, which made the beautiful melody of “Ap Jie Lop” known to more people.

Seating arrangement:

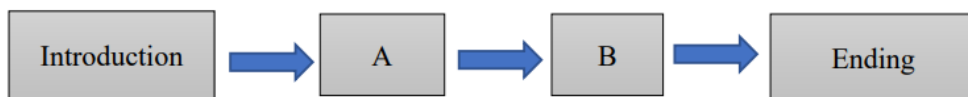
There are four parts in the chorus. They are Tenor, Bass, Soprano and Alto.



Ap Jie Lop, sung at a moderate speed, is Andante<sup>54</sup>. The whole piece of music has a rhythm of 4/4. The structure of a piece of music is as follows

5.4.2.1 Formal Structure

Following chart shows the formal structure of “Ap Jie Lop” can be divided as follow:



Formal Structure of “Ap Jie Lop”

Following table shows each four period of this music:

Table 5. 14 The musical periods of “Ap Jie Lop”

one-part form					
introduce	A		B		Ending
2	a1	a2	b1	b2	4
	6	3	3	3	

Source: Researcher  
(For details, see the Appendix I-11)

This song is a one-part form, and the musical structure is introduced +A+B+ Ending. Sentence and knot are both short, consisting of two parts, the main song and the chorus, namely, the structural form of "subsection song". On the basis of retaining the original structure of Yi folk songs, the composer added an introduction and an

epilogue to the music, which made the song have the effect of singing three times and echoing from beginning to end.

This is a one-part form, and its musical structure is: Introduction +A+B+ Ending.

Introduction, there are two measures.

A contains two parts, a1+a2.

B contains transition and two parts, b1+b2.

Ending, there are four measures.

#### 5.4.2.2 Structural Pitch Progression

##### 1) A

There are two kinds of melody line

Range : From C to G

Solo

mu hly pur la ma hxa jjip la mge qi ci la syr qy syr la ve

Range : From C to G

nyix ke pur la mu chur pur la hxie mop pur la vex

The structural changes are as follows:

A



B



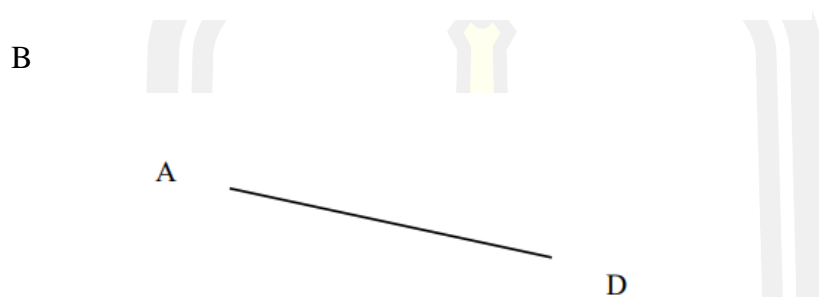
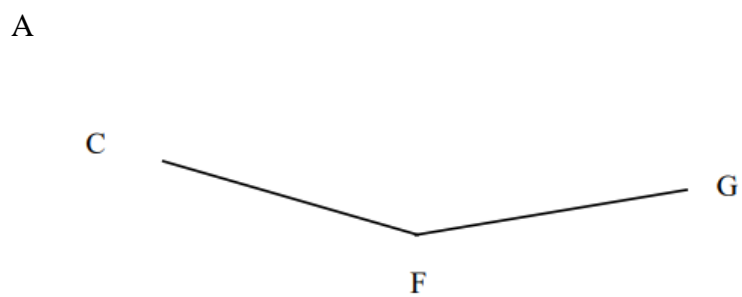
2) B

There are two kinds of melody line

Range : From C to F to G

Range : From A to D

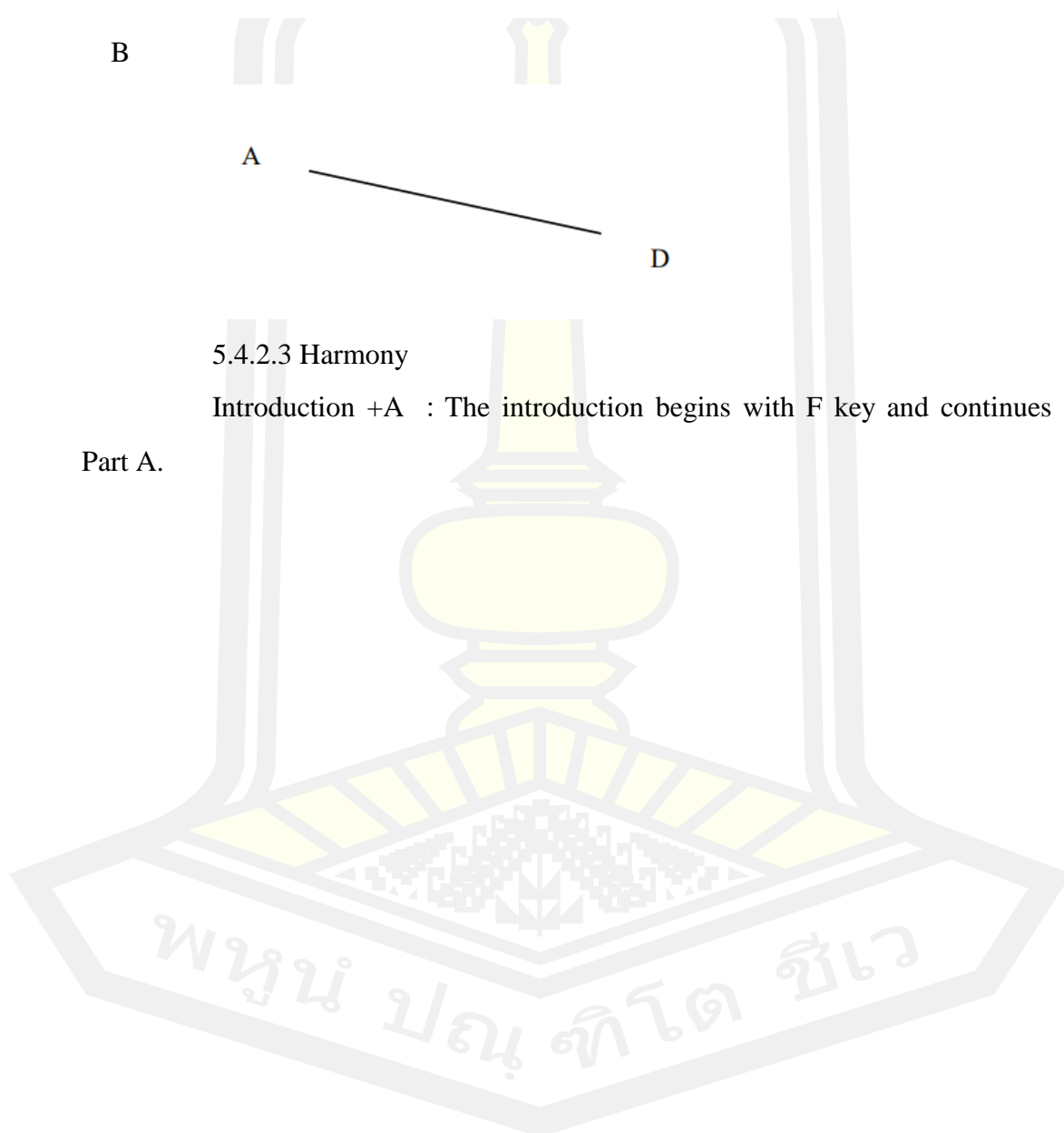
The structural changes are as follows:



### 5.4.2.3 Harmony

Introduction +A : The introduction begins with F key and continues to

Part A.



**rit. A**

**SOPRANO**  
Loo.. yoo yoo  
*(Sop. II)* *(Alto Solo)*

**ALTO**  
Loo.. mu hly pur la ma hxa jip la mge qi ci la syr qy syr la ve

**TENOR**  
8 Loo.. yoo yoo

**BASS**  
Loo.. yoo

F: I vi<sup>4</sup> V<sup>7</sup> I iii<sup>4</sup> I I<sup>4</sup> iii<sup>6</sup>

---

**5**

**S.**  
yoo yoo yoo yoo

**A.**  
nyix ke pur la mu chur pur la hxie mop pur la vex

**T.**  
yoo yoo yoo yoo

**B.**  
yoo

Gm<sup>add9</sup> C F<sup>add9</sup> Am<sup>7</sup> Dm F Gm<sup>2</sup> C  
ii V I iii<sup>4</sup> I I ii V<sup>7</sup>

---

**9**

**S.**  
woo

**A.**  
cyp kur cyp vit ox syp shyr cyp hlep op o ap jie

**T.**  
doo doo doo I doo woo

**B.**  
doo

F Dm<sup>7</sup> F doo  
I vi I Gm C  
ii V

Figure 5. 1 Introduction +A, the harmony of the “Ap Jie Lop”

Source: Researcher

B + Ending : Part B starts from the first level of F key and ends at the first level of F key.

✂

To Coda

2

12 **B**

S.   
 lop ap jiep lop ap jiep lop ap jie ap jie lop ap jie woo mox nyi ap qyp o cax nyi ap qyp O

A.   
 lop ap jiep lop ap jie lop ap jie ap jie lop ap jie ap jie lop mox nyi ap qyp o cax nyi ap qyp o

T.   
 lop ap jiep lop ap jie lop ap jie ap jie lop ap jie woo mox nyi ap qyp o cax nyi ap qyp

B.   
 lop ap jiep lop ap jie lop ap jie ap jie lop ap jie woo mox nyi ap qyp o cax nyi ap qyp

Fadd9 Fmaj7 Dm7 F Gm C Fadd9 Fmaj7  
 I I<sup>7</sup> vi<sup>7</sup> I ii V I I<sup>2</sup>

D.S al Coda

16

S.   
 ap jie

A.   
 ap jie

T.   
 woo ah... woo ah... ap jie

B.   
 woo ah... woo ah... ap jie

Dm C Dm7 Gm7 C Dm C Dm7 Gm7 C  
 vi V vi<sup>7</sup> ii<sup>7</sup> V vi V vi<sup>7</sup> ii<sup>7</sup> V



**Ending**

Dm      C      Dm<sup>7</sup>      C<sup>7</sup>      F  
vi      V      vi<sup>7</sup>      V<sup>7</sup>      I

Figure 5. 21 B + Ending, the harmony of the “Ap Jie Lop”  
Source: Researcher

#### 5.4.2.4 Relationship between Text and Melodic Phrase

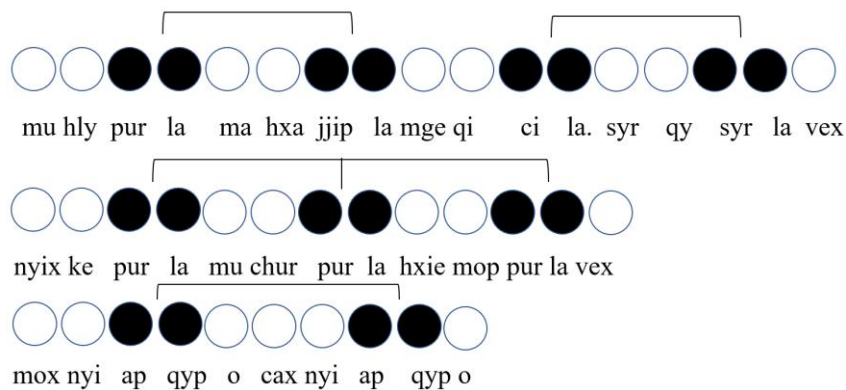
Table 5. 15 The lyrics content of “Ap Jie Lop”

Phrase	Text	Meaning of the text	Word
a1	mu hly pur la. ma hxa jjip la mge qi ci la. syr qy syr la vex	The wind is blowing, the rain is falling, the buckwheat leaves are falling and the leaves are yellow.	17
a2	nyix ke pur la, mu chur pur la hxie mop pur la vex	spring is gone and autumn has come—passage of time Mood ups and downs	13
b1	cyp kur cyp vit ox syp shyr cyp hlep op	Time goes by, and the years are vicissitudes.	10
b2	ap jie lop ap jie ap jie lop ap jie ap jie lop ap jie	don't be afraid	15

Source: Researcher

Through the relationship between the text and melody, it is found that in the text, the ending is accompanied by rhyme. b1 uses a lot of repetition to enhance the intensity of the song.





Every sentence in this song is called the rhyme of the upper and lower sentences, for example, "pur la", "jjip la", "ci la" and "syr la" in a1 rhyme up and down.

1) This is a one-part form, and its musical structure is: Introduction +A+B+ Ending.

2) A: There are two kinds of melody line

Range : From C to G

Range : From C to G

B: There are two kinds of melody line

Range : From C to F to G

Range : From A to D

3) Introduction +A: The introduction begins with F key and continues to Part A.

B + Ending: Part B starts from the first level of F key and ends at the first level of F key.

4) Through the relationship between the text and melody, it is found that in the text, the ending is accompanied by rhyme. b1 uses a lot of repetition to enhance the intensity of the song.

Every sentence in this song is called the rhyme of the upper and lower sentences, for example, "pur la", "jjip la", "ci la" and "syr la" in a1 rhyme up and down.



Figure 5. 22 “Ap Jie Lop” (Contemporary Yi folk songs)  
Source: Researcher

### Conclusion

Researchers divide Yi music into two parts: traditional songs and contemporary songs. The researcher will describe the musical features separately.

Traditional songs:

In terms of Formal Structure: The structure of Yi is relatively simple. It is a basic one- or three-segment structure. The music is simpler. A few songs have been introduced and codified.

In terms of structural pitch progress: The melody outline of Yi songs is frequently expressed as an alternating movement of ascending and descending and the way of "free pedal." The melody outline of each song is relatively fixed and single. From the beginning to the end of music, basically, one or two melodies alternate.

In relation between text and melody phrase: The lyrics are all about the life of the Yi people, with strong national characteristics. Most of them come from the description of the nation's unique social life, historical course, and cultural tradition. The lyrics are simple, accompanied by rhymes, and there are a lot of modal particles in the songs to express their feelings.

In terms of Scale: The tune of Yi songs is not fixed, and the free mode is the main one. Through the use of a scale system, music shows the characteristics of China's traditional national pentatonic scale system.

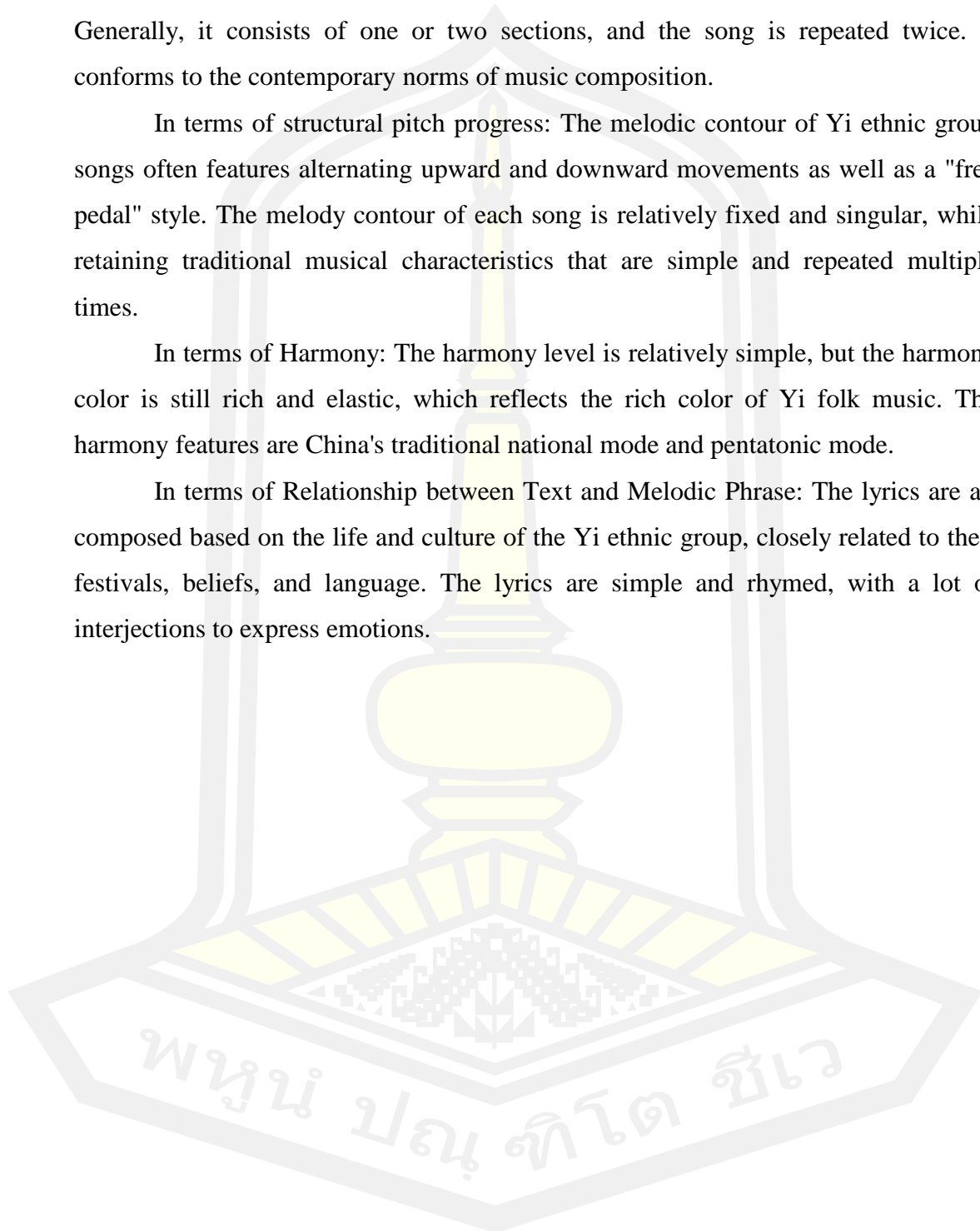
#### Contemporary songs:

In terms of Formal Structure: The structure is relatively simple and orderly. Generally, it consists of one or two sections, and the song is repeated twice. It conforms to the contemporary norms of music composition.

In terms of structural pitch progress: The melodic contour of Yi ethnic group songs often features alternating upward and downward movements as well as a "free pedal" style. The melody contour of each song is relatively fixed and singular, while retaining traditional musical characteristics that are simple and repeated multiple times.

In terms of Harmony: The harmony level is relatively simple, but the harmony color is still rich and elastic, which reflects the rich color of Yi folk music. The harmony features are China's traditional national mode and pentatonic mode.

In terms of Relationship between Text and Melodic Phrase: The lyrics are all composed based on the life and culture of the Yi ethnic group, closely related to their festivals, beliefs, and language. The lyrics are simple and rhymed, with a lot of interjections to express emotions.



## **CHAPTER VI**

### **THE PROPOSED GUIDELINE FOR THE PRESERVATION AND TRANSMISSION OF YI FOLK SONGS IN GUIZHOU, CHINA**

This chapter introduces the states of the dissemination of Yi songs and analyzes the problems in the process of dissemination. By interviewing government officials, cultural officials, university teachers, Yi people's song inheritors, and students or listeners. This chapter employed interviews and questionnaires to explore new pathways for the dissemination and preservation of Yi ethnic songs, based on previous recommendations from academia. As a result, guidelines for the transmission and preservation of Yi ethnic songs were summarized.

6.1 The Yi folk song transmission Status of Guizhou, China

6.2 The guideline for the preservation of Yi folk songs in Guizhou, China

#### **6.1 The Yi folk song transmission Status of Guizhou, China**

The researcher explains the transmission of Yi folk songs in Guizhou in three parts. 1) government-recognized Yi vocalists. 2) Yi people's song acceptance. 3) Yi people's song transmission mode. Based on the investigation of Yi people's transmission in Guizhou

Analyze the states of Yi people's transmission. It provides a reference for exploring the preservation of Yi songs.

1. The total number of government-recognized Yi vocalists.
2. A study of Yi people's song acceptance.
3. The tatus of Yi people's song transmission mode.

##### **6.1.1 The total number of government-recognized Yi vocalists**

Yi government-recognized vocalists are experienced and professional singers who have been recognized by the government and are influential in the local area. They are divided into two levels: provincial and municipal. Yi folk singers are the main carriers of folk songs. Singers are indispensable subjects in the survival and development of folk songs. The number of folk singers directly affects the development and continuation of folk songs. A directory of inheritors related to Yi

folk songs, with a total of 16 people. Among them, eight are government-recognized Yi vocalists by Guizhou Province, and eight are government-recognized Yi vocalists by various cities in Guizhou. The government-recognized Yi vocalists in the following table are the best at the traditional skills of Yi people in their area. It has a high influence in the local area, and the works sung are also representative. All government-recognized Yi vocalists are outstanding talents judged by the government through various assessments and investigations. They not only take on the excellent skills of the Yi people but also take on the responsibility of cultivating and teaching their own skills.

Through field investigation, the author collected 16 local government-recognized vocalists in Guizhou to investigate their cognition and transmission of Yi songs. Before the investigation, the researchers designed four questions:

- 1) What is your name, gender, age, address, and occupation?
- 2) How long have you transmission the Yi folk songs?
- 3) What level of government-recognized vocalists are you?
- 4) What singing awards have you won?

Table 6. 1 Information about government-recognized vocalists related to Yi songs

Name	Gender	Occupation	Age	Living ground	Years of study	Inheritance project	Level	Outstanding achievements
Jin jiaorun	women	Farmer	56	Guizhou province Panzhou Jichangping town neighborhood Committee	13	Yi folk songs	Provincial level	—
Wang huai fu	women	actress	36	Yuni Township, Panzhou City, Guizhou Province	22	Yi folk songs	Provincial level	Lead singer of "Songs of the Sky". It is the first Yi opera in Guizhou. 2013 Colorful Guizhou Liupanshui

								Original Ecology First Prize. In 2014, the 12th China Western Folk Song (Flower) Concert won the gold medal in the original ecological group.
Gaozhongming	men	Farmer	50	Pingdi Township, Panzhou City, Guizhou Province	32	Bimo of Yi nationality	Provincial level	Secretary of the Party Branch of Qingkou Village, Pingdi Township, Panshi City
Shiliangzhong	men	teacher	46	Yushe Zhenhaiping village Yushe Zhenhaiping village	26	Yi torch festival	Provincial level	In 2016, Liupanshui Yiyuanhai Culture Development Co., Ltd. was established to develop Yi culture. At present, the Marriage Etiquette of the Yi nationality Alou has been edited and published. Shi Liangzhong's "Yi Ancient Songs (Qugu)" won the first prize in the 2016

								International Yi Torch Festival Song and Dance Competition; Yi Love Song won the second prize in 2016 Haiping International Yi Torch Festival Song and Dance Competition;
Zhang qiaohua	women	Farmer	78	Yushe Zhenhaiping village Yushe Zhenhaiping village	55	Yi people's pan song "Asoken"	Provincial level	——
Che xiuhua	women	Farmer	88	Yuni Township, Panzhou City, Guizhou Province	65	Yi folk songs	Provincial level	Niangshan's Yi people's drinking songs and dances have won the excellent prize of the colorful Guizhou Zhongtian Chengtuo Cup and the third prize of Huangguoshu Cup.
Du yuanyuan	men	Farmer Farmer	57		30	Yi folk songs	Provincial level	——
Wang xiuping	men	Farmer	75	Hezhang County, bijie	40	Yi torch festival	Provincial level	——
Huang chen	men	Farmer	58	Liupanshui City, Guizhou	27	Yi torch festival	Provincial level	——

glong				Province				
Yangxueliang	men	Farmer	62	Yushe Zhenhaiping village Yushe Zhenhaiping village	31	Yi torch festival	municipal level	——
Cao wenshu	women	Farmer	68	Yushe Zhenhaiping village Yushe Zhenhaiping village	36	Wedding of Yi nationality	municipal level	——
Longfenshu	women	Farmer	61	Yushe Zhenhaiping village Yushe Zhenhaiping village	35	Wedding of Yi nationality	municipal level	——
Duan shenggao	men	public official	45	Liupanshui City, Guizhou Province	17	Yi folk songs	municipal level	——
Lanaiju	women	public official	47	Yuni Township, Panzhou City, Guizhou Province	19	Yi folk songs	municipal level	He won the first prize of individual township level, the second prize of county level and the first prize of municipal level competition in the "Colorful Guizhou" folk song contest.
Liu yuansheng	men	Farmer	55	Panzhou City, Guizhou Province	25	Yi folk songs	municipal level	——
Gan mingsheng	men	public official	55	Panzhou City, Guizhou Province	30	Yi folk songs	municipal level	——

Source: Researcher



### 6.1.1.1 An analysis of the status of government-recognized vocalists of Yi folk songs

#### 1) The number of government-recognized vocalists is lower.

At present, the population of Yi people in Guizhou is about 8 million, and there are only 16 provincial and municipally government-recognized vocalists related to Yi music. There are only 16 government-recognized vocalist experts in a population of 8 million, which is a very small ratio. When interviewing Ms. Che Xiuhua, Che Xiuhua proposed that "there used to be a dozen singers like her in the village, but now there are only a few." "Some people are too old to sing." It can be seen that the number of Yi singers now is less than half of what it was before.

#### 2) Folk singers are aging.

Among the 16 inheritors, the ages of the Yi singers range from 36 to 88. Among them, 15 are over 40 years old, accounting for 92%. Only one person under 40 years old accounts for 8%. We can imagine that there are fewer young singers and more middle-aged and older singers. After several decades or even more, it is easy to see the relationship between folk singers and folk songs.

#### 3) The ratio of male and female singers is quite different.

Among the 16 inheritors, only four men are inheritors who are completely identified as singers. It is a common phenomenon that there are more women than men among folk singers in Yi villages.

#### 4) The singers have a single professional type.

The Yi ethnic group currently has four types of government-recognized vocalists' professions: farmer, teacher, civil servant, and singer. These four professions are divided into two categories by researchers: those within the system and those outside the system. Inside the system are teachers, civil servants, and female singers, who have external influence as singers. Outside the system is the farmer, with internal influence. Currently, there are five singers within the system who are highly cultured and hold leadership roles in government. Outside the system, there are 11 singers who are farmers in Yi ethnic villages, and singing is their entertainment after farming. They have a lower cultural level. It can be seen that currently, the majority of certified Yi singers are still local farmers, and they have a significant influence in Yi ethnic villages and participate in daily life.

### 6.1.2 A study of Yi people's song acceptance

Through field investigation, the researcher collected 20 local Yi people in Guizhou to investigate the cognition and inheritance of Yi songs. Before the investigation, the researcher designed five questions:

- 1) How old are you, and what industry do you work in?
- 2) How much do you like Yi songs?
- 3) Do you think the future inheritance of Yi songs is important?
- 4) Can you sing Yi songs? How many songs can you sing?
- 5) What kind of songs do you like?

Table 6. 2 Cognition and understanding of Yi songs by villagers in Guizhou Yi area

Location	Gender	Age	Occupation	Favorite degree of Yi songs	Attitude towards folk song inheritance	The number of songs that can be sung
Panzhou City, Guizhou Province	men	42	farmer	like	general	4
	men	37	driver	dislike	importance	2
	men	65	farmer	Like it very much	importance	10
	women	32	pedlar	like	general	—
	women	44	Teacher	Like it very much	importance	6
	men	29	worker	like	general	—
	men	43	pedlar	like	importance	—
Bijie City, Guizhou Province	women	67	farmer	like	importance	5
	women	70	farmer	Like it very much	importance	8
	women	35	driver	like	general	—
	men	56	worker	like	general	2
	men	72	farmer	Like it very much	importance	10

	men	43	worker	like	importance	—
	women	41	farmer	like	importance	—
Weining County, Guizhou Province	men	37	worker	dislike	importance	2
	men	28	worker	like	general	—
	women	34	pedlar	like	general	—
	women	42	unemployed	like	importance	—
	women	61	farmer	Like it very much	importance	5
	women	45	farmer	like	general	3

Source: Researcher

#### 6.1.2.1 Analysis of the survey of Yi people's cognition of songs

1) Most Yi people in Guizhou attach great importance to the inheritance of their own folk songs. Everyone can realize the importance of preserving Yi folk songs. Eighteen of them like this art form very much, accounting for about 90%. 2 people don't like it very much, accounting for 10%. This situation reflects that they have a strong sense of national responsibility for their own culture and art, which has a positive effect on the inheritance of Yi folk songs.

2) Most Yi villagers are familiar with their own folk songs. Eleven of them know Yi folk songs, accounting for about 55% of them, and some of them are villagers who are proficient in Yi folk songs. 9 people have heard it but can't sing it, accounting for about 45%. The proportion of villagers who can't sing Yi folk songs is high, which shows that the importance of Yi folk songs among Yi villagers has decreased.

3) Reasons why Yi villagers like Yi folk songs Among the 20 Yi villagers, some have a special liking for the tunes of their own folk songs. Some people like Yi songs very much and think that Yi songs are a national history that record the migration and history of the nation. Others were moved by the sincere and simple feelings in the song. During the village visits, it was discovered that economic development had a significant impact on the understanding of Yi folk songs. On the one hand, they were proud of their ancient culture and art. On the other hand, it feels

helpless for its future survival and development. Simply inheriting Yi songs will not improve living conditions.

### 6.1.3 The status of Yi people's song transmission mode

In the historical development of the Yi nationality, the Yi nationality's songs are passed down through “kouchuanxinshou”, word teaching and Family transmission. These three ways of inheritance are the most effective ways in traditional society and relatively closed living environment. With the rapid economic development today, besides these three ways of inheritance, with the help of science and technology and policies, there are more ways to join in the inheritance of Yi songs. Among them, the inheritance of media and government participation and support have been added. Researchers divide transmission modes into two types, formal and informal.

#### 6.1.3.1 Formal

##### 1) “kouchuanxinshou”

"Kouchuanxinshou" is the main means for Yi people to learn to sing. The so-called "kouchuan" means word of mouth, while "xinshou" means the exchange of ideological connotations. In Cui Xin's it is written that "the method of learning books is not oral and heart-to-heart, but not refined." This fully proves the importance of oral and heart-to-heart instruction. "kouchuanxinshou" is the Yi people's great perception of art teaching and an important way of cultural inheritance. " In the process of "kouchuanxinshou," the creativity of the inheritors can be brought into play, and at the same time, the original knowledge connotation can be qualitatively refined. Yi people's beautiful singing, pure and simple folk customs, and excellent traditional virtues are closely related to "oral communication and heart-to-heart instruction." It can be proposed that it is precisely because of the inheritance way of "kouchuanxinshou" that the Yi people's singing is ethereal and tactful, with a lingering sound and unique charm. Many songs in Yi songs come from nature because most places where Yi people live are close to mountains and rivers, and the scenery is beautiful. The imitation and singing of these sounds have been well preserved in the oral and heart-to-heart teaching methods. If only the traditional notation is used to record them, there will be no way to record them so vividly.

Through the investigation of the inheritance of Yi songs, it was found that villagers, teachers, farmers, students, and other Yi folk song learners had all learned the songs. At present, the most important way for them to learn Yi folk songs is to pass on "kouchuanxinshou." Whether in the past or now, "kouchuanxinshou" is the simplest and most direct way of inheriting Yi folk songs, which play an important role in Yi areas.

### 2) Family transmission

Family transmission is an important channel of inheritance in Yi nationality areas. In the researcher's fieldwork, through the investigation of family transmission, it is discovered that, while there are not many people who inherit from the family, there are some. In an interview with the inheritor, Xiuhua Che, he proposed that "his Yi wine songs were learned from his own mother, and her mother was also taught by the previous generation." Now she has given her songs to his daughter. Before that, we all relied on the status of singing wine songs to earn money and meet the needs of life. In this process of inheritance, the whole learning process is studied in the family's daily environment and life. Dragon Powder Book, the inheritor of the Yi nationality, proposed that "I am the inheritor of the wedding ceremony of the Yi nationality, and now I have taught my niece the wedding ceremony and the songs in it." "I learned from my father before the whole ceremony." As can be seen, family transmission is an important link and method in Yi nationality. In the case of inheritance between relatives, the inheritors often don't have private or selfish interests but simply want to pass on their skills to the next generation. This is also the most different point between family transmission and other inheritance.

### 3) The transmission of government participation

During the investigation, the researchers counted the important policies for Yi family transmission. In July 2002, the Guizhou Provincial People's Congress issued the Regulations on the Preservation of Ethnic Folk Culture in Guizhou Province in order to strengthen the preservation of ethnic folk culture, inherit and carry forward the excellent national traditional culture, and promote economic and social development. In August 2002, the Provincial Department of Education and the Provincial Ethnic Affairs Committee jointly issued "Implementation Opinions on Carrying Out Ethnic Folk Culture Education in Schools of All Levels and Types in

Our Province." So far, there are 20 provincial-level "Guizhou Intangible Cultural Heritage People's Research and Training Bases." Among them, Guizhou Minzu University, Guizhou Normal University, Kaili University, and Qiandongnan National Vocational and Technical College are recognized as national training bases. Since 2002, there have been more than 5,000 participating grass-roots school units, which have expanded from ethnic and folk music to traditional sports, folk art, and fine arts. In July 2008, Guizhou Province once again issued the document "Opinions on Vigorously Promoting Ethnic Folk Culture Education in Schools of All Levels and Types," which put forward more specific requirements for further developing ethnic folk culture education in schools of all levels and types throughout the province. In 2016, Guizhou Province issued the "Implementation Plan for Comprehensively Promoting National Culture in Schools of All Levels and Types on Campus" for the third time. The plan proposes to focus on stimulating interest in learning national culture, imparting necessary basic knowledge and skills, and developing imagination and innovative consciousness of national culture.

The government has formulated a series of policies and guidelines in the area of inheritance, all of which are aimed at better identifying the outstanding inheritors at this stage. Encourage inheritors to pass on their skills and cultivate more outstanding students. With the support of this policy, Guizhou Yi Schools have trained 16 provincial and municipal inheritors. In addition, there are county-level inheritors in each county. It not only enhances the popularity of Yi people but also their enthusiasm for learning Yi songs.

#### 6.1.3.2 Informal

##### 1) Text transmission

After the Chinese Revolution of 1911, many elementary, middle, and high schools, as well as normal schools, were built in Yi nationality areas.

These schools have trained a group of Yi intellectuals who have accepted the Han culture. A large number of embellishments and lyrics used in Yi songs set up many obstacles for the inheritance and spread of Yi songs. When the living and cultural environment changes or is impacted, Yi songs handed down from mouth to mouth are prone to distortion and variation. Inheriting people's different understanding of culture and life also makes the connotation and meaning of Yi songs

easily lost. The long history of Yi nationality makes the number of Yi songs very large. However, people's memory is limited after all, and Yi songs that have not been sung for a long time will gradually disappear into the long river of time. In order to preserve and inherit the music culture of the Yi nationality, several generations of researchers have recorded and preserved a large number of Yi songs by means of sound recording, video recording, and music score recording. But this way, after all, only preserves Yi songs, and it is not a real inheritance. The real inheritance needs later generations to learn, spread, and create, and the emergence of Yi plays an important role in the inheritance of Yi music culture. (Yuan.Z.H, 2018)

Traditional Yi songs are being passed down in a different way because the people who inherit them are getting older and because of changes in society. The memory of the inherited content is limited, and many music works disappear or change in the process of inheritance. Although we can't deny that this change is a good direction, it's still important if the former musical works can be better preserved. Some Yi singers used Chinese characters to record Yi songs. Because everyone's habits and understanding of music are different, the recorded works can't be circulated as standards.

Based on the collection and analysis of Yi songs and lyrics, it was discovered that a large number of songs have been preserved in the Yi language. Not only have the Yi songs been passed down, but their connotation has also been preserved. Bimo in the Yi nationality area needs to use the recorded scriptures to sing to the scriptures. The ritual songs corresponding to the existing Yi scriptures all rely on the Yi characters being passed down today. At present, bilingual Yi and Chinese classes have been set up in schools in Yi areas, and many Yi textbooks and books have been published. The emergence of Yi textbooks halted this progress. The characteristics of Yi nationality combine the traditional culture of Yi nationality with contemporary education. Cross-learning allows not only for the preservation of Yi people's culture within their own nation but also for learners outside of Yi people to gain a better understanding of Yi people's history and culture.

## 2) Media transmission

There are two important channels in media inheritance. The first one is the inheritance through offline exhibition areas such as cultural centers, museums, and

folk museums. The other is Yi song preservation through multimedia. These two inheritance channels are a way to benefit more people from the current development of science and technology.

The main functions of museums are the collection, display, education, and research of cultural heritage. It is a very important and common cultural facility in contemporary society. With the cultural turn of urban development in western developed countries in the past twenty or thirty years, the great emphasis on cultural heritage preservation, and the rapid development of a cultural economy, museums have begun to play an increasingly important role in urban renewal. Become an important element in culture-led regeneration. Museums are not only important communicators of cultural heritage in cities, but they are also the main draw for tourists. (Urry, 1995)

Asiri West Tourist Area is in the southeast of Hezhang County, Guizhou Province. It is a huge natural museum, with many nationalities such as Han, Yi, Miao, etc. living in the tourist attractions, among which the Yi population accounts for the majority proportion. The scenic spot has a long and heavy traditional ethnic culture and unique ethnic customs. Among them, the Yi nationality's traditional texts are the best preserved and the most original. The most representative Yi culture is: Yi folk songs and dances such as "Asiri West" and "Bell Dance," traditional festivals such as the Torch Festival and the New Year of the Yi calendar, and Yi costumes. As an important node on a horizontal route in the Tibetan-Yi corridor, Zhangxian County retains the original Yi nationality. mainly in singing and dancing, writing, festivals, costumes, and so on. At the same time, Hezhang, where the scenic spot is located, is the birthplace of Yelang culture and the crossing point of China's oldest southern "Silk Road." There are many ethnic branches such as Miao and Hui in the region, and all kinds of arts collide in the atmosphere of cultural integration.

Apart from museum accidents, the development of multimedia plays an important role in the inheritance of Yi folk songs. The application of the Internet makes it possible for the network to better preserve the video images created or sung by inheritors, singers, teachers, and other roles. At present, the mainstream video or music websites in China are: QQ Music, Baidu Video, Bilibili, Watermelon Video, Netease Music, etc., which are the mainstream music video libraries in China. As a



platform for learning and communication, these music video websites bring together people who are interested in Yi songs. Share the music you can sing with your friends; even those who can't sing or don't like to sing will get in touch with their favorite songs under the impetus of multimedia.

#### 6.1.3.3 Analysis of the status of Yi people's song transmission mode

In the interview and investigation of the inheritors in the Guizhou Yi area, it was found that the main problems in the current inheritance focus on three aspects. First, etiquette is lost or simplified. Second, the decrease in inheritors Third, the policy support is not obvious.

##### 1) The loss of etiquette and custom

For example, we should inherit and continue the marriage custom music of the Yi nationality. First of all, there must be the wedding ceremony itself. Through the field investigation in Panzhou Yi's inhabited area, the author found that, due to the long-term limitations of history and region, intermarriage within the family and arranged marriage by parents are the first methods of Yi nationality marriage. Parents and children start looking for marriage partners when they are 15 or 16, but children have no right to choose their own marriage partners. However, with the development of contemporary society, Yi people's communication with the outside world has been strengthened. With the infiltration of foreign culture and the outward migration of the domestic population, the folk customs of the Yi people are strongly impacted by the outside world, while the traditional national concept gradually fades. Nowadays, marriage within the branch is dominated by free love, not limited to intermarriage within the family. Many foreign cultures also take part in the Yi nationality's traditional wedding through marriage. In response to the relocation policy of ex situ poverty alleviation, many villagers moved to communities with better living environments, and the traditional cultural atmosphere was affected. At the same time, the younger generation began to abandon traditional weddings and choose contemporary ones. As a result, the living space of traditional weddings, musical and cultural carriers of wedding customs, and Yi people's wedding customs has been continuously squeezed. Music is faced with the dilemma of communication. The villagers in the village do not learn their own culture, do not know their own customs and habits, and blindly follow the mainstream culture in wedding and funeral

etiquette. In some areas, the Yi culture has even disappeared or gradually become the Han culture. In the ShuiCheng area, where traditional marriage customs have a good atmosphere, marriage customs have also changed. Influenced by the times, compared with the wedding steps of the older Yi people, in recent years, ceremonies and songs have been gradually simplified. Although traditional weddings are still held in Yi villages, the songs that need to be sung in the process are still simplified. According to Dragon Powder Book, the inheritor of county-level wedding custom music, "In the past, every ceremony had to sing songs for two or three hours, but now it only takes about ten minutes." At the same time, the younger generation in cities is influenced by society and ideas, but fewer and fewer people hold traditional weddings. Etiquette and customs are fading, and the process of etiquette is also becoming simpler.

## 2) Loss of government-recognized vocalists

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### 3) Policy support is not obvious.

In the investigation of the Panzhou area. The researcher found that although there are national culture training centers and exhibition halls in the local area, the training centers are closed all year and no one is there. The exhibition halls are usually open to the public, which poses certain obstacles to the promotion and preservation of national culture. The main reason is that the local government's preservation mode is singular and the preservation policy is unreasonable. In the aspect of heritage declaration, the popularization of the heritage declaration system is insufficient. Most of the elderly in remote villages have no information, and many people don't know the declaration policy for heirs. This has led to the loss of successors who sing well. The local government and relevant departments have taken some measures to preserve Yi music and pass it on. For example, in Shuicheng County, local inheritors and enthusiasts were organized to cooperate with local private enterprises to perform traditional culture, including "wine songs" sung in wedding music. Organize large and small activities in the Shuicheng area to encourage local inheritors to be selected. With the support of the Cultural Bureau and Yi society, Mingquan Shi and Liangzhong Shi are encouraged to write Yi Marriage Etiquette and other works. These measures have indeed played a preservational role in the

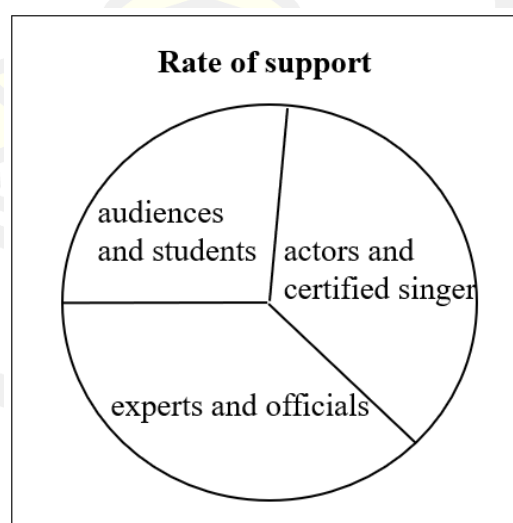
inheritance and development of wedding songs, but there are still some outstanding problems.

## 6.2 The guideline for the preservation of Yi folk songs in Guizhou, China

In the process of field investigation, the researchers investigated local preservation and development. The theme of the research is aimed at three groups: experts and officials; actors and inheritors; and audiences and students. The experts and officials are scholars who study the music of the local Yi people. Performers and inheritors are those who carry on or sing the music of the Yi people. The audience and students are familiar with Yi music. Based on the investigation and interviews with these three groups, Investigate the issues surrounding the inheritance and preservation of Yi music, as well as the primary means of inheritance. in order to better explore its development path for the follow-up.

The following are the data obtained from surveys and interviews of various groups. The table 6.3 is the proportion of approval and support for the preservation of Yi songs. The research question is "Do you think it is necessary to support the preservation of Yi songs?", In the investigation, no one thinks that Yi songs should not be preservation;

Table 6. 3 Proportion of supporting and approving the preservation of Yi songs.



Source: Researcher

Researchers have based on the investigation to explore the basic route and Specific guideline for preservation Yi folk songs. They have developed a corresponding questionnaire survey. The questionnaire content is as follows:

1. What is the minimum requirement for preservation Yi folk songs?
2. What is the best way to preservation Yi folk songs?
3. What should be taken into consideration in preservation Yi folk songs?
4. What suggestions would you give for preservation Yi folk songs?

According to the interviewees' opinions, the methods for preserving Yi folk songs are divided into two categories: the general preservation line and the specific preservation measures. According to the investigation, the researchers rank them in order of importance.

#### 6.2.1 The basic line of preservation Yi folk songs

##### 6.2.1.1 Establish correct national values

Establishing correct values of national songs is the basic inheritance and preservation of our national songs. Due to the changes of national life and living environment, people sometimes don't like traditional folk songs, because they are in contact with pop music or movie and television music, and think that national songs are a backward culture. There are also some people who are vigorously advocating the preservation of traditional culture. But although they realize the importance of traditional culture, they don't know that local songs are also traditions that need to be preservation. We should correctly understand the importance of traditional music culture and preservation and inherit national songs. Set up the values of preservation the national music tradition, and pay close attention to it ideologically.

##### 6.2.1.2 The diversified ways of Yi folk songs are preservation

The preservation of Yi songs should be carried out in various ways. First of all, as a kind of minority art, music Yi folk songs have unique language. Since the birth of Yi songs, the culture of song presentation has changed and diversified. The development of life is closely related to the generation and change of Yi songs. First, for the preservation of Yi songs, we should take active measures while following the inherent development law of Yi culture. Secondly, Yi songs are the continuation of the connotation and spirit of Yi culture. The Yi people's songs have been passed down to this day mainly by oral communication. This way runs through the essence of the

whole Yi culture. Inheritors, as the inheritors of excellent culture, promote the continuous development of Yi culture. Therefore, at present, regarding the preservation of Yi songs, we should focus on how to better preservation their living environment. Accelerate the collection and preservation of archives related to inheritors, collect the music and songs retained in Yi areas in a covering way, and cultivate systematic talents so that more Yi youths can join the team of inheritance and preservation.

There are many excellent traditional arts in China, among which songs are a very important part. The purpose of folk songs is to have a good continuation effect on cultural heritage, and they are of great value in cultural heritage. Therefore, we hope that more professionals, experts and scholars can sort out and collect folk songs in Yi people's living areas. This kind of music sorting and mobile phone work should be continuous. While collecting songs, we should establish the oral history of the inheritors and take some preservationive measures. While preservation, we should constantly cultivate successors of songs. The formation of positive communication makes more people feel the charm of national music.

#### 6.2.1.3 Pay attention to the national characteristics of Yi nationality

When preservation Yi music, we should pay attention to the national characteristics of Yi people. Guizhou is a province where many ethnic groups live together, including Han, Miao, Buyi, Dong, Tujia, Yi, Gelao, Shui, Hui, Bai, Yao, Zhuang, She, Maonan, Manchu, Mongolian, Mulao and Qiang, with a total of 18 ethnic groups. In the development of Guizhou, these ethnic groups have their own characteristics, showing their own unique culture. Yi folk songs are the best among them. Therefore, in the process of preservation and dissemination, we should pay attention to the cultural characteristics of different ethnic groups, and we can't carry out preservation and inheritance in the same way. In the process of rapid development in China today, we should give full play to the social function of Yi songs in uniting among many nationalities, and actively join in the cultural prosperity. As the basic requirement of thoroughly implementing Scientific Outlook on Development, we should further promote the coordinated development of cultural construction, economic construction, political and social construction and ecological civilization construction.

#### 6.2.1.4 Combine with the development of the times and keep innovating.

Since the reform and opening-up, the songs of the Yi people have made unprecedented progress, promoted and prospered. One of the important features is that the previous collective creation of Yi people has become prominent in individual creation, resulting in a large number of classic Yi songs which are consistent or consistent with the background of the times, the national spirit and the national psychological state. Every song, singer and music group have its own unique artistic charm, artistic style, artistic expression and appeal. It can be proposed that every recognized song, singer and music group has its own unique artistic characteristics. Both of them are unique in China music scene, and spiritual inheritance and innovation complement each other. Music of Yi nationality highlights the style and spirit of the times. Under the background of the country's prosperity, the nation's prosperity, social progress and cultural self-confidence, it will be more creative, show a more high-spirited attitude, and glow with more gratifying vitality and a more colorful and vivid scene.

#### 6.2.1.5 Take the cultural spirit of public demand as the main direction.

We should adhere to the people-centered creative orientation and take meeting the people's growing spiritual and cultural needs as the starting point and the end result. Launch more outstanding works that enhance people's spiritual strength, nourish people's aesthetic values, and make people's spiritual life fuller. Through cultural inheritance, Yi songs not only preservation cultural inheritance, but also meet people's multi-level and multi-faceted cultural needs. The inheritance of intangible cultural heritage is not only the development of social theme culture, but also the development of the public under cultural consumption. Tradition is the spirit and motive force of national development. Even in the face of new cultural development trends, traditional culture is also an important value orientation and moral concept of the nation. Without the support of traditional culture, national development will lack connotation, and it is difficult to achieve sustainable development. Traditional culture is the foundation to strengthen the cohesion within the nation and face the development problems together.

#### 6.2.2 Specific guideline to preservation Yi folk songs

6.2.2.1 Establish cultural preservation organizations with regional cultural departments as the main body.

Relying on the cultural centers, research institutes, music schools, and other organizations of the Yi people in Guizhou, the preservation institutions for Yi songs will be established. Incorporate the preservation of Yi songs into your daily work. Use scientific means and attitude to effectively preserve Yi songs so that they can bloom in this land.

During the interview with Mr. Duan, he believed that in recent years, the state has paid more attention to the inheritance and preservation of intangible cultural heritage. Because he works on cultural content in the local area, he also wants to do his bit for local cultural undertakings. He worked in this town for many years, but he felt that the brand was not loud enough, so he had to dig out the local culture and spread it out, which was the real contribution to his hometown culture. The Sixth Plenary Session of the Seventeenth Central Committee of the Communist Party of China issued the principles and policies on promoting cultural development and prosperity, which greatly encouraged and preservation the traditional culture of our ethnic minorities and preserved cultural diversity. However, in the actual work now, even if the government has money, it is still difficult to achieve the desired results. Sometimes it is not allowed by time, and sometimes it faces many difficulties. However, as an inheritor, on the basis of doing a good job, I still want to make a little contribution to the society. Then, from the reality of our inheritors, I think it would be better and better to have special people and special funds to do this. Just like Song of the Sky, a Yi opera, they have a fixed team and a special team, and what they produce is ideal. Of course, I also think that minority cultures should be based on regions and respect the different situations of regions. Only in the region can this culture be better preserved and better developed.

6.2.2.2 Formulate relevant preservation laws and regulations

Study and formulate local preservation laws and policies that conform to the development law of Yi songs. Based on the characteristics of Yi songs, we should formulate laws that can better preservation Yi songs, so that Yi songs can be guaranteed by policies in the future inheritance.

6.2.2.3 Establish a talent pool



The government takes the lead in setting up the Yi Song Research Association, so that inheritors, songwriters, experts, scholars and cultural lovers can be effectively preservation. And record all the Yi music and culture libraries, so that Yi songs can be better preservation in the future.

Guizhou Yi songs have a long history, but many historical documents related to them have not been properly kept and managed. Therefore, the local government can invest in the establishment of Yi songs archives, and actively collect, sort out and preserve the lyrics and scores of Yi songs in Guizhou. In addition to the relevant music literature, we should also pay attention to the collection of legends and stories about Yi folk songs. Researchers can transform Yi people's song culture into easy-to-preserve text materials through various means and ways, and can also write music records about Yi people's songs to form a relatively complete Yi people's song system.

Based on the investigation of Yi experts, researchers found that the general survey and excavation of Yi songs is the basic work in the preservation work. The investigation of the music of the Yi nationality in Guizhou needs a comprehensive field investigation, and a general survey of the inheritors, inheritance status, inheritance classics, etc. in the inhabited areas of the Yi nationality. Grasping the overall situation, in the census work, we should carry out solid census work in places that were not sorted out and investigated in the past due to traffic congestion, backward consciousness and other factors. In-depth excavation of Yi songs, on the basis of finding out the present situation, establish a talent preservation list. Record all the excellent music culture of Yi people by contemporary film and television. Use scientific and technological means to record the existing Yi lyrics and other written content for further inheritance and development in the future.

#### 6.2.2.4 Establish a normalized performance team of Yi songs.

Tao Su worked in the cultural industry in Guizhou, and founded the first Yi music group in Wumeng Mountain, Mountain Fire Yi People. He collected a large number of Yi folk songs, and adapted Yi songs such as Picking Leeks and Drinking People. In addition, a large number of new songs of the Yi people, such as Hometown and Road to Heaven, have been created. He has also planned local tourism festivals, large-scale cultural performances and other activities. Yi songs are preservation and

passed down in their own way. He believes that the performing teams and festivals of the Yi nationality provide the soil for the inheritance of the Yi nationality. Only by spreading Yi music among the masses can the value of music be better presented, and it can be inherited and developed in a living way.

During the investigation of the Yi nationality, the researchers found that there are some villages that spontaneously organize performance teams in some areas. These performance teams are mostly used in festivals or games on behalf of villages, and they don't perform regularly. These performance teams will get a small part of their income from participating in the activities and more because they are gathered together for their love of Yi songs. However, due to some life or work reasons, such a performance team is unstable. Therefore, participants in various Yi activities or performances funded and led by the government can not only have time to improve their performance skills but also gradually develop from amateurs to professionals with the support of the government. Explore a road from government-led to self-development. As long as the relevant government departments really realize the importance and significance of Yi songs to the local area, they will spare no effort to adhere to the path of cultural leadership. Better develop Chinese-style socialism and strive to build socialist culture.

#### 6.2.2.5 Using contemporary methods to preservation Yi songs

In the new century, as an important content of spiritual civilization construction, folk music plays an important role in revitalizing the national spirit and cultivating national sentiments. To fully realize its historical value, the nation must strive to open up new fields, go abroad, and go to the world. Imagine: if a country's national music education level is low, its teaching methods are backward, its education system is closed, and its information level is low, how can this country's national music be unique in the world's national music forest? In contemporary society, it is the general trend to introduce multimedia technology into classroom teaching. Especially in art and music teaching, if multimedia is used reasonably, the classroom teaching effect can be greatly improved. For example, traditional folk music teaching is usually explained by teachers in class, supplemented by musical instrument demonstrations. Although it can also make students feel the melody and key points of national music directly, it has great limitations. If we transform the

traditional classroom teaching facilities, improve the classroom with the multimedia function of the computer, and transform the traditional classroom into a multi-functional classroom, then teachers will be of great use. Teachers can concentrate music materials on the computer and then demonstrate them step by step on the display screen. Ethnic music education and teaching play an extremely important role in promoting China's ethnic music to the world. To inherit the national culture, we should first preach the way of inheritance and make full use of contemporary educational means to popularize Yi folk songs. Many of us have received education, even higher education, and gained extensive theoretical knowledge, which makes it easier to combine ancient missionary methods with contemporary education.

The development of science and technology has brought convenience to the preservation of traditional art, and many videos and audios that could not be saved before can be saved by means of science and technology. At the same time, it can be spread through the Internet, so that more people can get in touch with it. It also inspired more people to study and study this art.

#### 6.2.2.6 Conduct regular lectures, training and other activities

The researcher found in the investigation of Yi nationality area. In the preservation of Yi folk songs, although some work has been done in the early stage, the effect is not great. The reason for this is worthy of our consideration. Folk song training courses should be held regularly, and local famous singers and singers should be invited to train some people who are interested in folk songs, so that more people can master the singing skills of Yi folk songs. Besides training, the preservation of intangible cultural heritage requires professional knowledge and methods. The preservation of intangible cultural heritage has been on the rise for a short time, and most local departments regard the preservation of intangible cultural heritage as a political task. In fact, they know how to preservation the intangible cultural heritage. Apart from the training of Yi inheritors, preservationors and government officials also have to learn the preservation methods of professional intangible cultural heritage. Let them know and clearly understand the relevant policies of intangible cultural heritage and master the relevant measures of preservation.

Theory and practice should be combined in the training of Yi songs. On the one hand, in the inheritance and development of Yi songs, we can't only perform

without theoretical support, nor can we only have tradition without innovation. On the basis of innovation, we should join the tradition. On the other hand, it is not easy to find a Yi teacher whose theory and practice coexist. In this process, we should seek the integration and help of social resources, such as inviting Yi singers to give singing demonstrations, and combining the research theories of colleges and universities with singers' singing, so as to really achieve the expected results. Strengthen cooperation with universities in Guizhou, such as Guizhou University, Guizhou University for Nationalities and Guizhou Normal University. Yi district governments should provide research and practice opportunities for researchers and students in some academic institutions and universities, and encourage universities to do basic and applied research on Yi culture.

#### 6.2.2.7 Preservation the existing cultural space

Although the number of performances of Guizhou Yi folk songs has decreased, so has the number of participants. However, in the first month of each year, during the Year of the Yi People and the Torch Festival, the Yi People's two most important festivals, there will still be Yi compatriots gathering to sing songs. Therefore, we should investigate the main places where singing places are held and establish one or several villages as the preservation objects of the cultural space of Yi folk songs. Set up village-level preservation associations in these villages, organized and coordinated by the government, so that the participants and lovers of Yi folk songs can become the frontline force in the preservation of Yi folk songs. effectively preserve the existing living space.

Through the questionnaire interview and data consultation in Yi nationality areas, this chapter draws a conclusion from the field work in Guizhou's Yi nationality areas. In the interview in Yi nationality areas, researchers have received great support, and it is concluded that Yi nationality songs need to be preserved and recorded. The basic route and Specific guideline for the preservation of Yi nationality songs are summarized.

## Conclusion

This chapter is based on three groups. Research and interview based on experts and officials, actors and inheritors, audiences and students. Explore the problems in the inheritance and preservation of Yi music and the main means of inheritance.

In order to better explore its development path for the follow-up.

A directory of government-recognized vocalists related to Yi folk songs, with a total of 16 people. Among them, 8 are the government-recognized vocalists in Guizhou Province, and 8 are the government-recognized vocalists in various cities in Guizhou. Compared with the whole Yi population in Guizhou, the number of Yi government-recognized vocalists is small at present.

Great changes have taken place in the inheritance environment of Yi songs. From the perspective of the acceptance of Yi songs by the Yi people, there are now fewer people who can sing, and the number of singers has decreased. Due to the development of society, the recognition of Yi songs by people has decreased, but everyone agrees that the inheritance of Yi songs is important. At present, there are five main ways of transmission, Formal: 1. "kouchuanxinshou", 2. Family transmission, 3. The transmission of government participation. Informal: 1. Text transmission, 2. Media transmission. The two most effective methods of transmission among the five options are "kouchuanxinshou" and Family transmission. These two methods involve one-on-one educational approaches, allowing teachers to deliver their expertise and knowledge more effectively to their students or family members. The other three methods of communication have a much wider reach, allowing more people to be exposed to the art form, although it may be difficult to convey the essence of the art through these methods. There are three main problems of transmission, namely: 1. The loss of etiquette and custom, 2. Loss of government-recognized vocalists, 3. Policy support is not obvious.

The basic line of preservation Yi folk songs.

- 1) Establish correct national values
- 2) The diversified ways of Yi folk songs are preservation.
- 3) Pay attention to the national characteristics of Yi nationality
- 4) Combine with the development of the times and keep innovating.

5) Take the cultural spirit of public demand as the main direction.

Specific guideline to preservation Yi folk songs.

1) Establish cultural preservation organizations with regional cultural departments as the main body

2) Formulate relevant preservation laws and regulations

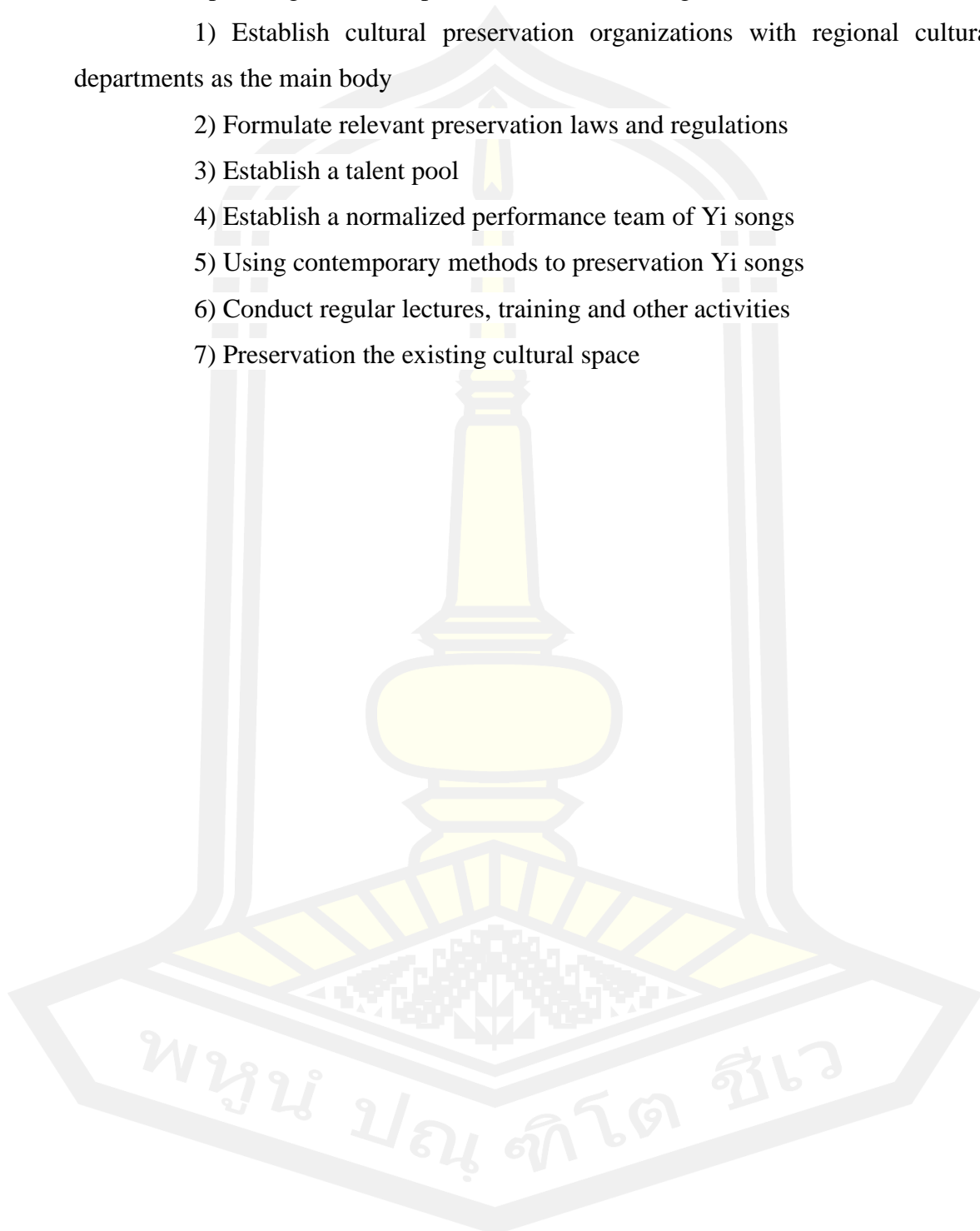
3) Establish a talent pool

4) Establish a normalized performance team of Yi songs

5) Using contemporary methods to preservation Yi songs

6) Conduct regular lectures, training and other activities

7) Preservation the existing cultural space



## CHAPTER VII

### CONCLUSION, DISCUSSION AND SUGGESTION

In this study It has three objectives:

- 1) To investigate the status of Yi folk songs in Guizhou, China
- 2) To analyze the music characteristic of Yi folk songs in Guizhou, China
- 3) To propose guideline for the preservation and transmission of Yi folk songs in Guizhou, China

Using the method of collecting field data and document data the results of the study can be summarized as follows:

#### **7.1 Conclusion**

##### **7.1.1 The status of Yi folk songs in Guizhou, China**

At present, there are about 350 pieces of music recorded in the Guizhou Yi region, of which 30 are the most popular in the region. In the investigation of Yi villagers, it was found that the cognition of Yi folk songs is greatly influenced by economic development. On the one hand, they are proud of their ancient culture and art; on the other hand, they feel helpless for their future survival and development. Simply inheriting Yi songs will not improve living conditions. The continuous development of the modern economy, the arrival of the network era, and the spread of foreign music have all had a huge impact on folk music. The younger generation gradually chooses to pursue modern music, rock music, and other music forms, ignoring the choice of traditional folk music. As a result, folk music has gradually faded from people's sight, and people's song choices in music have gradually leaned towards popular modern music.

There have been significant changes in the performance environment for Yi songs. The reduction of performance venues and the use of performance venues have both had an impact on the development of Yi songs. In terms of Yi festivals, Yi folk songs are the main performance item, covering all Yi festivals. Yi folk songs have undergone changes in the performance venue, singing function, and application at festivals. Yi folk songs are a very important part of China's folk music and song

composition. Among them, the folk songs of the Yi people in Guizhou are particularly representative, but due to the continuous development of the Chinese economy, the development space for folk music songs has become increasingly limited. Due to the neglect of the development of Yi songs, the inheritance of Yi folk songs has been greatly hindered.

#### 7.1.2 The music characteristic of Yi folk songs in Guizhou, China

Researchers divide Yi music into two parts: traditional songs and contemporary songs. The researcher will describe the musical features separately.

##### Traditional songs:

In terms of Formal Structure: The structure of Yi is relatively simple. It is a basic one- or three-segment structure. The music is simpler. A few songs have been introduced and codified.

In terms of structural pitch progress: The melody outline of Yi songs is frequently expressed as an alternating movement of ascending and descending and the way of "free pedal." The melody outline of each song is relatively fixed and single. From the beginning to the end of music, basically, one or two melodies alternate.

In relation between text and melody phrase: The lyrics are all about the life of the Yi people, with strong national characteristics. Most of them come from the description of the nation's unique social life, historical course, and cultural tradition. The lyrics are simple, accompanied by rhymes, and there are a lot of modal particles in the songs to express their feelings.

In terms of Scale: The tune of Yi songs is not fixed, and the free mode is the main one. Through the use of a scale system, music shows the characteristics of China's traditional national pentatonic scale system.

##### Contemporary songs:

In terms of Formal Structure: The structure is relatively simple and orderly. Generally, it consists of one or two sections, and the song is repeated twice. It conforms to the contemporary norms of music composition.

In terms of Melody: The melodic contour of Yi ethnic group songs often features alternating upward and downward movements as well as a "free pedal" style. The melody contour of each song is relatively fixed and singular, while retaining traditional musical characteristics that are simple and repeated multiple times.



In terms of Harmony: The harmony level is relatively simple, but the harmony color is still rich and elastic, which reflects the rich color of Yi folk music. The harmony features are China's traditional national mode and pentatonic mode.

In terms of Relationship between Text and Melodic Phrase: The lyrics are all composed based on the life and culture of the Yi ethnic group, closely related to their festivals, beliefs, and language. The lyrics are simple and rhymed, with a lot of interjections to express emotions.

7.1.3 The proposed guideline for the preservation and transmission of Yi folk songs in Guizhou, China

This chapter is based on three groups. Research and interview based on experts and officials, actors and inheritors, audiences and students. Explore the problems in the transmission and preservation of Yi music and the main means of transmission. In order to better explore its development path for the follow-up.

A directory of government-recognized vocalists related to Yi folk songs, with a total of 16 people. Among them, 8 are the government-recognized vocalists in Guizhou Province, and 8 are the government-recognized vocalists in various cities in Guizhou. Compared with the whole Yi population in Guizhou, the number of Yi government-recognized vocalists is small at present. Due to the development of society, the recognition of Yi songs by people has decreased, but everyone agrees that the inheritance of Yi songs is important. At present, there are five main ways of transmission, formal: 1. "kouchuanxinshou", 2. Family transmission, 3. The transmission of government participation. Informal: 1. Text transmission, 2. Media transmission. There are three main problems of transmission, namely: 1. The loss of etiquette and custom, 2. Loss of government-recognized vocalists, 3. Policy support is not obvious.

The basic line of preservation Yi folk songs.

- 1) Establish correct national values
- 2) The diversified ways of Yi folk songs are preservation.
- 3) Pay attention to the national characteristics of Yi nationality
- 4) Combine with the development of the times and keep innovating.
- 5) Take the cultural spirit of public demand as the main direction.

Specific guideline to preservation Yi folk songs.

- 1) Establish cultural preservation organizations with regional cultural departments as the main body
- 2) Formulate relevant preservation laws and regulations
- 3) Establish a talent pool
- 4) Establish a normalized performance team of Yi songs
- 5) Using contemporary methods to preservation Yi songs
- 6) Conduct regular lectures, training and other activities
- 7) Preservation the existing cultural space

## 7.2 Discussion

7.2.1 According to the study results of the investigate the status of Yi folk songs in Guizhou, China

The current study found that many songs of the Yi nationality have been sung by no one. Although this music can no longer be sung in Yi villages, it has been recorded by previous researchers. This also accords with our earlier observations, which showed that this kind of music score can only be sung by people who have received professional music training, and Yi singers don't read music scores. A comparison of the findings with those of other studies confirms that, aside from the old songs, more and more new music has been shown in recent years. However, this result has not previously been described. Some are created by professional singers, while others are created by Yi locals. They use Yi language or elements to create Yi music, which becomes a new presentation of Yi music.

A possible explanation for this might be that Yi folk songs are accepted by more people, and composers also pay more attention to Yi culture in their music creation.

7.2.2 Regarding the results obtained by recording scores and analyzing songs of the Yi folk songs in Guizhou, China.

The most obvious finding to emerge from the analysis is that the "beat" in songs is necessary in order to maximize the authenticity of music. As part of the music score, the researchers used the staff without bars to record the music and marked the structural features with ligatures, wheel fingers, rests, and notes. Related "skills" show clear structural characteristics, which are conducive to restoring the

original music. In the ceremonial song “zhi lu jing” the singers perform in a free manner, resulting in many non-standard notes and fluctuating pitches. The researchers used arrows to mark the notes, which better represent Yi ethnic songs.

This study confirms that Guizhou Yi folk songs, published in 1995 in China Folk Songs Collection Guizhou, are associated with This research style of notation is different. The notation used in this dissertation is Western notation. Because some Yi ethnic group folk songs have imprecise pitches and exhibit a free form, the researchers have incorporated arrow symbols into the current notation to describe the relationship between the high and low pitches of the music. This can better capture the characteristics of the music.

Yi folk songs have a broad artistic conception. The music is broad and melodious. Yi folk songs also have a long rhythm and a wide range. Large ups and downs in tunes provide listeners with shocking hearing enjoyment. The characteristics of music are consistent with those observed by early researchers. have the same characteristics. A possible explanation for this might be that Yi folk songs are still developed and created around culture and have not been separated from Yi culture in their development.

7.2.3 According to the study results of the propose guideline for the preservation and transmission of Yi folk songs in Guizhou, China

Comparison of the findings with those of other studies confirms. In the way of inheritance, in addition to the original suggestions, new preservation suggestions were obtained through interviews in field investigations.1) Using contemporary methods to preservation Yi songs 2) Conduct regular lectures, training and other activities 3) Preservation the existing cultural space

This discrepancy could be attributed to the fact that throughout the development process of Yi folk songs, the development of any culture can't be separated from the political, economic, educational, religious, and other factors of a specific society, and the prosperity and development of culture can't be separated from opening to the outside world. Therefore, the Yi culture is formed through the integration, influence, and integration of foreign national cultures. The spread of Yi's music culture keeps the background of national culture, and at the same time, it keeps effective communication with the outside world, enriches the channels of cultural

spread, and carries out the cooperation and exchange of cultural industries. Yi people's music changes traditional ideas, abandons traditional ways, and makes full use of the advantages of new media to promote the prosperity and development of Yi people's music culture. A large number of ex-subsidiary cultures are preserved in the inheritance of Yi folk songs. According to an analysis of Yi folk songs, the content of Yi folk songs is the cultural identity and cultural confidence of the nation. In today's development, these new cultural contents combine new technologies, new ideas, and new communication channels, giving Yi folk songs a new look. So, in the process of creating a national music culture, determining what that culture is the same as determining what ideas it is.

### **7.3 Suggestion**

#### **7.3.1 Suggestions for further research**

In this study, researchers investigated the transmission and preservation of Yi ethnic minority folk songs. They hope that future researchers can continue to pay attention to the changes in Yi folk songs in the future, so that they can fully demonstrate their unique cultural and artistic value, better inherit and develop, and allow more people to understand and appreciate Yi ethnic songs.

7.3.1.1 Should be study the specific reform methods of Yi folk song education.

7.3.1.2 Should be study the function and application of Yi folk songs in society.

#### **7.3.2 Suggestions for applying the results of the study**

7.3.2.1 Students of vocal music majors and amateur vocal music can use the results of this study as materials for music culture and develop a series of teaching and learning.

7.3.2.2 Teachers in colleges and universities and teachers in social training institutions can use this achievement to enhance the promotion of Yi ethnic music.

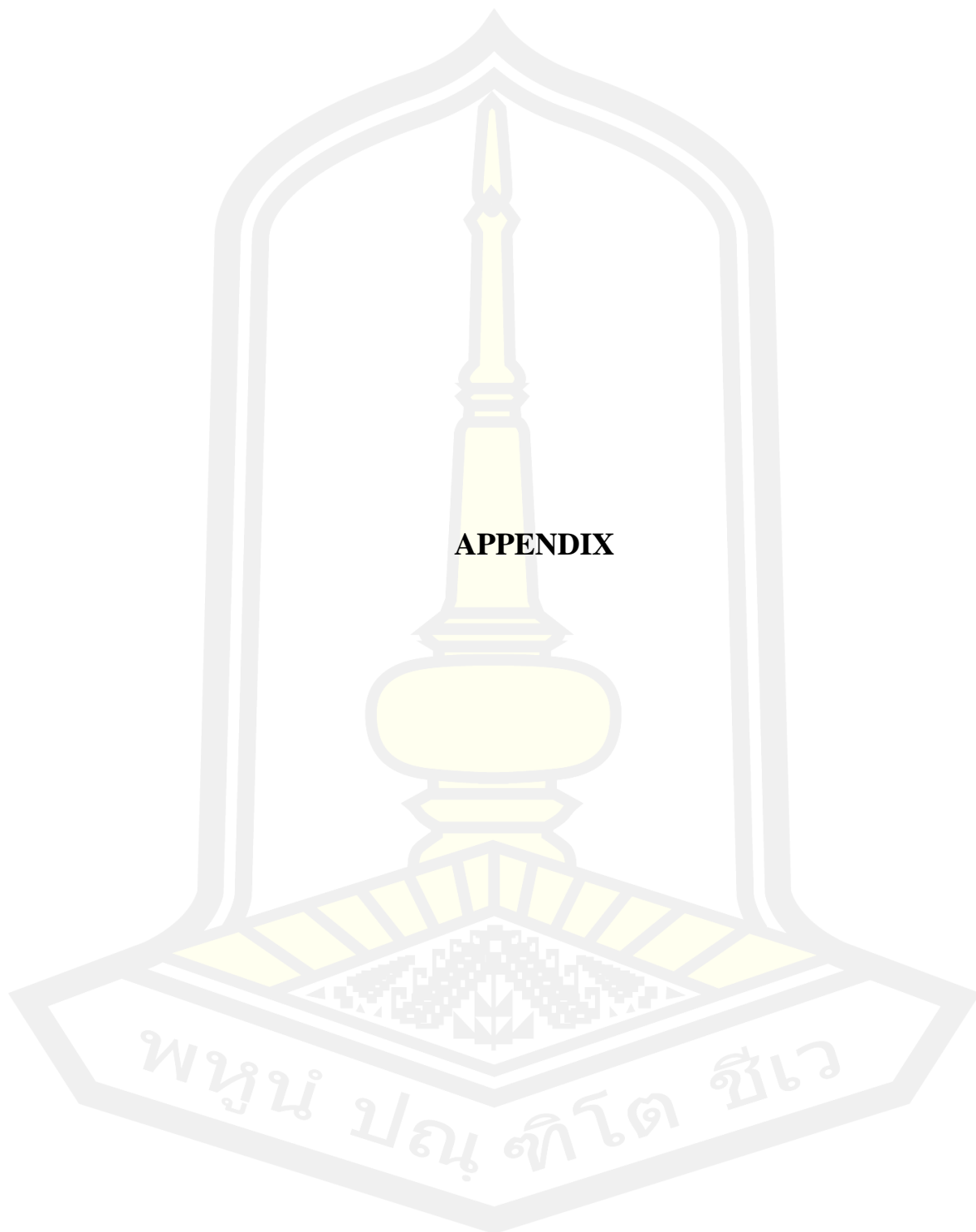
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**APPENDIX**

พหุมนุ ปณฺ ทิตโต ชีเว



## Appendix I: The Western Music Notations

1)

### The moon is bright

Transcription by Ye Tian



lo bo do sy ho lo bo do sy ho to nde a  
月 亮 明 三 月 月 亮 明 三 月 走 路 啊



ly ly ai dzo l sy to nde a ly ly si  
喽 喽 是 别 打 灯 走 路 啊 喽 喽 是



dzo to sy a ly o dt a zy o  
别 打 灯 啊 姐 哦 们 表 姐 哦



mt go ai o ly ly si go ci  
们 还 要 哦 喽 喽 是 还 要



lo te ci o ly ly si te ci lo  
玩 还 要 哦 喽 喽 是 还 要 唱

พหุมนุ ปณฺ ทิโต ชีเว

2)

### My husband's family is not easy to live

Transcription by Ye Tian

hi ny ti e bi ny  
婆 家 的 哎 婆 家

5

ti o ma la bi fe ka ma la zi zi a  
的 哦 嘛 啦 难 敬 奉 嘛 啦 咿 咿 啊

9

o a a o a za o a za  
哦 啊 啊 哦 啊 呀 哦 啊 呀

13

o a za o a za zi  
哦 啊 呀 哦 啊 呀 咿

17

o  
哦

พหุบัน ปณฺ ทิโต ชีเว

## Jie Yuan

Transcription by Ye Tian



Percussion instrument

hou hou\_\_\_ ye\_ nio\_\_\_ a ho hou

Percussion instrumen

ho hi so ta li hou a ta di ni so li ou o to li

Percussion instrumen

xi ko qie\_\_\_ hou\_ a lu yi hon\_ ta ho li yi dou

Percussion instrumen

ho go yi ni ho du liou ho ci fa ho ta ho\_ wu



## Bird Bird

Transcription by Ye Tian



## Hun Jia Ge

Phrase 1

subphrase 1      subphrase 2

nu qi nu qi o a ei nu qi ku du lu ei

3

Phrase 2

subphrase 3      subphrase 4

nu qi bi bo le ei a su ne hu you a ei

5

Phrase 3

subphrase 5

a dei lu hu you ei yi bo a ku xi a ei

7

Phrase 4

subphrase 6      subphrase 7

a kei ei bi lei mi ei nu gu er qi qi ei

9

Phrase 5

subphrase 8      subphrase 9

su chu su shu mi a ei su mian ma nu nu ei

11

Phrase 5

subphrase 10

ei a ei ei a ei a

## Jiu Ling Ge

Phrase 1

ji ya yi ze ei hi ji ya ei

subphrase 1

5

you wei yi you subphrase 2 hei ji ei

9

Phrase 2

hei o sai ya yi o ei hei ji ya hei

subphrase 3

13

ei o wei yi you o hei zhe ei

subphrase 4

17

Phrase 3

ei o ji ya yi ze ei hi ji ya ei

subphrase 5

21

ei o wei yi you hei zhe ei

subphrase 6

## Shan Ge Chu Zai Yu Ni He

Phrase 1

subphrase 1 subphrase 2

duo me cao yuan\_ hao duo guang lei\_ hao duo guang lei\_

5

Phrase 2

subphrase 3 subphrase 4

mu you cao yuan\_ mu you cao yuan\_ cao\_ yuan\_

9

Phrase 3 Phrase 4

subphrase 5 subphrase 6 subphrase 7

san ge hai yao huo shui guo san ge hai yao huo shui guo

13

Phrase 5

subphrase 8 subphrase 9 subphrase 10

huo shui guo lai sang jie\_ hai you sang jie\_ hai\_ you

17

Phrase 6

subphrase 11 subphrase 12

pian tian suo lai a lei lei lei lei lei e lei lei lei lei lei

21

Phrase 7

subphrase 13 subphrase 14

a lei lei e lei lei a lei e lei a lei e lei a li san\_ ge hou lei





## Zhi Lu Sutra

Phrase 1

wu ta la ku da ca jie sang a

subphrase 1 subphrase 2

6

yeca jia sen ti yeca jia sen dela ma ha ma jieti

subphrase 3 subphrase 4 subphrase 5

Phrase 2

11

ma ha na jie de mo luo suo gu ti wu

subphrase 6 celsubphrase 7

16

er wo duo le gu ti ma luo zhe jie de you wo yi ti

subphrase 8 subphrase 9 subphrase 10

Phrase 3

21

you wo yi de you bu wo ge ji tie you bu ge jie de

subphrase 11 subphrase 12 subphrase 13

Phrase 4

26

you wa wu tie you wa wu dou ha sa li ku tie ha sa la gu de

subphrase 14 subphrase 15 subphrase 16 subphrase 17

Phrase 5

31

luo lai ge tie\_ luo lai ge de\_ wo yu ju gu jiao wa du wa du le wa du le ji tie\_

subphrase 18 subphrase 19 subphrase 20 subphrase 21 subphrase 22

36

Phrase 6

wa du lai ji du\_ lei mo mo gu tie\_ lei mo mo gu na\_

subphrase 23 subphrase 24 subphrase 25

41

Phrase 7

gukuku che\_ nai\_ gai\_ tie. na\_ a\_ a\_ gu fu lu gai fa\_

subphrase 26 subphrase 27 subphrase 28 subphrase 29

46

chai nai lai gai fa\_ lai mo mo gu du\_ lao xi gai\_ tie\_ lao xi ga de\_ lu xi li ga tie tie\_

subphrase 30 subphrase 31 subphrase 32 subphrase 33 subphrase 34

51

lu ye ai gai na\_ si su you su huo

subphrase 35 subphrase 36



10)

## Huo Ba Jie De Huan Le

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest for the first three measures. The middle staff is the right-hand piano accompaniment, featuring a melodic line with eighth and sixteenth notes and some rests. The bottom staff is the left-hand piano accompaniment, consisting of a steady eighth-note bass line.

The second system continues the piano accompaniment from the first system. It consists of three staves. The top staff has a whole rest. The middle staff continues the melodic line with eighth and sixteenth notes. The bottom staff continues the eighth-note bass line.

The third system begins with a repeat sign and a measure rest. It consists of three staves. The top staff contains the vocal line with lyrics: "huo ba jiede\_huo ba xiang na xian hong de shan cha kai zai yi jia shan zhai li". The middle staff is the right-hand piano accompaniment, starting with a mezzo-piano (*mp*) dynamic. The bottom staff is the left-hand piano accompaniment, continuing the eighth-note bass line.

2

10

kai zai yue guang xia yi jia xin lide huan le baitian zhuangbu xia

13

zaizhe yinsede yueguang cai dian ran huo ba a

16

sailuo sai li sailuo sai a sai luo sai li sai luo sai

19

sailuosailuo sailuosailuo sailuosailuo sailuosai a

22

sailuosailuo sai

25

gu niang zai

28

huo ba xia tiao wu caiqunpianpian xian hua

31

xiao huo zai huo ba xia tan qin qinxianshuochu xian

4

34

hua laoren zai huo baxia he jiu

37

fengshousuiyue jia hua er tong zai

40

huo baxia you xi shoupengniangao zhu ma

43

a a a

46

a sai luo sai

49

luo

*f*

52

55

a

*f*

D.S.

6

58

a a a

61

a a a

64

a a sai luo

67

sai luo sai



## Ap Jie lop

**rit. A**

SOPRANO  
Loo.. (Sop.II) yoo (Alto Solo) yoo

ALTO  
Loo.. mu hly pur la ma hxa jjip la mge qi ci la syr qy syr la ve

TENOR  
Loo.. yoo yoo

BASS  
Loo.. yoo

5

S.  
yoo yoo yoo yoo

A.  
nyix ke pur la mu chur pur la hxie mop pur la vex

T.  
yoo yoo yoo yoo

B.  
yoo

9

S.  
woo

A.  
cyp kur cyp vit ox syp shyr cyp hlep op o ap jie

T.  
doo doo doo doo woo

B.  
doo

2 **B** **To Coda**

12

S. *lop ap jiep lop ap jiep lop ap jie ap jie lop ap jie woo mox nyi ap qyp o cax nyi ap qyp o*

A. *lop ap jiep lop ap jie lop ap jie ap jie lop ap jie ap jie lop mox nyi ap qyp o cax nyi ap qyp o*

T. *lop ap jiep lop ap jie lop ap jie ap jie lop ap jie woo... mox nyi ap qyp o cax nyi ap qyp*

B. *lop ap jiep lop ap jie lop ap jie ap jie lop ap jie woo mox nyi ap qyp o cax nyi ap qyp*

**D.S al Coda**

16

S. *ap jie*

A. *ap jie*

T. *woo ah... woo ah... ap jie*

B. *woo ah... woo ah... ap jie*

**Ending**

S. *woo... lop*

A. *ap jie lop*

T. *woo lop*

B. *lop*

## BIOGRAPHY

<b>NAME</b>	Tian Ye
<b>DATE OF BIRTH</b>	February 6, 1991
<b>PLACE OF BIRTH</b>	Hefei City, Anhui Province, China
<b>ADDRESS</b>	fanhua District, Hefei City, Anhui Province, China
<b>POSITION</b>	Student
<b>EDUCATION</b>	2009-2013 Bachelor of Arts in Music (B.A.) in Jining University 2013-2016 Master of Arts (M.A.) in Guizhou Normal University 2020-2023 Doctor of Philosophy (Ph.D.) of Musicology at Mahasarakham University

