



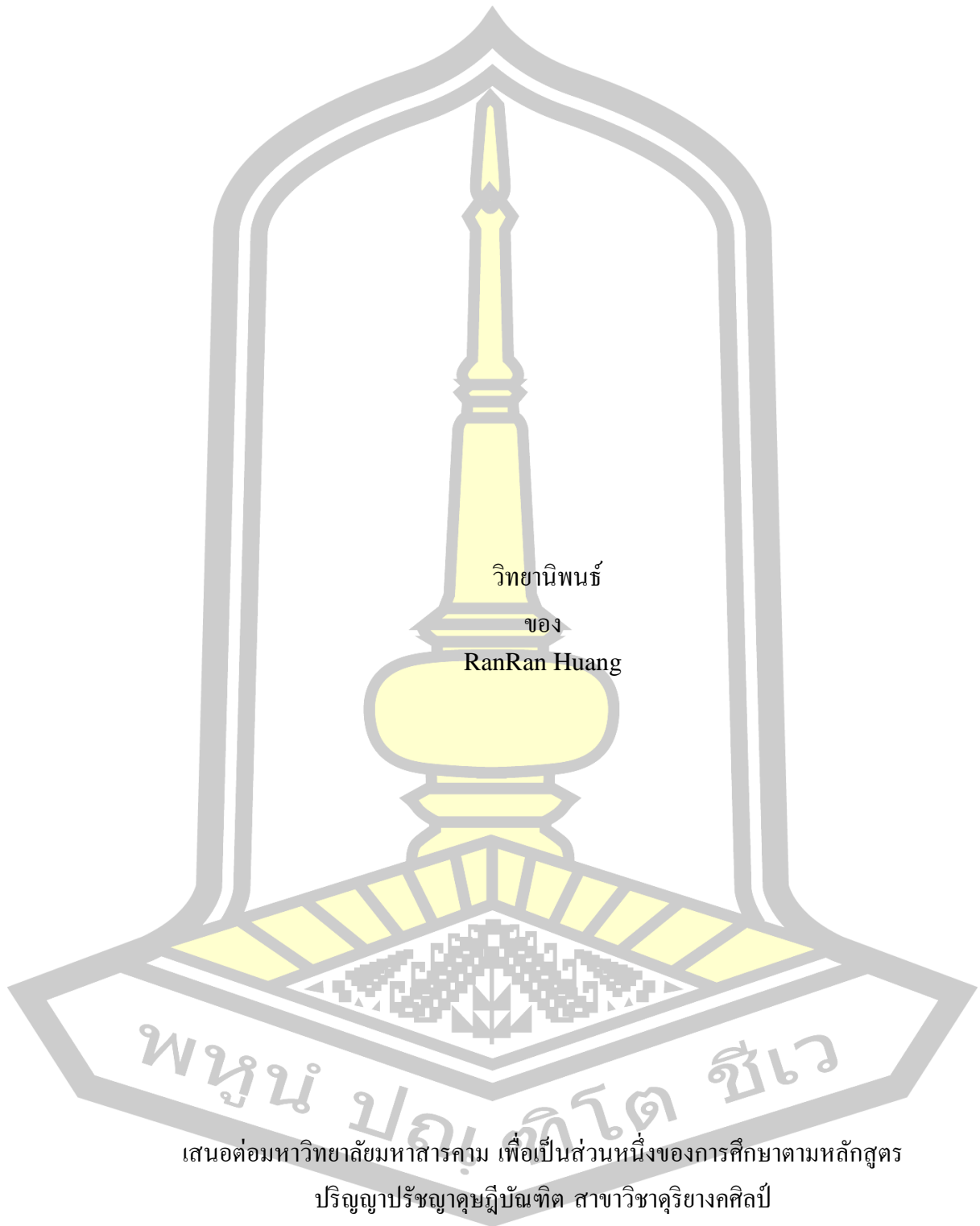
Shan'ge Folk Songs of the Yi Ethnic Group in Panzhou City, Guizhou Province,
China

RanRan Huang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
December 2023

Copyright of Mahasarakham University

เพลงพื้นบ้านของของกลุ่มชาติพันธุ์ในผานโจวมนทลกุ้ยโจว ประเทศจีน



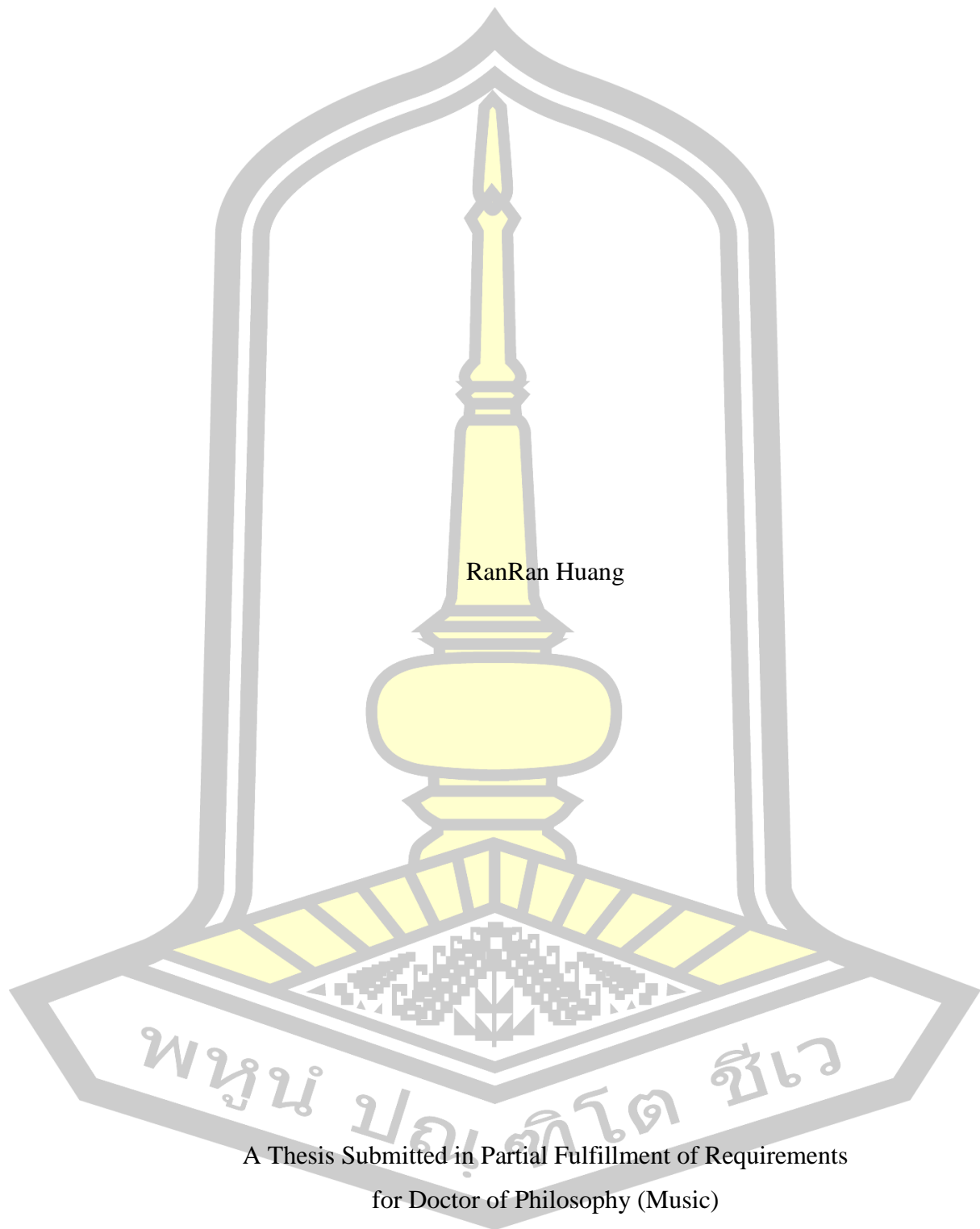
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

ธันวาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Shan'ge Folk Songs of the Yi Ethnic Group in Panzhou City, Guizhou Province,
China



RanRan Huang

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

December 2023

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Ms. RanRan Huang , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

Chairman

(Assoc. Prof. Wiboon Trakulhun ,
Ph.D.)

Advisor

(Asst. Prof. Khomkrich Karin ,
Ph.D.)

Committee

(Asst. Prof. Sarawut Choatchamrat ,
Ph.D.)

Committee

(Asst. Prof. Awirut Thotham ,
Ph.D.)

Committee

(Asst. Prof. Sayam Chuangprakhon ,
Ph.D.)

Mahasarakham 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.)

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

พหุบัณฑิตวิทยา

TITLE	Shan'ge Folk Songs of the Yi Ethnic Group in Panzhou City, Guizhou Province, China		
AUTHOR	RanRan Huang		
ADVISORS	Assistant Professor Khomkrich Karin , Ph.D.		
DEGREE	Doctor of Philosophy	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2023

ABSTRACT

Shan'ge folk songs are traditional Chinese rural songs that capture the daily life and cultural expressions of local communities through simple melodies and lyrics. The objectives of this research were to: 1) investigate the contemporary status of the Shan ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China, 2) analyze the characteristics of music selected of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China and 3) provide the guideline for preservation and transmission of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China. The research utilized questionnaires and interviews with nine key informants as research tools. The result of this research reveals the following:

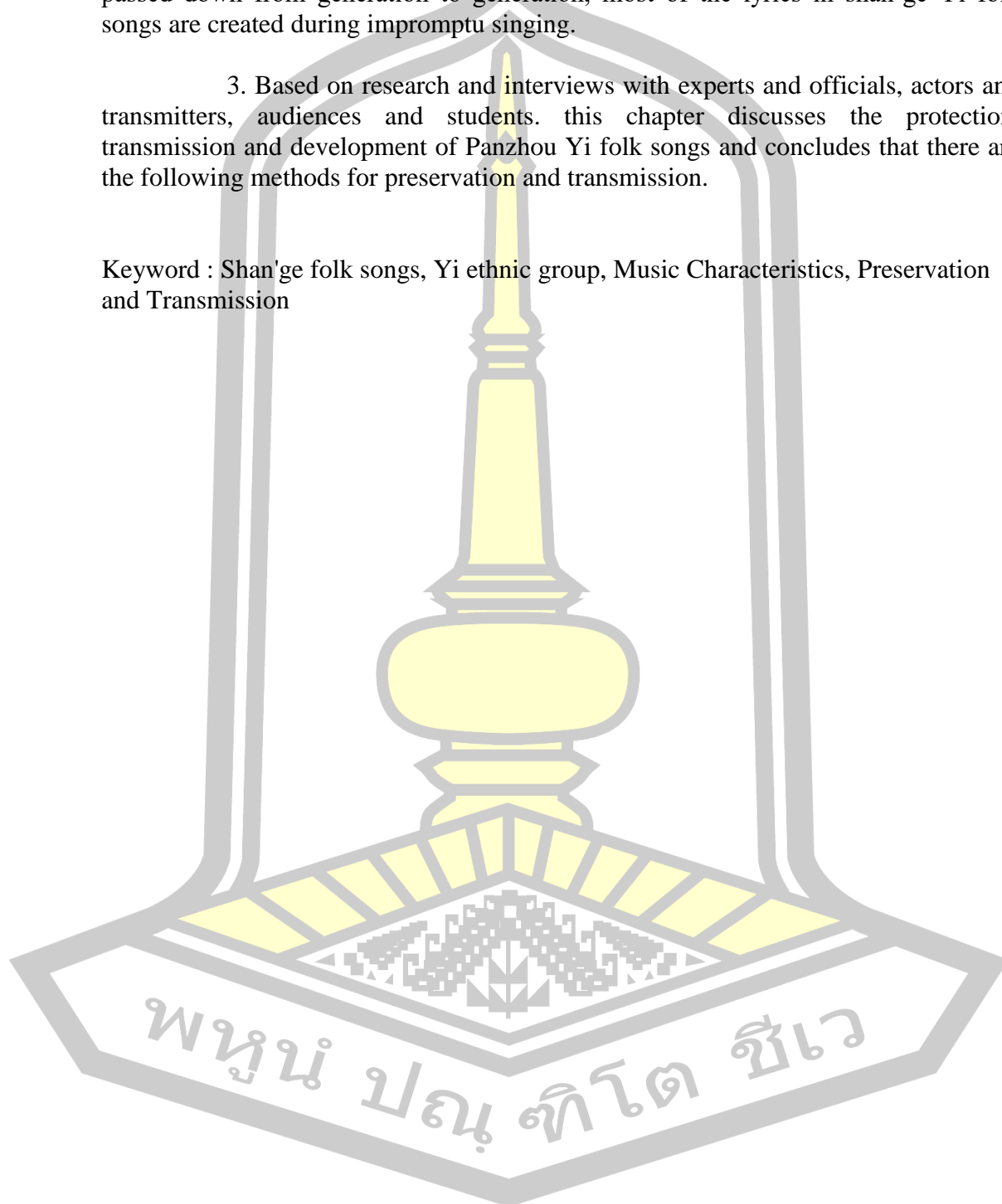
1. The status of Music and songs in Panzhou city, At present, there have been three relatively large-scale collections and collations in the history of the Yi nationality area in Panzhou city, Guizhou. The status of Musicians in Panzhou city, it was found that there are a total of 12 transmitters recognized by the government, are all engaged in work related to the Shan'ge folk songs of the Yi ethnic group in Panzhou city. The status of functions in social in Panzhou city, it is found that the cognition of the Shan'ge folk songs of the Yi ethnic group in Panzhou city is greatly affected by economic development. As a result, Shan'ge folk songs of the Yi ethnic group in Panzhou city gradually faded out of people's sight, and people's choice of songs in music gradually tilted towards popular modern music.

2. Analyzed the musical characteristics of music selected of Shan'ge folk songs of the Yi ethnic group in Panzhou city refers to the Scale, Mode, Melody, Rhyme, Beat, Lyric, Mode. The mode of the Shan'ge folk songs of the Yi ethnic group in Panzhou city is mainly based on the four-notes, while the two-notes and three-notes are relatively rare. The scale of the folk songs of the Yi people in Panzhou city is mainly the four-tones scale. The Shan'ge folk songs of the Yi ethnic group in Panzhou city are mainly composed of Zhi mode, followed by Yu mode, and thirdly Gong mode and Shang mode, while Jue mode is less. In the Shan'ge folk songs of the Yi ethnic group in Panzhou city, its rhythmic form is mainly manifested in the form of free equalization of the duration of the notes, and at the same time, its rhythmic form also changes with the different melody beats. The beats of Shan'ge folk songs of the Yi ethnic group in Panzhou city can be divided into two types: one is stable and regular

beats; the other is free and irregular beats. In terms of lyrics, the researchers analyzed it from lyrics. Most of the lyrics are improvisational and more colloquial. Except that the lyrics of the songs sung in the prescribed traditional ceremonial occasions are passed down from generation to generation, most of the lyrics in shan'ge Yi folk songs are created during impromptu singing.

3. Based on research and interviews with experts and officials, actors and transmitters, audiences and students. this chapter discusses the protection, transmission and development of Panzhou Yi folk songs and concludes that there are the following methods for preservation and transmission.

Keyword : Shan'ge folk songs, Yi ethnic group, Music Characteristics, Preservation and Transmission



ACKNOWLEDGEMENTS

In June 2020, I came to Mahasarakham University to study musicology. When I came here, I gained a lot of knowledge during my studies. Not only did I gain a global perspective, but I also met many amiable professors, caring classmates, classmates, and family members who have always supported me. It is your selfless help that makes my study abroad life rich and colorful.

First of all, I would like to thank my adviser, Professor Khomkrich Karin, Professor Sayam Chuangprakhon, Professor Awirut Thotham, Professor Wiboon Trakulhun, Professor Sarawut Choatchamrat, The teachers not only explained theoretical knowledge in class, but also used their spare time to help me solve the problem when I encountered problems while writing the paper. At the same time, it is of great significance to me to help me establish a thinking framework with an international perspective and theoretical knowledge.

Second, I would like to thank my classmates and my Thai friends for their mutual help and concern. It makes my study life less lonely and makes me very fulfilling and happy every day.

Third, I would like to thank my family who have been very supportive of me. Thank you very much for your support and encouragement. Thank you for your tolerance, which allows me to live and study overseas with peace of mind.

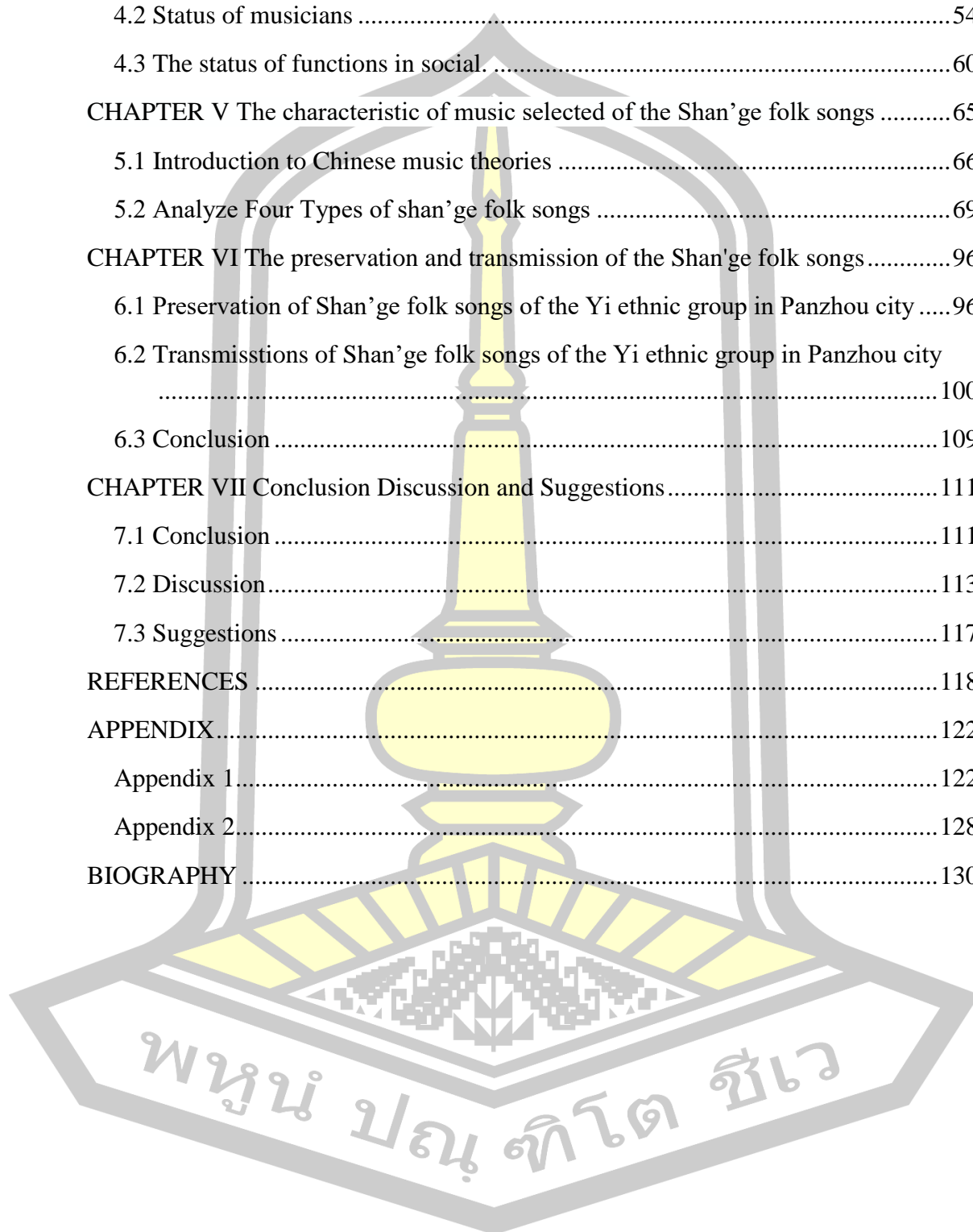
Finally, I would like to thank all the teachers, classmates and family members who have helped me. I wish you good health, a happy family, and a happy and fulfilling day.

RanRan Huang

TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	G
LIST OF TABLES	I
LIST OF FIGURES	J
CHAPTER I Introduction	1
1.1 Research Background	1
1.2 Research Objectives.....	2
1.3 Research Questions.....	3
1.4. Research benefits	3
1.5 Definition of terms.....	3
1.6 Conceptual framework.....	4
CHAPTER II Literature Reviews	6
2.1 Introduction to Panzhou city, Liupanshui City, Guizhou Province, China	6
2.2 Overview of Shan’ge folk songs of the Yi ethnic group in Panzhou city, Liupanshui City, Guizhou Province, China.....	10
2.3 The social culture of the Yi people.....	12
2.4 Classification of Shan’ge folk songs of the Yi ethnic group in Panzhou city , Liupanshui City, Guizhou Province, China.....	14
2.5 Language of Yi people Folk Songs	18
2.6 Theories used in the study	19
2.7 Literature and related research.....	22
CHAPTER III Research Methodology	32
3.1 Research Scope	32
3.2 Research process.....	33
CHAPTER IV The contemporary status of the Shan'ge Folk Songs.....	42

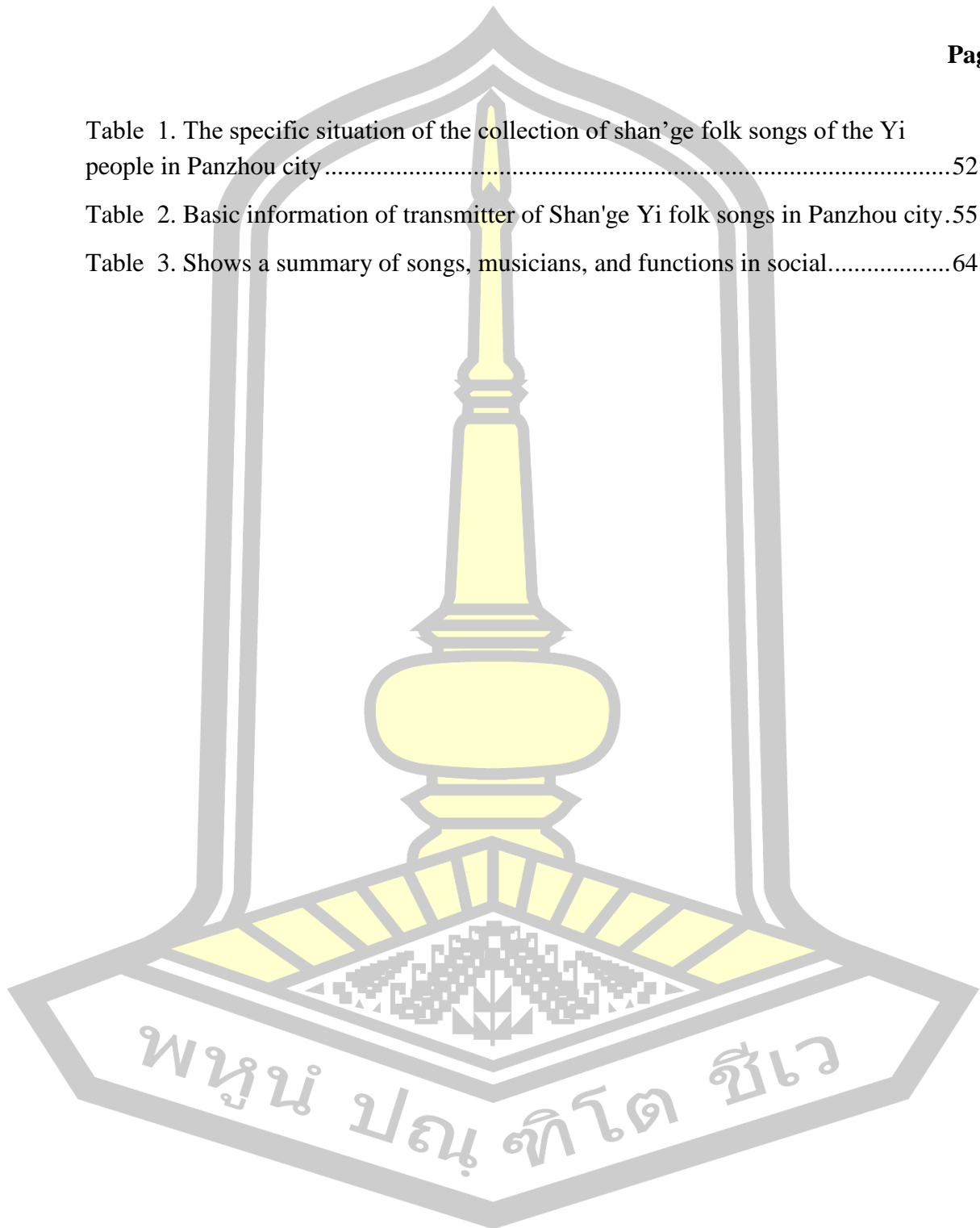
4.1 Status of Music and Songs.....	42
4.2 Status of musicians	54
4.3 The status of functions in social.	60
CHAPTER V The characteristic of music selected of the Shan'ge folk songs	65
5.1 Introduction to Chinese music theories	66
5.2 Analyze Four Types of shan'ge folk songs	69
CHAPTER VI The preservation and transmission of the Shan'ge folk songs	96
6.1 Preservation of Shan'ge folk songs of the Yi ethnic group in Panzhou city	96
6.2 Transmisstions of Shan'ge folk songs of the Yi ethnic group in Panzhou city	100
6.3 Conclusion	109
CHAPTER VII Conclusion Discussion and Suggestions	111
7.1 Conclusion	111
7.2 Discussion.....	113
7.3 Suggestions	117
REFERENCES	118
APPENDIX.....	122
Appendix 1.....	122
Appendix 2.....	128
BIOGRAPHY	130



LIST OF TABLES

Page

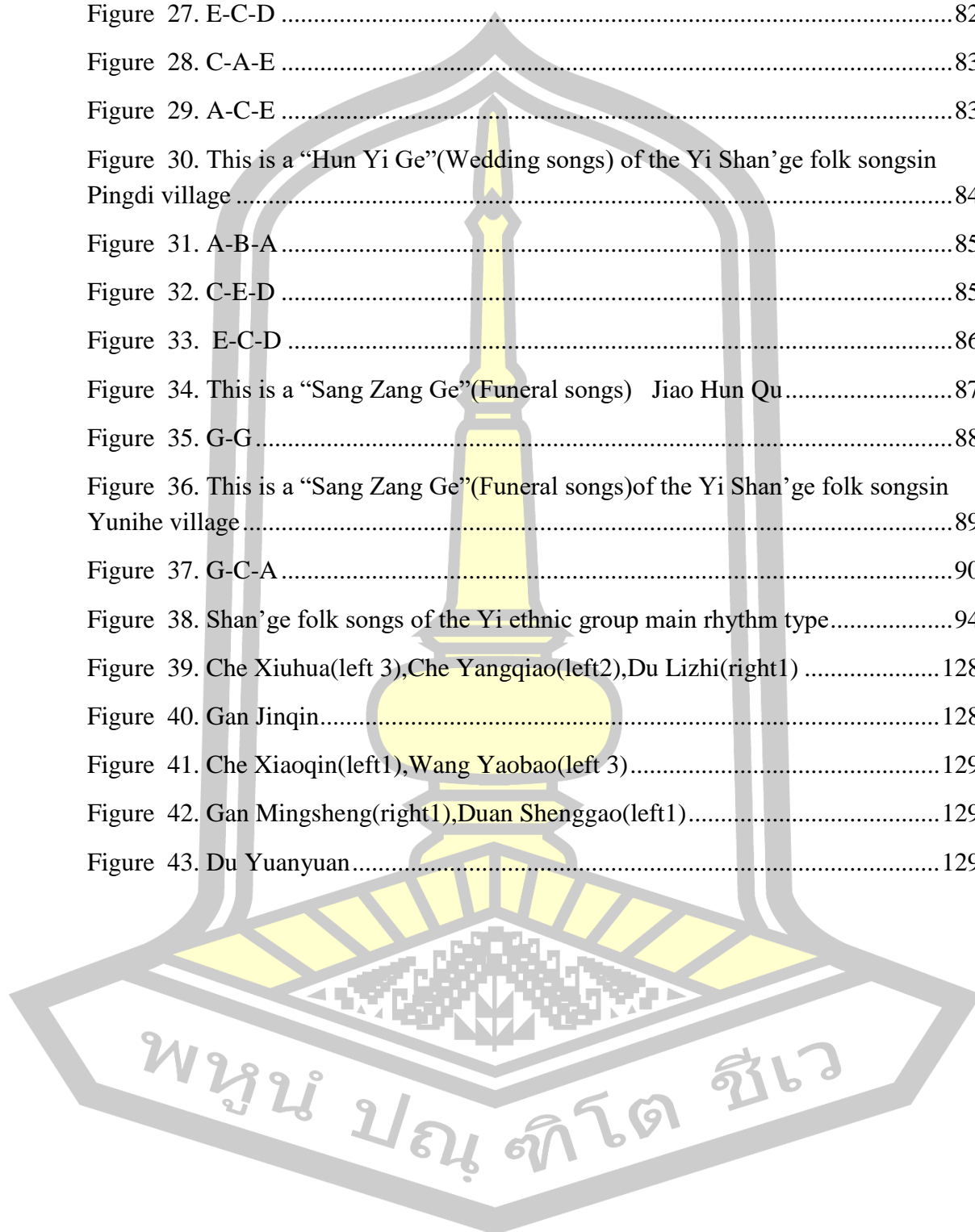
Table 1. The specific situation of the collection of shan'ge folk songs of the Yi people in Panzhou city	52
Table 2. Basic information of transmitter of Shan'ge Yi folk songs in Panzhou city .	55
Table 3. Shows a summary of songs, musicians, and functions in social.....	64



LIST OF FIGURES

	Page
Figure 1. Map of Guizhou Province, China.....	7
Figure 2. Map of Panzhou city Guizhou Province, China	33
Figure 3. Key Informant Che Xiuhua	35
Figure 4. Key Informant Du Yuanyuan	36
Figure 5. C Tetrachords scale (C,D,E,G)	67
Figure 6. C pentatonic scale (C,D,E,G,A)	67
Figure 7. C hexatonic scale (C,D,E,G,A,B)	68
Figure 8. C heptachord scale (C,D,E,F,G,A,B)	68
Figure 9. Nan Nyu Lian Qing	70
Figure 10. D-C-G	71
Figure 11. A-D-G.....	71
Figure 12. A-C-G	72
Figure 13. A-C-D.....	72
Figure 14. This is a heart songs of the Yi Shan’ge folk songs in Pugu village	74
Figure 15. D-C-G	75
Figure 16. A-C-G	75
Figure 17. A-C-D	76
Figure 18. Wen Gu Niang	77
Figure 19. G-E-D	78
Figure 20. D-E-G	78
Figure 21. C-D-A,	79
Figure 22. D-A-C	79
Figure 23. G-C-D,	79
Figure 24. D-C-G	80
Figure 25. This is the “Hun Yi Ge”(Wedding songs) of the Yi Shan’ge folk songs in Yunihe village.....	81

Figure 26. D-E-C	82
Figure 27. E-C-D	82
Figure 28. C-A-E	83
Figure 29. A-C-E	83
Figure 30. This is a “Hun Yi Ge”(Wedding songs) of the Yi Shan’ge folk songsin Pingdi village	84
Figure 31. A-B-A	85
Figure 32. C-E-D	85
Figure 33. E-C-D	86
Figure 34. This is a “Sang Zang Ge”(Funeral songs) Jiao Hun Qu	87
Figure 35. G-G	88
Figure 36. This is a “Sang Zang Ge”(Funeral songs)of the Yi Shan’ge folk songsin Yunihe village	89
Figure 37. G-C-A	90
Figure 38. Shan’ge folk songs of the Yi ethnic group main rhythm type	94
Figure 39. Che Xiuhua(left 3),Che Yangqiao(left2),Du Lizhi(right1)	128
Figure 40. Gan Jinqin	128
Figure 41. Che Xiaoqin(left1),Wang Yaobao(left 3)	129
Figure 42. Gan Mingsheng(right1),Duan Shenggao(left1)	129
Figure 43. Du Yuanyuan	129



CHAPTER I

Introduction

1.1 Research Background

The culture of the minority People Yi (hereinafter referred to as Yi people) in Panzhou city is original and profound, and the folk songs of the Yi people in Panzhou city are simple and rich. Closed natural environment, historical migration, cultural connotation, culturalization, ethnic language, cultural psychology and other reasons make Panzhou city Yi people folk songs present a strong ethnic style. Yi people's ancestors created themselves. There are voluminous Yi language historical sites, as well as many excellent oral cultures, such as folk stories, myths and legends, heroic epics, the concept of folk songs of the Yi people is the meaning of the "Gu Shan Ge"(Original songs) of the Yi people in the cognition of the Yi people. These Yi cultures have attracted many scholars at the attention of readers, various in-depth studies have been carried out on various cultures of the Yi people. I believe that a large number of scholars will continue to study.

Guizhou Province is a province where many ethnic groups live together, and it is one of the birthplaces of famous ethnic music. There are 49 ethnic groups in the province, including 48 ethnic minorities. Among them, the music of ethnic minorities in Guizhou is an important part of ethnic culture in Guizhou.

The songs culture of the Yi people in Panzhou city is highly respected by the people. Among them, Jichangping village in the northern part of Panzhou city County is the center of the Yi people's concentrated area, including Pugu, Ninihe, Pingdi, Sige and other minority townships. Especially the muddy Yi village known as the "hometown of singing and dancing". Since original times, the Yi people here have created many popular Shan'ge folk songs of the Yi ethnic group in Panzhou city with their wisdom in production and life. The singing is melodious and melodious, echoing around the mountain ridges, and the lyrics are sincere and vivid. They sing about their hometown, labor, love, stories around them and everything in life. Use songs to convey feelings, use songs to meet friends, use folk songs to express your inner emotions, and pour out your inner joys, anger, sorrows and joys. At the same time, its

“Sang Zang Ge”(Funeral songs) and “Hun Yi Ge”(Wedding songs) also play an important role in divine and secular rituals (Zou Xinglin & Wu Qiulin, 2013).

It is one of the minority music in Guizhou. The minorities inhabited by the Yi people include Miao, Buyi, Dong, Tujia, Yi, Gelao, Shui, Hui, Bai, Yao, Zhuang, She, Maonan, Mongolian, there are 17 such as Gelao, Qiang and Manchu. Guizhou is a region with beautiful mountains and rivers, a pleasant climate and many ethnic groups. Guizhou's rich ethnic culture and customs have been rated as "national intangible cultural heritage", including folk literature, dance, music, Handicrafts and other eight categories(Li Jiayao & Wu Zhijun, 2015).

The singing culture expressed by the Shan'ge folk songs of the Yi ethnic group in Panzhou city has a very prominent position in the culture of the Yi people in Panzhou city. If the “Bimo” culture of the Yi people in Panzhou city is the outstanding existence of their divine culture, then the singing culture of the Yi people is an important existence of their secular culture (Zou Xinglin & Wu Qiulin, 2013).

At present, there are two problems in the dissemination of Shan'ge folk songs of the Yi ethnic group in Panzhou city. One is that fewer and fewer people are interested in the folk songs of the Yi people in Panzhou city.

Not interested in this aspect, lack of music teachers. The second is that there are relatively few people who study the folk songs of the Yi people in Panzhou city, and the dissemination is relatively weak. base

Because of these problems, we should learn more about the spreading process of Shan'ge folk songs of the Yi ethnic group in Panzhou city, so as to solve such problems.

1.2 Research Objectives

1.2.1 To investigate the contemporary status of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China.

1.2.2 To analyze the characteristic of music selected of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China.

1.2.3 To provide the guideline for preservation and transmission of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China.

1.3 Research Questions

1.3.1 What is the contemporary status of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province?

1.3.2 What are the musical characteristics of Music selected of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province?

1.3.3 What is the preservation and transmission of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province?

1.4. Research benefits

1.4.1 We will learn about the contemporary status of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China.

1.4.2 We will understand about the musical characteristics of music selected of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China.

1.4.3 We will know more about the preservation and transmission of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China.

1.5 Definition of terms

1.5.1 Shan'ge folk songs are mostly sung outdoors, and their tunes are often high-pitched and loud, with free and long rhythms. They are a type of folk songs used by working people to express their emotions freely.

1.5.2 Contemporary status it refers to contemporary status of Shan'ge folk songs in Yi ethnic group include: status of Music, status of songs, status of musicians and status of functions in social.

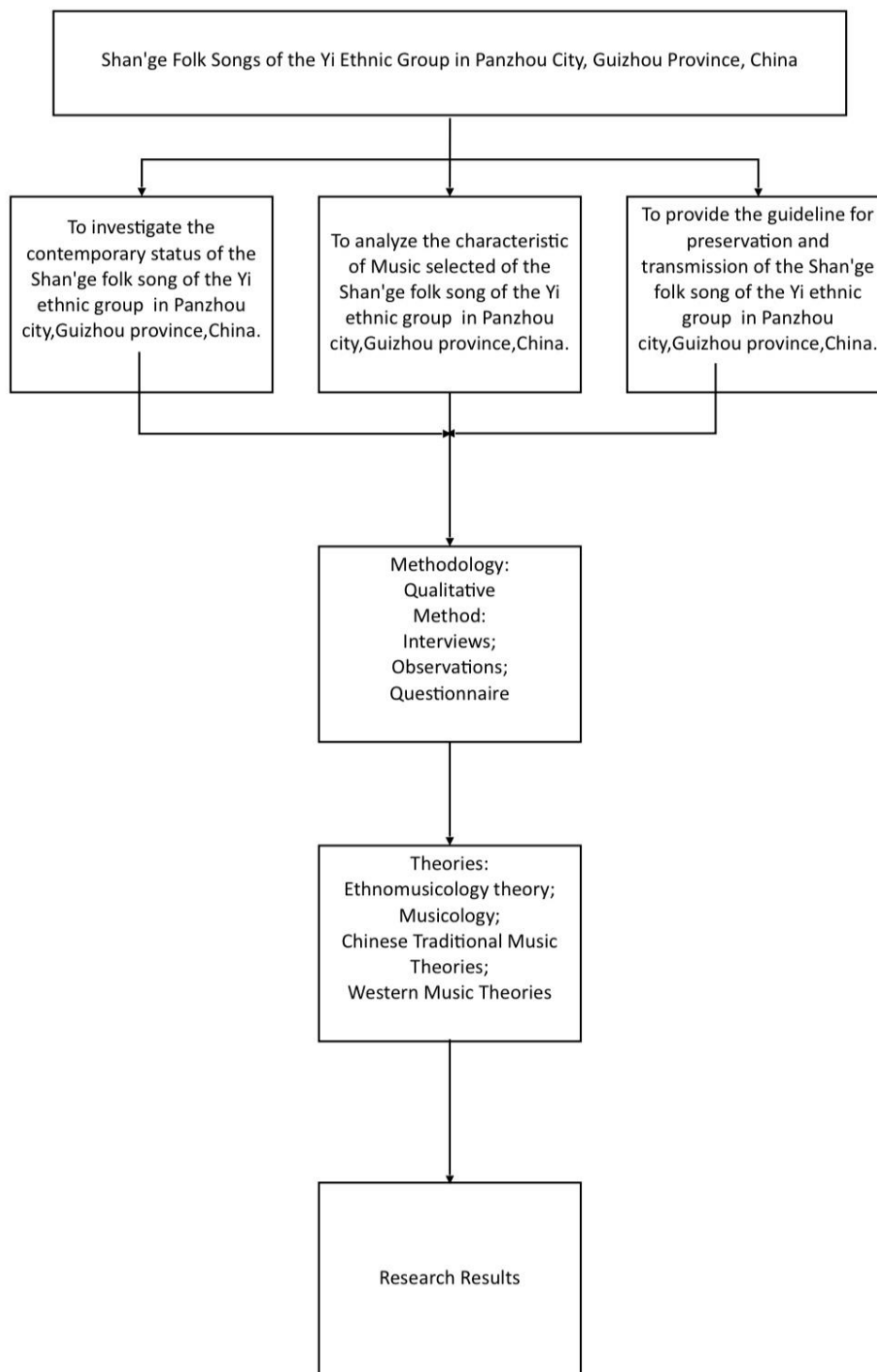
1.5.3 The musical characteristics of music selected of Shan'ge folk songs of the Yi ethnic group in Panzhou city refers to the Mode, Scale, Melody, Contour, Rhythm, Beat, Lyric.

1.5.4 The preservation and transmission refers to the guideline to preserve and transmit the Shan'ge folk songs of Yi ethnic group.

1.6 Conceptual framework

This table takes Shan'ge folk songs of the Yi ethnic group in Panzhou city as the research object, based on the three research objectives of Shan'ge folk songs of the Yi ethnic group in Panzhou city, using field surveys and literature. Provide analysis method to study, and finally draw the research conclusion according to the research objective.





CHAPTER II

Literature Reviews

In this chapter, sorted out all the existing literature on the “Gu Shan Ge”(Original songs) of the Yi people in Panzhou city, Liupanshui, Guizhou, China, and obtained very important information, reviewed according to theme and objectives.

- 2.1 General knowledge about Introduction to Panzhou city, Liupanshui City, Guizhou Province, China
- 2.2 General knowledge about Overview of Shan’ge folk songs of the Yi ethnic group in Panzhou city, Liupanshui City, Guizhou Province, China
- 2.3 General knowledge about The social culture of the Yi people
- 2.4 General knowledge about Classification of Shan’ge folk songs of the Yi ethnic group in Panzhou city , Liupanshui City, Guizhou Province, China
- 2.5 General knowledge about Language of Shan’ge folk songs of the Yi ethnic group in Panzhou city
- 2.6 Theories used in the study
- 2.7 Literature and related research

2.1 Introduction to Panzhou city, Liupanshui City, Guizhou Province, China

2.1.1 Guizhou Province and Ethnic Groups in Guizhou Province

2.1.1.1 Overview of Guizhou Province

Guizhou, referred to as "Qian" or "Gui", is a provincial-level administrative region of the People's Republic of China. The provincial capital is Guiyang. Chongqing (Physical Geography, People's Government of Guizhou Province). As of September 2021, the province's total area is 176,167 square kilometers. As of October 20, 2022, Guizhou Province has 6 prefecture-level cities, 3 autonomous prefectures, and 9 prefecture-level administrative regions; 50 counties, 11 autonomous counties, 10 county-level cities, 16 municipal districts, and 1 special zone , a total of 88 county-level administrative regions; 122 townships, 192 ethnic townships, 831 towns, and 364 streets, a total of 1,509 township-level administrative regions (administrative divisions, Guizhou Provincial People's Government), a

transportation hub in Southwest China, and the Yangtze River Economic It is an important part of the belt, and it is also a world-renowned mountain tourism destination(Zhang Miaodi, 2016) .



Figure 1. Map of Guizhou Province, China

Source: <https://chinafolio.com/provinces/guizhou-province/>

Guizhou is located on the Yunnan-Guizhou Plateau. The terrain in the territory is high in the west and low in the east. It slopes from the central part to the north, east and south. The average altitude is about 1100 meters. The climate is warm and humid. It belongs to the subtropical monsoon climate zone. Rain and heat in the same season and so on. Guizhou has rich and diverse vegetation and a large number of rivers (Physical Geography, Guizhou Provincial People's Government). Closed natural environment, historical migration, cultural acculturation, national language, cultural psychology and other reasons make the “Gu Shan Ge”(Original songs) of the Yi people in Panxian County present a strong national style (Zhang Miaodi, 2016)

2.1.1.2 Ethnic Profiles in Guizhou Province

Guizhou is a multi-ethnic province with a total of 56 ethnic groups, including the Han, Miao, Buyi, Dong, Tujia, Yi, Gelao, Shui, Hui, Bai, Yao, Zhuang, and She ethnic groups. Maonan, Manchu, Mongolian, Mulao, Qiang and other 18

ethnic groups. According to the fifth national census, there are Han (21.9117 million, accounting for 62.2%), Miao (4.2999 million, accounting for 12.2%), Buyi (2.7982 million, accounting for 7.9%), Dong (1.6286 million) people with a population of more than 100,000 in the province. million, accounting for 4.6%), Tujia (1.4303 million, accounting for 4.1%), Yi (843,600, accounting for 2.4%), Gelao (559,000, accounting for 1.6%), Shui (369,700, accounting for 1.0%), Bai (187,400, accounting for 0.53%) and Hui (168,700, accounting for 0.5%) (Guizhou Provincial Government, 2023).

At the end of 2009, the ethnic minority population in Guizhou accounted for 39% of the province's total population. The province has 3 ethnic autonomous prefectures and 11 ethnic autonomous counties, prefecture-level administrative divisions account for 30% of the province, and county-level administrative divisions 46, accounting for 52.3% of the province; minority autonomous regions have a land area of 97,800 square kilometers, accounting for 55.5% of the province's land area. There are 253 ethnic townships. For thousands of years, all ethnic groups have lived in harmony and jointly created a colorful Guizhou culture (Zhang Miaodi, 2015) .

2.1.2 Overview of Liupanshui City and Liupanshui Ethnic Group

2.1.2.1 Overview of Liupanshui

Liupanshui, also known as the Cool Capital of China, is a city under the jurisdiction of Guizhou Province. Located in the Wumeng Mountains in western Guizhou, it was awarded the title of "Cool Capital of China" by the Chinese Meteorological Society and is the only city in the country named after its climate characteristics. As of 2021, the city's land area is 9,914 square kilometers. Liupanshui City has jurisdiction over 4 county-level administrative districts (Liuzhi Special Zone, Panzhou city, Shuicheng District, and Zhongshan District), 92 townships and streets (27 streets, 39 towns, 1 Township, 25 ethnic townships), 1152 residences (administrative villages), the city's registered population is 3.6038 million (Liupanshui City People's Government, Liangdu Overview). In 2016, Liupanshui had a population of 892,700 ethnic minorities (Liupanshui Municipal Government, 2023)

2.1.2.2 Liupanshui Ethnic Profile

There are 44 ethnic minorities in the city. There are seven ethnic minorities with more than 10,000 people living here: Yi, Miao, Buyi, Bai, Hui, Gelao, and Shui (Li Zaiyong, 2014).

2.1.3 Overview of Panzhou city and Panzhou city Ethnic Groups

2.1.3.1 Overview of Panzhou city

Panzhou city, also known as Panxian County, is a county-level city directly under the jurisdiction of Guizhou Province and managed by Liupanshui City. It is located at the junction of Yunnan, Guizhou and Guangxi provinces, in the southwest of Liupanshui City, adjacent to Pu'an in the east, Xingyi in the south, and Yunnan in the west. Fuyuan and Xuanwei in the province are adjacent to Shuicheng in the north. It has a subtropical climate without severe cold in winter and hot summer. The terrain of the whole territory is high in the northwest, low in the east and south, and falls in the central and south (Physical Geography, Panzhou city People's Government). With an area of 4056 square kilometers, there are 2 provincial-level development zones, 1 municipal-level industrial park, 14 towns, 6 streets and 7 townships under its jurisdiction, and 506 villages (residential) (Introduction to Panzhou city, Panzhou city People's Government), permanent residents the population is 1.07 million (Liupanshui City's Seventh National Census Bulletin "No. 2", Liupanshui City Statistics Bureau, 2023).

2.1.3.2 Panzhou city Ethnic Profile

There are 28 ethnic minorities in Panzhou city, of which 6 are ethnic minorities, namely Yi, Bai, Miao, Buyi, Hui and Shui, with a total of 265,000 people, accounting for 20.08% of the total population of Panzhou city (Ethnic and Religious), Panzhou city Municipal People's Government).

Panzhou city currently has a population of 130,000 Yi people, belonging to the ethnic minorities who have lived in Panzhou city for a long time. The Yi people worship their ancestors, dragons, tigers, cows and nature, and believe that all things have spirits. Up to now, they use the Yi language and characters, and have their own calendar "October solar calendar". Very deep attainments. The Yi people in Panzhou city are good at singing and dancing, and can use traditional handicrafts to weave linen to make clothes. At the same time, there are national intangible cultural heritage items Yi people folk songs, provincial intangible cultural heritage items such as

playing hippocampus, dancing sheepskin drums, etc., as well as Suoyu and Guanyin. Traditional sports such as catalpa and momo catalpa. There are unique wedding customs, funeral culture and etiquette taboos. Diet characteristics include the habit of eating Tuo meat, drinking Shui Bo wine, and Huo Long wine.

2.1.3.3 Panzhou city Yi People Traditional Festival

There are many traditional festivals of the Yi people in Panzhou city, the main festivals are the Lunar October Year, the Torch Festival on June 24 of the Lunar Calendar, and local festivals and sacrificial activities.

2.2 Overview of Shan'ge folk songs of the Yi ethnic group in Panzhou city, Liupanshui City, Guizhou Province, China

2.2.1 Yi People in China

The Yi People is one of the ethnic groups with a long history and original culture in China. They have different names such as Nuosu, Nasu, Luowu, Misapo, Sani, and Asi. It is mainly distributed in Yunnan, Sichuan, Guizhou and the northwest of Guangxi Zhuang Autonomous Region. The Yi people have a long history and rich and colorful culture. According to the 2010 national census, the population of the Yi people in China is 8,714,393. The total population of Yi people in Sichuan is 1.78 million, mainly distributed in Liangshan Yi Autonomous Prefecture, Ebian Yi Autonomous County, Mabian Yi Autonomous County, Ya'an Shimian County, Ganzi Luding County, Jiulong County and other places. The total population of Yi people in Yunnan is 5.028 million, mainly distributed in Chuxiong Yi Autonomous Prefecture, Honghe Hani and Yi Autonomous Prefecture, Shilin Yi Autonomous County, Jiangcheng Hani and Yi Autonomous County, Ninglang Yi Autonomous County, Weishan Yi Hui Autonomous County, Nanjian Yi Autonomous County, Xundian Yi and Hui Autonomous County, Yuanjiang Hani, Yi and Dai Autonomous County, Xinping Yi and Dai Autonomous County, Yangbi Yi and Miao Autonomous County, Luquan Yi and Miao Autonomous County, Ning'er Hani and Yi Autonomous County, Jingdong Yi Autonomous County, Jinggu Dai and Yi Autonomous County, Zhenyuan Yi and Hani and Lahu Ethnic Autonomous County, Eshan Yi Autonomous County, etc. The total population of the Yi people in Guizhou

is 842,800, mainly distributed in Bijie City, Liupanshui City and other places (Zou Xinglin & Wu Qiulin 2013).

2.2.2 Yi People in Guizhou

The Yi people in Guizhou is an integral part of the Yi people in China, but with the development of history, the Yi people in Guizhou has not only a concept of administrative division, but also a concept of cultural region. Because the Yi people in Guizhou has greatly promoted the development of Yi people culture in the course of history. Since the development of Yi people culture since the Ming Dynasty entered the cultural development era of Shuixi Yi People in Guizhou, the Yi people culture in Guizhou has the meaning of Yi people regional culture. And there have been many changes that have not been seen in other Yi areas. In fact, while it promotes the development of the entire Yi culture, it has also developed itself greatly. This development not only affects the culture of the Yi people in Guizhou, but also naturally affects the cultural development of the Yi people in China. There are 843,000 Yi people in Guizhou (2010 data), mainly distributed in the northwestern part of Guizhou Province (Zou Xinglin & Wu Qiulin, 2013).

2.2.3 Panzhou city Yi people

The Yi people is one of the earliest ethnic minorities to settle in Panzhou city, with a history of nearly 2,000 years according to historical records.

The Yi people in Panzhou city are distributed in Pugu, Yunihe village, Yangchang, Baoji, Pingdi, Sige, Jichangping, Songshe and other townships. According to the national census in 2000, the population of the Yi people in Panzhou city is 96,101, which is 9.6% of the total population of the county, accounting for 60% of the ethnic minority population in Panzhou city. (The data changed slightly in 2010) The Yi people in Panzhou city are mainly distributed in the northern part of Panzhou city, and there are also sporadic distribution in other areas of Panzhou city (Panzhou city Cultural Center, 2022).

2.2.4 Overview of the Shan'ge folk songs of the Yi people in Panzhou city

The singing culture represented by the folk songs of the Yi people in Panzhou city has a very prominent position in the culture of the Yi people in Panzhou city. If we say that the Yi people in Panzhou city

“Bimo” culture is a remarkable existence of its divine culture, then, the singing culture of Yi people is a remarkable existence of its secular culture. The songs culture of the Yi people in Panzhou city is highly respected among the people. Among them, in the northern part of Panzhou city, centered on Jichangping Township, including Pugu, Silhehe, Pingdi, Sige and other ethnic minority townships, the folk songs art in the Yi ethnic minority townships is very good, while Yunihe village and Pugu village particularly prominent. In particular, Yunihe village is known as the "Hometown of Songs and Dance". Since original times, the Yi people here have used their wisdom in production and life to create many popular Yi people folk songs. The singing voice is melodious and melodious, the lingering sound lingers on the mountain ridge, and the content of the lyrics is sincere and vivid. They sing about their hometown, labor, love, stories around them, and everything in life. Express love with songs, make friends with songs, express the emotions in the heart with folk songs, and pour out the joy and sorrow in the heart. At the same time, its funeral ritual songs and marriage etiquette songs also play an important role in divine rituals and secular etiquette (Zou Xinglin & Wu Xinglin 2013).

2.3 The social culture of the Yi people

The Yi people are one of the oldest ethnic groups in China. There are different opinions about the origin of the Yi people, and there is no conclusion. It has become a historical mystery that people pay attention to, and it is also a big problem in the field of ethnology and Yi studies. So far, the theories about the origin of the Yi people are mainly the Aboriginal theories and the Qiang theories. Aboriginal people's point of view is relatively sufficient. It is divided into Southwest native theories and Yunnan native theories. Qiang flute theories is more common. It is believed that the original Qiang people who lived in the Southwest region of my country's northwestern region six or seven thousand years ago began to develop in all directions, and one of them traveled to the southwestern region of the motherland. The early southward branch of the original Qiang people merged with the local indigenous tribes, and later formed the Qiongfans in the Xichang area and the Dianfans in the Yunnan area, which are the ancestors of the Yi people. More than 3,000 years ago, the ancestors of the Yi people had been widely distributed in the southwestern region, namely the so-called

"Yue Songsyi", "Ling Hun", "Kunming", "Laoba", "Mimo", "Sioux" and others often A tribe that appears in historical records. In the Han Dynasty, it was called "Nanyi". Since the Sui and Tang Dynasties, the ancestors of the Yi people have differentiated from Wuman and Baiman and merged with other ethnic groups. During the long-term formation and development process of the Yi ancestors, the scope of activities once expanded to the hinterland of Yunnan, Sichuan and Guizhou provinces and a part of Guangxi. The core area should be the vast area adjacent to the three provinces(Yi Minority Music in Panzhou city, 2009).

The Yi people in Guizhou is an integral part of the Yi people in China, but with the development of history, the Yi people in Guizhou is not only a concept of administrative division, but also a concept of cultural region. Since the Yi people in Guizhou have greatly promoted the development of Yi culture in the historical process, the development of Yi culture since the Ming Dynasty has entered the era of the development of Yi culture in Shuixi, Guizhou, which makes the Yi culture in Guizhou have the meaning of Yi regional culture. And there have been many changes that have not been seen in other Yi areas. In fact, while promoting the development of the entire Yi culture, it has also made great progress for itself. This development not only affected the Yi culture in Guizhou, but also naturally affected the development of Yi culture in China. (Yi People Music in Panzhou city, 2009)

The Yi people is one of the minority nationalities who first settled down in Panzhou city. According to historical records, it has a history of nearly 2,000 years. The Yi people in Panzhou city are distributed in Pugu, Simu, Yangchang, Baoji, Pingdi, Sige, Jichangping, Songshe and other townships. It accounts for 9.6% of the total population of the county and 60% of the minority population of Panzhou city (the data in 2010 has changed slightly). The Yi people in Panzhou city are mainly distributed in the northern part of Panzhou city, and there are sporadic distributions in other areas of Panzhou city. Due to the different migration routes into Panzhou city, the Yi people in Panzhou city are roughly divided into two cultural areas, one is the cultural area represented by the Yunihe village, Jichangping, and Songshe areas, and the other is the cultural area represented by the Pingdi, Pugu, Sige and other places as representatives of the cultural area. Representative cultural area. In this dissertation, we refer to "Yunihe, Jichangping, and Songshe area" as Yi area A, and "Pingdi, Pugu,

Sige and other places" as area B. These two Yi cultural regions have the same cultural origin, both originated from the Yi culture in Yunnan. (Yi Music in Panzhou city, 2009).

2.4 Classification of Shan'ge folk songs of the Yi ethnic group in Panzhou city , Liupanshui City, Guizhou Province, China

The Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou Province have a long history and profound culture, and are mainly spread in the Yi people's villages and towns such as Yunihe, Pugu, Jichangping, Pingdi, Sige, Yangchang, and Baoji in the Yi people's area in the northern part of Panzhou city. The spatial distribution characteristics of the Yi people's "large dispersal and small settlement" and the differences in geographical environment make the "Gu Shan Ge"(Original songs) of the Yi people in Panzhou city have obvious regional differences in music style. The content of the "Gu Shan Ge"(Original songs) involves the origin of the Yi people, love, marriage, funeral, sacrifice, living environment, etc. Among these contents, they mainly sing four categories: "Gu Shan Ge"(Original songs), "Hun Yi Ge"(Wedding songs) , "Sang Zang Ge"(Funeral songs), and "Xu Shi Ge"(Narrative songs)(Ouyang Pingfang,2013).

2.4.1 "Gu Shan Ge"(Original songs)

In Panzhou city, free love is the main way for young Yi people to find a partner. Generally, after the age of 17, they are allowed to fall in love. During major festivals and slack seasons, young men and women gather together to find out who they like, and get married by singing love songs. Get to know each other better. The love songs sung during this process are called "Gu Shan Ge"(Original songs) locally.

According to "Gu Shan Ge"(Original songs) of the Yi people in Panxian County": "Gu Shan Ge"(Original songs): "Guoduo" in Yi language, which means words for entertainment. It is actually an original Yi people's love songs (Qugu). It is divided into "kemukedao" which means men and women the two parties met for the first time; 'Zhi Mu Zhi Dao' means that the man and the woman love each other; 'Fei Mu Fei Dao' means the man and the woman agree with each other and decide on three parts of life" (Che Mingxu, 2004)

The “Gu Shan Ge”(Original songs) of the Yi people mainly adopt the form of duet singing. The original Yi language singing is a heart songs expressing the mutual admiration of men and women, with beautiful rhythm and melody. Very tactful. Its form is relatively fixed, mostly in the form of five words and four sentences, paying attention to rhyme symmetry, strong improvisation, and most of the lyrics are filled in now. Now singing, more colloquial. The feelings are sincerer, the poetic flavor is rich, and most of them are touched by the scene, expressed with emotion, and express love with things (Liu Yuanchao,2009).

As an art of expressing emotions, “Gu Shan Ge”(Original songs) are an expression of the human spirit and the best counterpart of emotional forms. “Gu Shan Ge”(Original songs) express their own rich feelings in the form of vocalizations, become people's spiritual confession, and touch the deepest strings in people's hearts. When singing, it is relatively free and smooth, as if it comes at hand, but it is performed vividly, giving people emotional enlightenment and beautiful enjoyment. Young people use love songs duet to connect the pure feelings between men and women and express their yearning for a better life. There are also bitter love songs in the form of solo or duet singing, singing their misfortunes and grievances in their hearts, and pouring out their deep-seated or Melancholy or yearning mood(Ouyang Pingfang,2013).

2.4.2 “Hun Yi Ge”(Wedding songs)

In Panzhou city, the traditional marriage customs of the Yi people are one of the representatives of the Yi people’s culture. It reflects the life of the Yi people from one aspect. The conclusion of every marriage must follow such a set of agreed and mature rules. The general procedure is as follows :

One, propose marriage. When both men and women have confirmed their love relationship, the man will explain the situation to his parents, and the parents will invite a "matchmaker" (the matchmaker invited It must be someone who can be trusted by the man’s family, who speaks with prestige, and who has rich experience and strong coordination ability)(Zou Xinglin & Wu Qiulin,2013) .and brings a catty of wine to the matchmaker, and the matchmaker When you come to the woman’s house for the first time, you should bring wine or candy, explain your purpose, and

ask her birthday. If the woman does not agree for the first time, then to go many times, until the woman agrees

Second, engagement. After the marriage proposal is successful, the man's family invites "Bimo" to choose a date to come to the woman's house to make an engagement; after the engagement, both men and women can come to close the relationship between the two.

Third, meet relatives. The man's family pick-up team consists of any two brothers-in-law or brother-in-law or cousins, a matchmaker and the age of the engagement party. Composed of young people. The pick-up team must bring relevant gifts. When the pick-up team arrives at the bride's door, they must go through some tests before they can enter the bride's house. The door of my natal family.

Fourth, greet relatives. When the woman arrives at the door of the groom's house, the groom's family is ready to welcome her. In this procedure, "Bimo" plays an important role; For two days after the wedding, the bride is in the bridal chamber, accompanied by the maid of honor, and even eats in the bridal chamber.

Fifth, go back to the door. At breakfast on the third day, the mother-in-law picked up the bride from the bridal chamber. This was mainly to get to know each other and lay the foundation for getting along with each other in the future. The groom chooses the time to go to the natal home to pick up the bride, so that the bride and groom can live together at home. (Ouyang Pingfang, 2013)

In this wedding custom, each procedure has a corresponding ritual songs, which is very rich in content. "'Gu Shan Ge"(Original songs) of the Yi people in Panxian County" contains: "The wedding ceremony songs: it is called 'Luzhu' in Yi language, and it is called 'Jiu Ling Songs' in dialect. When Yi girls get married, they are sung by Xie Shi. It has a specific purpose, and there is no other substitute. Prevailing and enduring" (Che Mingxu, 2004).

The "Hun Yi Ge"(Wedding songs) are all sung in the original Yi language, usually accompanied by the corresponding "wine order dance". The singing and dancing are very pleasant. When singing, they also have a set of customary rules locally, and the scene is extremely lively and interesting.

2.4.3 "Sang Zang Ge"(Funeral songs)

In Panzhou city, the Yi people have a very rich funeral culture. After every local Yi dies, they have to carry out large-scale ritual activities for them move. The funeral culture of the Yi people has been passed down from generation to generation, and it is still preserved today. His funeral ceremony is as follows:

First of all, bathe and change clothes. This is to wash the body after dying, and put on the new clothes, new hats, and new shoes that have been prepared in advance to death; slaying and mortuary, people carry out slaying after dying of breath; encoffining customs; after the coffin is covered, there are corresponding procedures and ceremonies; mourning; welcoming "Bimo"; summoning spirits; untying knots, including setting up spirits, Exorcising evil spirits and going out of the hall for the dead; transitions, including funerals, summoning souls, summoning souls to offer sacrifices, leaving halls, entering mourning halls, "receiving longevity yuan"(receiving longevity yuan for dead people under the age of 60)(Liu Yuanchao,2004).entering the venue and turning around ;Guiding the way; Funeral; Healing; Finally, sweeping the house, the house sweeping is completed, and the evil spirits are expelled, which means that there will be no problems in the future.

There are many funeral ritual procedures of the Yi people in Panzhou city, each of which must have a corresponding ritual songs, so the content and themes of the local "Sang Zang Ge"(Funeral songs) are very rich. "'Gu Shan Ge"(Original songs) of the Yi people in Panxian County" contains: " "Hun Yi Ge"(Wedding songs): "Mimo" in Yi language, meaning funeral poems. It has a specific purpose and can only be sung by singers in funeral activities to save the dead." (Che Ming xu, 2004). This kind of tune is similar to the "filial songs" of the Han nationality. Generally, one person leads the singing and everyone sings in chorus. Most of them belong to the form of rap singing and are sung in the original Yi language. The content of the lyrics mostly narrates the hardships of the deceased's life and recalls the labor production practice of originalancestors; according to the difference of the lyrics, generally only one phrase is repeated continuously, the tune is relatively simple, the ups and downs are small, almost reciting, expressing sorrowful, tactful, deep and long emotions (Ouyang Pingfang, 2013).

2.4.4 “Xu Shi Ge”(Narrative songs)

“Xu Shi Ge”(Narrative songs) are mainly sung based on stories about heroes and legends in the history of the Yi people. Introducing local customs and stories in the form of rap, and describing historical legends and folk tales, is a poetic spoken language with a strong flavor of life and local flavor, and also shows its high generalization and artistic charm. The melody of this kind of folk songs has less ups and downs, and the structure is simple. A small part of the melody is a multi-section structure with a strong melody (Zou Xinglin, 2013) .

2.5 Language of Yi people Folk Songs

Folk songs of the Yi people are the main oral literature of the Yi people in Panzhou city. It preserves a relatively complete living culture of the original oral transmission of the Yi people. The system embodies the belief psychology, cultural values and thoughts and feelings of the majority of Yi compatriots in their daily life and production practice. In Panzhou city, all the Yi people, male and female, old and young, can compose, sing, and dance well. Communicate with each other, speak for them with songs" (Zhu Qiufeng, 2004), there is a local saying that "the only ones who can't dance are old cows, and the only ones who can't sing are wood". Lyrics are an important medium for Yi people folk songs to be passed on from generation to generation. Therefore, the research on the lyrics form of Yi people folk songs has important value and significance.

In the long-term social and historical development, the Yi people have created their own language - Yi language, which is an important medium for the transmission of Yi People's traditional culture. The Yi language used in the Panzhou city area belongs to the Yi language of the Panzhou city sub-dialect in the eastern dialect area. This dialect has many unique features. The characteristics of regularity and strict logical coexistence" (Liu Yuanchao, 2009).

Most of the syllables in Yi language are in the form of consonants plus vowels, and a small part are composed of vowels plus tones. It has only open syllables and no closed syllables (Liu Yuanchao, 2009). There are 36 initials, 10 finals and 6 tones in the Yi language of the Panzhou city sub-dialect.

The lyrics of the folk songs of the Yi people in Panzhou city adopt the Yi tone of the Panzhou city sub-dialect. In Panzhou city, the tones of the Yi people spoken by the Yi people living in different regions are also different, but the Yi People in each region speak the Yi language with cadence, which is similar to singing. This may be the Yi language's influence on the melody, influence of thinking. Every songs must have words. In terms of the lyrics structure, the folk songs of the Yi people in Panzhou city mostly adopt a five-character sentence structure. Several sentences form a stanza, and a three-paragraph poem forms a poem. Most of the lyrics are improvisational and more colloquial. Except that the lyrics of the songs sung in the prescribed traditional ceremonial occasions are passed down from generation to generation, most of the lyrics in "Gu Shan Ge"(Original songs) are created during impromptu singing. In Panzhou city, the children of the Yi family are not only singers, but also songwriters. According to different ceremonial occasions, singers compose and sing now, often singing new songs. Among the wedding ceremony songs in the folk songs of the Yi people in Panzhou city, the corresponding "wine order dance" is usually accompanied by the singing and dancing, which is very pleasant. When singing, they also have a set of customary rules in their locality, and the scene is extremely lively and interesting, with strong randomness and oral nature. The "Gu Shan Ge"(Original songs) are mainly sung in duet, sung in original Yi language, expressing the mutual admiration of men and women, with beautiful rhythm and very tactful tunes. Its form is relatively fixed, mostly in the form of five words and four sentences, paying attention to symmetrical rhymes, strong improvisation, and most of the lyrics are filled in and sung on the spot, which is more colloquial (Zou Xinglin& Wu Qiulin 2013)

2.6 Theories used in the study

In this study, the researcher plan to adopt western music analysis theories, Chinese traditional music theories, musicology,ethnomusicology theories to conduct in-depth research on Shan'ge folk songs of the Yi ethnic group in Panzhou city, and analyze the development, the music characteristic and transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city and through the interview and

summarize and put forward the point of view of transmitting and protecting Shan'ge folk songs of the Yi ethnic group in Panzhou city.

2.6.1 Western Music Analysis Theories

Music analysis theories in western world mainly focuses on the analysis and research of rhythm, melody, beat and so on. Western music theories are mainly used to analyze the external structure of Shan'ge folk songs of the Yi ethnic group in Panzhou city.

Melody: also known as melody. It reflects the whole idea or the main idea of music, and is performed by a single part with many independent tones, which is combined with mode, rhythm and beat (Li Chongguang, 1962). The undulating music is organized horizontally and orderly according to a certain rhythm to form a tune. Tune is the most important means of expression in music form, the essence of music and one of the decisive factors of music. The direction of the same sound is called horizontal; Tunes start from bass to treble are upward trend; Tunes start from treble to bass are downward trend.

Rhythm: the rhythm of music refers to the length and strength of the middle tone of music movement. The relationships between organized tones with different length is melody (Li Chongguang, 1962). The rhythm is often regarded as the structure of the music. The beat is the repetition of the heavy beat and weak beat in music periodically and regularly. Chinese traditional music calls the beat "board eye", and "board" is equivalent to strong beat; "Eye" is equivalent to a second strong beat (middle eye) or weak beat (Wang Yaohua, 2010).

Harmony: harmony includes "chord" and "harmony progression". In polyphonic music, the combination of more than three tones that can be arranged according to the three-degree relationship is called chord.

A chord is usually a sound combination formed by the vertical (simultaneous) overlap of three or more musical sounds according to certain rules. The horizontal organization of chords is harmony. Harmony has obvious color effects of thick, light, thick and thin; It also plays the role of forming clauses, dividing segments and terminating music (Li Chongguang, 1962).

2.6.2 Chinese Traditional Music Theories

The research method of Chinese traditional music theories is to analyze the music structure, interpretation and analysis of the remaining music scores of Shan'ge folk songs of the Yi ethnic group in Panzhou city. Chinese traditional music includes three major music systems: Chinese music system, European music system and Persian Arab music system (Wang Yaohua, 2010).

We should continue to analyse the music ontology based on western music analysis theories, and analyze the deep structure, such as the banyan structure, with Chinese traditional music theories. By adopting both western and Chinese musical theories, the researcher intends to thoroughly analyze the representative Shan'ge folk songs of the Yi ethnic group in Panzhou city, and ensure the music noumenon structure of Shan'ge folk songs of the Yi ethnic group in Panzhou city is analyzed clearly.

2.6.3 Musicology

Musicology is the general term for all theoretical disciplines that study music; musicology has different research objects and emphases in different periods. In addition to the basic research objects, musicology also studies history and all individual and national musical behaviors, that is, music. Psychological behavior, creative behavior, performance behavior, aesthetic behavior, acceptance behavior, and learning behavior. Musicology majors mainly study basic theories and knowledge such as music history and music education, receive basic training in music theories and practice, and have the basic ability of music research and teaching (Merriam, 1964).

I will be based on the research method of musicology. Carry out specific research on various theories of Shan'ge folk songs of the Yi ethnic group in Panzhou city, including the history, development, creation, performance, aesthetics, dissemination, and influence of Shan'ge folk songs of the Yi ethnic group in Panzhou city. Through the research theories of musicology, we can have a deep understanding of Shan'ge folk songs of the Yi ethnic group in Panzhou city, so as to better study Shan'ge folk songs of the Yi ethnic group in Panzhou city.

2.6.4 Ethnomusicology

Ethnomusicology is a theoretical discipline under musicology that studies the traditional music of various nations in the world and its development types. Fieldwork is the basic way to obtain sources of research materials. Its main feature is that it

regards the music object of investigation and research as a musical phenomenon, and advocates placing the existing traditional music and its development types of a certain nation in the specific natural and social cultural environment of the nation. Members of the country (individuals or groups) should be delivered musically. How to construct, use, disseminate and develop the basic morphological characteristics, laws of survival variation and national cultural characteristics of these types of music according to their own cultural traditions. (Wu Guodong,1997).

Its research object and scope are the traditional music and cultural events of various nations in the world; its research method innovatively draws on the unique method of social science disciplines such as anthropology and ethnology - fieldwork; its ultimate goal is to clarify the music and cultural events of a nation. The relationship between the cultural backgrounds of the nation, exploring the laws of derivation, development, dissemination and variation of the entire human music culture (Jesse D. Ruskin, Timothy Rice,2012).

I will use the research method of ethnomusicology to study the Shan'ge folk songs of the Yi ethnic group in Panzhou city. First of all, a field investigation is conducted on the Shan'ge folk songs of the Yi ethnic group in Panzhou city. The entire survey process will be divided into two phases: collecting, organizing and analyzing research data. The first stage of work requires on-site recording, photography, video, as well as the investigation, collection and recording of various cultural phenomena related to music, including the investigation of music and social and cultural background, as well as the connection with other arts. The second stage of work accurately summarizes the collected audio data, photos, videos, etc., and rigorously processes and analyzes the data.

2.7 Literature and related research

In recent years, there have been few studies on the Shan'ge folk songs of the Yi ethnic group in Panzhou city. The main ones are:

Zou Xinglin & Wu Qiulin (2013) the Shan'ge folk songs of the Yi ethnic group in Panzhou city". Describes the music culture of Shan'ge folk songs of the Yi ethnic group . Corresponding translations, etc. have detailed records.

Xie Binru (2004) "Cultural Art Ecology and Social Development in Minority Areas:1)Research on the Protection and Development of Guizhou Minority Culture" wrote.2)Research on the status quo of ethnic culture in Guizhou. With the development of ethnic areas, the society protects and develops ethnic culture, calling for the protection of ethnic culture.

Liu Yuanchao (2009) "Panzhou city Subdialect Yi Language" mainly writes about the writing, pronunciation, and translation of Panzhou city Yi language.

Du Yaxiong (1993) "Introduction to Interfolk Music of Minorities in China" mainly organizes and researches interfolk music of ethnic minorities in China. Every ethnic group has a different cultural background, and the musical elements and musical expressions are also different. Learn more about ethnic music culture.

Ouyang Pingfang (2013) "Classification and Morphological Characteristics of "Gu Shan Ge"(Original songs) in Panxian County" mainly classified into "Gu Shan Ge"(Original songs), "Hun Yi Ge"(Wedding songs), and "Sang Zang Ge"(Funeral songs); and then analyzed the music forms such as tunes, rhythms, and beats of "Gu Shan Ge"(Original songs) in Panxian County, as well as the lyrics specialty.

Ouyang Pingfang (2014) "Analysis of the Forms of OriginalYi people Songs in Panzhou city, Guizhou Province" mainly includes the tonal structure form based on "four tones", the melody form based on "language", and the freely used beat rhythm form, "oral" lyrics and simple and natural explanations.

Lu Wei (2011) "Transmission and Protection of Yunihe Yi folk Songs from Intangible Cultural Heritage" Yunihe is a village in Panzhou city. Through the study of the geographical environment and historical ethnic origin of Yunihe village, explore the artistic characteristics and regional cultural characteristics of Yunihe Yi folk songs. The main purpose of this dissertation is to understand the transmission status of local folk songs culture, explore the transmission status of songs customs, singers and songs works, and discuss the protection of Yunihe Yi folk songs from the perspective of intangible cultural heritage protection.

Wang Jichao (2022) "Types and Styles of "Gu Shan Ge"(Original songs) in Wumeng Mountain from the Perspective of Intangible Cultural Heritage", the "Gu Shan Ge"(Original songs) of the Yi people rely on the etiquette of birth, marriage, and funeral to spread and continue, and are loved by the Yi people And actively

participate in it, this kind of activity is the form of entertainment they enjoy, has long been an irreplaceable main spiritual consumption resource, and also has the quasi-textbook function of disseminating knowledge and moral education, and is an intangible cultural heritage garden. A wonderful flower.

Wu Jie & Hu Jianshe (2022) "Research on the Digital Transmission, Development and Utilization of "Gu Shan Ge"(Original songs)", the "Gu Shan Ge"(Original songs) of the Yi people are living epics widely circulated in the Yi minority areas in Southwest China, with a long history, rich content, wide distribution, and precious historical value and cultural value. The "Gu Shan Ge"(Original songs) of the Yi people cover a wide range of content. They sang the origin of the Yi people, praised the true feelings of the world, and described the "journey" of life. Carrying out systematic research, development and utilization has important historical value and practical significance.

Li Ting (2021) "A Brief Analysis of the Transmission and Protection of the Yi people's "Gu Shan Ge"(Original songs) in North Guizhou", the Yi people's "Gu Shan Ge"(Original songs) are a kind of oral folk literature handed down through singing, and gradually evolved along with the continuous migration, reproduction and development of the Yi people. enriched. The "Gu Shan Ge"(Original songs) of the Yi people in the north of Guizhou Province are mainly spread in the areas where the Yi people live together in Hezhang County of Bijie City and Weining Yi Hui and Miao Autonomous County in Guizhou Province. This dissertation starts from the "Gu Shan Ge"(Original songs) of the Yi people that have been circulated in the north of Guizhou, analyzes the difficulties faced in the process of transmission and the problems encountered in the protection of the "Gu Shan Ge"(Original songs) of the Yi people in the north of Guizhou, and tries to carry out the teaching of Yi language, collect and organize the Yi people In terms of "Gu Shan Ge"(Original songs), transmission of Yi folk songs singing skills, establishment of Yi folk songs archives, development of Yi folk songs transmission teams, etc., explore the path of transmission and protection of Yi folk songs in North Guizhou.

Jicha Xiaoming (2021) "Research on the Protection and Transmission of "Gu Shan Ge"(Original songs) from the Perspective of Oral History". Oral history has extremely distinctive characteristics. With the support of a strong sense of experience

and experience, it has been widely used in various non-material protection and transmission of cultural heritage. In the perspective of oral history, subject and object are limited by their own cognitive conditions or abilities, and there are various situations of strong subjective consciousness and insufficient authenticity. significance. It is necessary to continuously improve the standards, norms and procedures in oral history research, enhance the ability of the subject and the object, improve the oral history transmission system, and with the help of oral history transmission, do a good job in the protection of traditional culture such as “Gu Shan Ge”(Original songs) of the Yi people. The “Gu Shan Ge”(Original songs) of the Yi people have been passed down and carried forward. From the perspective of oral history, in order to maximize the role of “Gu Shan Ge” (Original songs), we must first take various to protect the “Gu Shan Ge”(Original songs) of the Yi people and lay a good foundation for their transmission and development.

Wang Jichao (2021) "Popular Types and Styles of Oral Yi “Gu Shan Ge”(Original songs) in Wumeng Mountain Area", the popular oral Yi people “Gu Shan Ge”(Original songs) in Wumeng Mountain area are carried by customs and ceremonies of weddings and funerals, and are spread and continued due to life etiquette. It has the function of spiritual entertainment accepted by the whole nation, and also has the function of quasi-teaching material for disseminating knowledge and moral education. It has created a once brilliant and unique originalpoetry art, which is worthy of praise. It is called a masterpiece of intangible cultural heritage.

Zhang Wenwen (2017), "Research on Life Consciousness in “Gu Shan Ge”(Original songs)", there is a close relationship between life consciousness and literary works, and any work is inseparable from the exploration of the value of human life and the ultimate care for life. ""Gu Shan Ge”(Original songs) of the Yi people" consists of 303 “Gu Shan Ge”(Original songs) of different types. It is the book covering the most extensive content of the Yi people so far. The “Gu Shan Ge”(Original songs) are based on life. In the process of caring for life, it demonstrates the unique value of life of the Yi people. understanding, emphasizing the role of life consciousness in life. This dissertation adopts the method of literature analysis, comparative research and other multi-disciplinary methods, relying on aesthetic

theories, and conducts an in-depth analysis of "'Gu Shan Ge'(Original songs) of the Yi people" from the perspective of life consciousness.

Cai Xiaojing (2017) "Modern Dissemination and Reconstruction of Guizhou Yi people Music Culture", Guizhou Province has a large population of Yi people, and has created an excellent folk music culture in the local area. However, because of the infiltration of popular music and the entry of external cultures, Yi folk music culture has undergone tremendous changes, resulting in the existence and development of many traditional folk music cultures being affected, and unable to be effectively disseminated and protected. In order to change this situation, it is necessary to strengthen the protection of the folk music culture of the Yi people in Guizhou, so that it can coexist peacefully with modern culture, expand the spread of traditional music culture, and realize the reconstruction of music culture.

Wu Guodong (1997) "Introduction to Ethno-Musicology", the styles of "music aspirations" and "music theories" in the writing style of ethno-musicology are often interrelated and intertwined. If "Lezhi" mainly touches on phenomena, parts, microcosms, and small caps, then "Yuelun" mainly touches on the essence, the whole, the macrocosm, and the overall situation. From phenomenon to essence, from part to whole, from microcosm to macrocosm, from small to large, is obviously a logical connection and induction of various forms of ethnomusicology writings.

Che Mingxu (2004) "'Gu Shan Ge" (Original songs) of the Yi people in Panzhou city" collects and organizes the folk songs of the Yi people in Panzhou city by recording the "Gu Shan Ge"(Original songs) of the Yi people in the Yi language, translating them directly into Chinese, and then translating them into Chinese.

Wang Yaohua (2010)"Structure of Traditional Chinese Music" is the latest research achievement to explore and establish the theoretical system of Chinese traditional music structure. The book "Structure" has a clear structure, clear views, and rigorous academics. The book consists of nine chapters, which can be divided into three parts: the introduction, the main body and the summary. There are five chapters in the introduction of the opening book. This part briefly defines and expounds the nature, definition, goal, and object of view of Chinese traditional music structure, as well as exhaustively collects and sorts out the existing research results. In

traditional music and its structure, "Qiang" is a concept with many meanings in music morphology, music structure and music aesthetics.

Wang Lidan (2013) "Protection and Development of Traditional Music Culture of Minorities in my country", the music of ethnic minorities in my country has a long history and profound cultural connotation, and is a very precious traditional cultural heritage in my country. Fifty-six ethnic groups have bred ethnic music cultures with different styles under different historical backgrounds, so the ethnic music culture of our country has the characteristics of diversification.

Wang Wenlan (2005) "On the Protection and Development of Traditional Music Culture of Minorities in my country", on the basis of analyzing the current situation and development trend of traditional music culture of ethnic minorities in my country, the author believes that due to the strong modernization The impact, the promotion of the traditional music culture of ethnic minorities by the state and social forces, makes the traditional music culture of ethnic minorities present a contradictory situation of revival, variation, and decline at the same time. Therefore, it is proposed to face up to the decline, encourage and guide the variation, so as to promote the comprehensive development of the traditional music culture of ethnic minorities in our country.

Guo Chenli (2011) "20 Years of Yi Culture Research in Guizhou". Throughout the past 20 years, Guizhou's research on Yi studies has achieved remarkable results. Its research results cover all aspects of Yi culture and have been improved in depth and breadth. Scientific research leads to in-depth. In the new era, the study of Yi studies in Guizhou is also facing the transformation of the times, which is highlighted in the urgent need to vigorously cultivate scientific research talents, realize the transformation of research concepts and the establishment of theoretical frameworks, strengthen standard perspectives and applied research, and actively break the boundaries of disciplines and boundaries. barriers, continue to create new research methods, and promote the continuous development of Yi studies.

Zhang Miaodi (2015) "Beautiful China and Beautiful Guizhou". In the past 30 years, the most authoritative, the most detailed and the most popular geographical popular science books about Guizhou. "The mountains of the world are more beautiful than clouds; It stretches for thousands of miles across the sky." The

combination of landforms here is complex: the territory of mountains, Dalou Mountain in the north, Wumeng Mountain block in the west, Wuling Mountain stretching in the northeast, Miaoling Mountain in the south; Among the mountains, Wujiang River, Nanbei Panjiang River, Qingshui River, Chishui River and other large and small rivers stretch among them. Here is a world of mountains and water, with the world-famous Huangguoshu Waterfall, the incomparable Danxia Mountain, and the karst landscape with rolling peaks...

Zhang Miaodi (2016) "China National Geographic Encyclopedia". Is a set of colorful, rich content, distinctive characteristics of the popular geography reading. 2. The content of the book was specially reviewed by experts of the Chinese Academy of Social Sciences and teachers of the Chinese Geographical Association, and the geographical knowledge is highly authoritative. 3. The book is divided into 10 volumes, introducing more than 200 countries and regions of the seven continents from various aspects, with detailed information, comprehensive data and abundant pictures. 4. This set of books is also one of the few books in the domestic book market that introduce the general situation and local customs of countries around the world in the form of color version, which has a high collection, reading and appreciation. 5. In addition to encyclopedic knowledge, some beautiful dissertations are added to the back of each volume to make geographical knowledge interesting and beautiful. 6. A full set of lightweight paper printing, easy to carry, cost-effective, is a good product for personal use.

Li Zaiyong (2014)"History of Liupanshui (Social Science Literature Publishing House)".With things as the point, time as the line, through the display of Liupanshui history, geography, politics, economy, culture, nationality and other content, let you understand Liupanshui, love Liupanshui, investment Liupanshui, settle down in Liupanshui, into Liupanshui. This good city teaching material, convenient reference book, and precious "capital management" can further enhance the popularity and reputation of Liupanshui, and help to build a good "Roof of Guizhou · Cool Capital of China", and help it become popular all over the world.

Zhu Qiufeng (2004)"History of Zhejiang Folk Ballads".The contents of this book include: the Yue songs of the Pre-Tai Dynasty, the Yue songs of the Tai and Han Dynasties, the Zhejiang ballads of the Six Dynasties, the Zhejiang ballads of the

Sui, Tang and five Dynasties, the Zhejiang ballads of the Songs and Yuan Dynasties, the Zhejiang ballads of the Ming and Qing Dynasties, the spreading tracks of the political songs of The Times, and the local characteristics of the current Zhejiang ballads.

Wang Yaohua, Du Yaxiong (1999)"Introduction to Traditional Chinese Light Music", It takes dialectical materialism and historical materialism as the guiding ideology of methodology and emphasizes the principle of combining theories with practice. "Introduction to Traditional Chinese Music" is a theoretical textbook for basic courses of music colleges. Its content has been appropriately selected and adjusted, and it is also suitable for compulsory music courses in ordinary universities and teaching in normal colleges. The teaching purpose of "Introduction to Chinese Traditional Music" is that from a macro perspective, Chinese traditional music culture is one of the concentrated manifestations of Oriental culture, with a unique value system and way of thinking, and is a gem in the history of human civilization.

Thomas Turino (1990)"Structure, Context, and Strategies in Music Ethnography" discusses the structure of individual practice formation, that is, practice is derived from the world that influences individual practice, and theories is derived from internalized tendencies and behaviors derived from observing practice relational theories. The dissertation discusses the influence of "practical theories" on music ethnography from the theoretical works of Pierre Bourdieu and Michel de Certeau.

Pierre Bourdieu (1977)"A Brief Theories of Practice," proposes the concept of "habitus," meaning an internalized, commonsense way of being and perceiving the world. As the basis of individual and group practice, the concept of "habitus" aims to illuminate the homology or iconicity between forms and practices that have similar relationships with objective conditions (ie, social class and group), and it helps to conceptualize Consistency among other areas of music practice. Like Bourdieu, Selto talked about "strategies" in his book "The Practice of Everyday Life", which he proposed as a response to external conditions.

Merriam (1964) the publication of "The Anthropology of Music", established a more rigorous theoretical framework. This kind of anthropological way of thinking regards the world as a world limited to a certain range, shared by culture, and relatively static in social structure. Holding such a view leads to fundamental

questions of ethnomusicology, namely, the relation of music to other categories in culture and the role of music in continuous and changing social systems.

Timothy Rice (1991) "subject-centered musical ethnography", writes about the subject as a focal point of musical practice and musical experience. Its theories are drawn from Lila Abu-Lughod's *Writing Against Culture* (1991); post-colonialism, feminist thought; and Arjun Appadurai. Appadurai, James Clifford, Mark Slobin.

Jesse D. Ruskin, Timothy Rice (2012) "Individuals in Music Ethnography", in order to understand the status of individuals in music ethnography, studied more than 100 music ethnographic monographs published between 1976 and 2002, and published review dissertation.

Mark Slobin (1976) "Music in the Culture of Northern Afghanistan", is the first music ethnography written by an ethnomusicologist rather than an anthropologist.

Catherine M. Appert (2017) "Conducting an ethnographic study of rappers in Dakar", Senegal, exploring how major modes of ethnographic cognition and being are cultivated outside the space of musical performance, with a focus on gender. She talks about hearing the term "male of honor" during a seminar on ethnomusicological methods during her graduate studies.

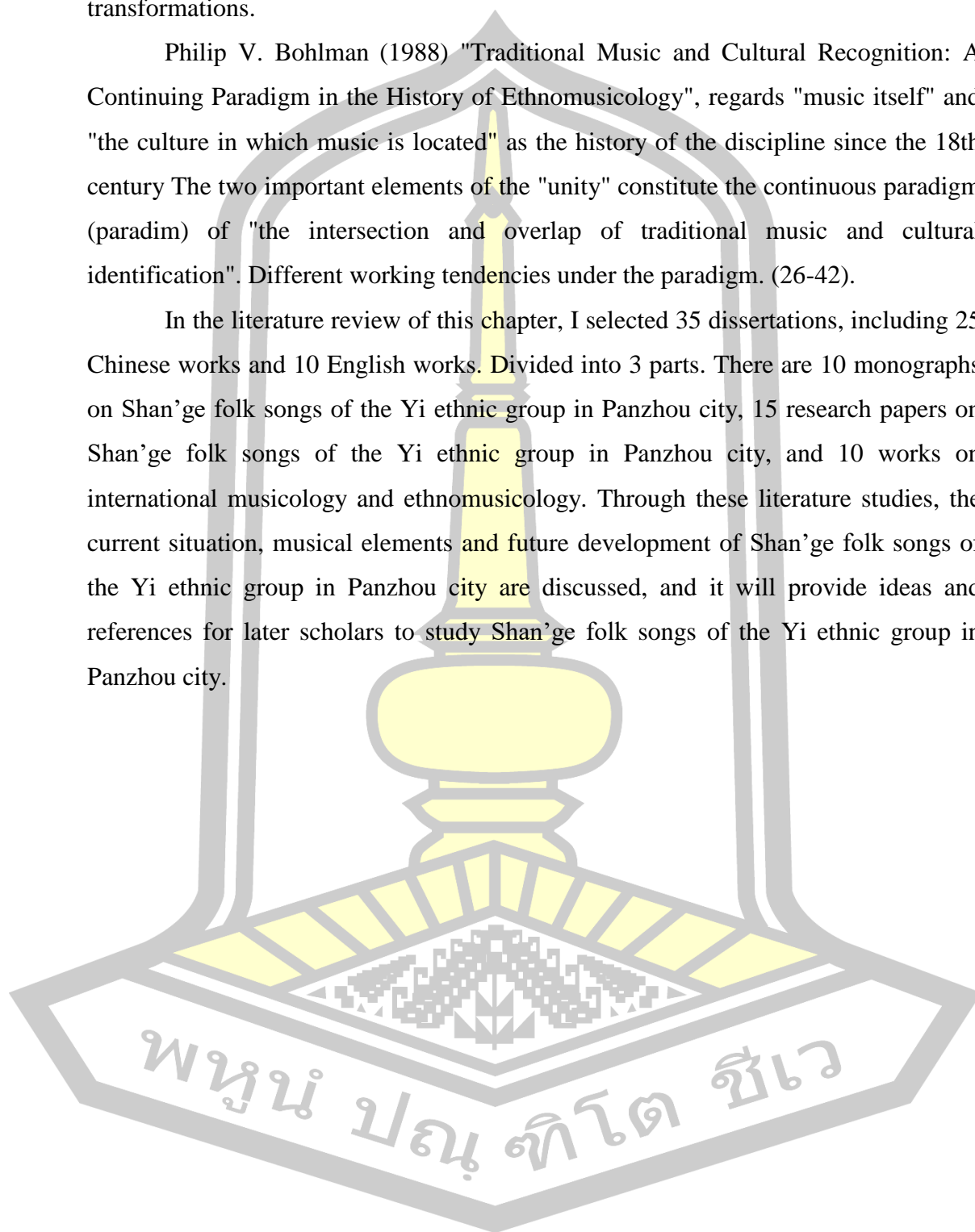
Ellen Koskoff (2014) "Music and Gender", provides a foundation for ethnomusicological research on women and gender, exploring how culturally specific gender structures, ideologies, and interrelationships shape musical behaviour; critically analyzing gender relations and systems through the lens of music production; Autoethnography recognizes authorship; questions how music creates, perpetuates, or changes ideas about gender; and focuses on the lived experiences of researchers and musicians. The essays in (Music and Gender) provide the most comprehensive musical ethnographic reflections on gender studies to date in a specific musical context.

Philip V. Bohlman (2004) "The Music of European Nationalism", Bohlman contrasts the "national" and the "nationalist" in music, examining the ways in which their impact on society can be positive and negative -- beneficial for European cultural policy and dangerous in times when many European borders are more fragile than ever. The New Europe of the twenty-first century is more varied, more complex,

and more politically volatile than ever, and its music resonates fully with these transformations.

Philip V. Bohlman (1988) "Traditional Music and Cultural Recognition: A Continuing Paradigm in the History of Ethnomusicology", regards "music itself" and "the culture in which music is located" as the history of the discipline since the 18th century. The two important elements of the "unity" constitute the continuous paradigm (paradigm) of "the intersection and overlap of traditional music and cultural identification". Different working tendencies under the paradigm. (26-42).

In the literature review of this chapter, I selected 35 dissertations, including 25 Chinese works and 10 English works. Divided into 3 parts. There are 10 monographs on Shan'ge folk songs of the Yi ethnic group in Panzhou city, 15 research papers on Shan'ge folk songs of the Yi ethnic group in Panzhou city, and 10 works on international musicology and ethnomusicology. Through these literature studies, the current situation, musical elements and future development of Shan'ge folk songs of the Yi ethnic group in Panzhou city are discussed, and it will provide ideas and references for later scholars to study Shan'ge folk songs of the Yi ethnic group in Panzhou city.



CHAPTER III

Research Methodology

This chapter describes the research methodology used in the study, including details of the subjects, and the process of designing the questionnaires and interviews.

3.1 Research Scope

3.1.1 Scope of Content

3.1.2 Scope of Research Site

3.1.3 Scope of Time

3.2 Research process

3.2.1 Methodology

3.2.2 Key Information Providers

3.2.3 Research tools

3.2.4 Data Collection

3.2.5 Data Management

3.2.6 Data Analysis

3.2.7 Data Presentation

3.1 Research Scope

3.1.1 Scope of content

This part includes the contemporary status of Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou, the musical characteristics of Shan'ge folk songs of the Yi ethnic group in Panzhou city, and the preservation and transmission analysis of Shan'ge folk songs of the Yi ethnic group in Panzhou city.

3.1.2 Scope of the research site

The Yi people in Panzhou city, Guizhou, China, among them, the folk songs art of the Yi people's inhabited areas including Pugu, Yunihe, Pingdi, Sige and other ethnic villages centered on Jichangping Township in the north of Panzhou city is very good, while Yunihe village and Pugu village is particularly prominent. In particular, Yunihe village is known as the "hometown of singing and dancing". Since originaltimes, the Yi people here have created many popular Shan'ge folk songs of

the Yi ethnic group in Panzhou city with their own wisdom in their production and life.

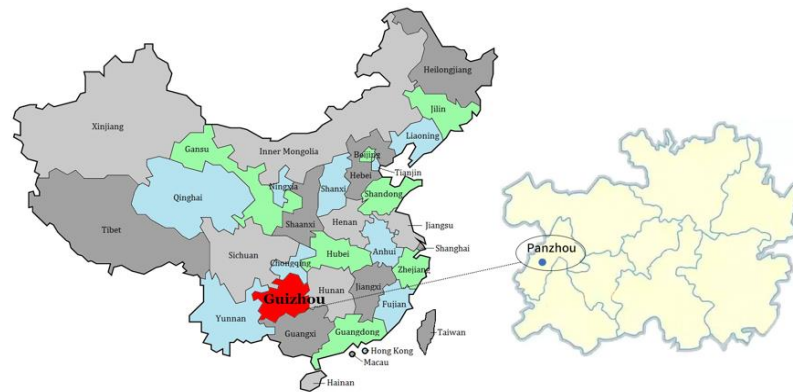


Figure 2. Map of Panzhou city Guizhou Province, China

Source: <https://chinafolio.com/provinces/guizhou-province/>

3.1.3 Time frame

May 2022-May 2023

3.2 Research process

3.2.1 Methodology

3.2.1.1 Fieldwork method

This dissertation mainly adopts the method of field investigation. Participate in the life of the local Yi people in Panzhou city, experience the daily life and ideological realm of the Yi people in Panzhou city within a strictly defined space and time, and record the life of the Yi people in Panzhou city and the singing culture of the Yi people. Feel the folk songs culture of the Yi people in Panzhou city to show how different cultures meet the common basic needs of people and how society is formed.

3.2.1.2 Literature analysis method

This dissertation mainly adopts the method of literature analysis, and collects and summarizes the books, documents, periodicals, videos, pictures, etc. of Shan'ge folk songs of the Yi ethnic group in Panzhou city. Carefully comparing each type of data, summarizing the existing data and interviewing insiders, analyzing the current contemporary status and preservation and transmission of Shan'ge folk songs

of the Yi ethnic group in Panzhou city, and then proceeding to the next step of research.

3.2.1.3 Comparison method

This dissertation mainly adopts the comparative method. Analyze the different categories of Shan'ge folk songs of the Yi ethnic group in Panzhou city, mainly comparing musical elements (such as rhythm, melody, Mode, etc.). Analyze the musical characteristics of different categories.

3.2.2 Key Informant Providers

3.2.2.1 The criteria for selecting key informant persons are:

- 1) Provincial-level intangible cultural heritage transmitters announced by the Guizhou Provincial Department of Culture or municipal-level intangible cultural heritage transmitters announced by the People's Government of Liupanshui City
- 2) An excellent performer of Shan'ge folk songs of the Yi ethnic group
- 3) They all shoulder the mission of transmission the folk songs of the Shan'ge folk songs of the Yi ethnic group in Panzhou city
- 4) Made outstanding contributions to Shan'ge folk songs of the Yi ethnic group in Panzhou city
- 5) An important core member of the local Shan'ge folk songs of the Yi ethnic group competition.

3.2.2.2 The criteria for selecting casual informant persons are:

- 1) They all sing a lot of Shan'ge folk songs of the Yi ethnic in Panzhou city.
- 2) They are very familiar with the musical characteristics of the Shan'ge folk songs of the Yi ethnic in Panzhou city.
- 3) They have taught others to sing Shan'ge folk songs of the Yi ethnic in Panzhou city.

3.2.2.3 The criteria for selecting general informant persons are:

- 1) They have been doing the work of transmission the Shan'ge folk songs of the Yi ethnic in Panzhou city.
- 2) They have been helping the rise of Yi culture in Panzhou city.

3) They performed singing performances on the Shan'ge folk songs of the Yi ethnic in Panzhou city.

I interviewed two key informants, both of whom are provincial-level intangible cultural transmitters of Shan'ge folk songs of the Yi ethnic group and are very respected singers. I chose these two teachers as my key informant providers because they themselves are the provincial-level musicians of Shan'ge folk songs of the Yi ethnic group in Panzhou city, which will help the follow-up research of this dissertation. Follow-up research on the number of Shan'ge folk songs of the Yi ethnic group, the current status of transmitters, and the impact of modern society on Shan'ge folk songs of the Yi ethnic group in Panzhou city.

I also randomly interviewed 3 casual informants and accumulated written and oral information on the development of Shan'ge folk songs of the Yi ethnic group in Panzhou city, as well as the melody and tone, rhythm, beat, interpretation form, and lyrics form of Shan'ge folk songs of the Yi ethnic group in Panzhou city.

At the same time, the researchers also interviewed 3 general informants of Yi folk singers. Through interviews with them, we can understand the preservation of the existing culture of the Shan'ge folk songs of the Yi ethnic group in Panzhou city and the transmission of the Shan'ge folk songs of the Yi ethnic group in Panzhou city in the future.

3.2.2.4 According to the above criteria, the 2 key informants selected by the researcher are Che Xiuhua and Du Yuanyuan.

1) Che Xiuhua



Figure 3. Key Informant Che Xiuhua

Source: RanRan Huang (2022)

Che xiuhua, female, Yi people, born in March 1934, is from Pugu village, Panzhou city. In 2010, it was announced by the Guizhou Provincial Department of Culture as the second batch of provincial intangible cultural heritage transmitters. She was born in a family of singers, and she is a well-known Yi singer in the local area. So far, her family has passed down the singer for four generations through oral teaching.

2) Du Yuanyuan



Figure 4. Key Informant Du Yuanyuan

Source: RanRan Huang (2022)

Du Yuanyuan, male, Yi people, born in April 1964, is from Pugu village in Panzhou city. In 2012, it was announced by the Guizhou Provincial Department of Culture as the third batch of provincial intangible cultural heritage transmitters. As a transmitters of Yi Shan'ge folk songs, Du Yuanyuan regards Yi Shan'ge folk songs as his ideal in life. He showed us the efforts of an transmitters in the process of learning and passing on.

3.2.2.5 The 3 casual informants selected by the researcher are Liu Yuansheng, Gan Mingsheng, and Gan Jinqin.

Liu Yuansheng, male, Yi people, born in March 1967, from Yunije village Panzhou city. In 2009, it was announced by Liupanshui Municipal People's Government as the first batch of transmitters of municipal intangible cultural heritage.

Gan Mingsheng, male, Yi people, born in March 1967, from Yunihe Village, Panzhou city. In 2009, it was announced by Liupanshui Municipal People's Government as the first batch of transmitters of municipal intangible cultural heritage.

Gan Jinqin, female, Yi people, born in March 1967, is a native of Yunihe Village, Panzhou city. In 2009, it was announced by the Panzhou city People's Government as the first batch of county-level representative transmitters of intangible cultural heritage in Panzhou city.

3.2.2.6 The 3 general informants selected by the researcher are Wang Fuhuai, Jin Jiaorun, and Duan Shenggao.

Wang Fuhuai, female, Yi people, born in May 1986. In 2020, it was announced by Guizhou Province as the fifth batch of representative transmitters of provincial intangible cultural heritage.

Jin Jiaorun, female, Yi people, is from Jichangping Town, Panzhou city. In 2020, it was announced by Guizhou Province as the fifth batch of representative transmitters of provincial intangible cultural heritage.

Duan Shenggao, male, Yi people, born in November 1977, is a member of Guizhou Writers Association and Musicians Association. In 2009, it was announced by Liupanshui Municipal People's Government as the first batch of municipal intangible cultural heritage transmitters.

3.2.3 Research Tools

The research tools used in this dissertation are mainly interview form and observation form. 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) Create a questionnaire for key insiders
- 2) A temporary informant questionnaire is also required
- 3) Create a general informant questionnaire
- 4) Then submit the file to my tutor for review
- 5) Then hand it over to the key informant to see if the file is comprehensive
- 6) Revise the questionnaire and make up for deficiencies

7) Take my questionnaire to an expert for review

8) Continue to revise the questionnaire

Finally, this file is used for research tools.

3.2.4 Data Collection

The researchers collected a total of 67 Shan'ge folk songs of the Yi ethnic group in Panzhou city, of which 23 are very popular in the local area.

1) Observation: The researchers went deep into the Yi-inhabited area of Panzhou city

Observe the living conditions of the Yi people and the main scenes where the songs of the Yi people are used. At the same time, the researchers observed the relationship between Yi songs and daily life in Yi villages. Provide a basis for the next interview. The objects of observation are mainly singers and successors living in the Yi ethnic group.

2) Interviews: Yi Shan'ge folk songs were recorded by researchers through interviews. Researchers interviewed respondents using a set of pre-prepared interview forms, and researchers asked all respondents the same set of questions listed on the list. The researcher will also be responsible for personally recording the responses of all respondents on the interview form. The researchers interviewed three types of people, audiences and students, actors and transmitters, experts and officials.

3) Questionnaire survey: Print out the questionnaire survey prepared in advance, and arrive at the Yi-inhabited area of Panzhou city. The researchers will randomly give the questionnaire to the Yi villagers, singers, and government officials in Panzhou city. Ask them to tick the answers in the survey.

For the first research objective, the researchers conducted field investigations in villages inhabited by the Yi people in Panzhou city, and collected relevant information through observation and interviews with insiders.

For the second research objective, the researchers collected typical Yi folk singing media data by taking the classification of Shan'ge folk songs of the Yi ethnic group in Panzhou city as an opportunity.

For the third research objective, the researchers designed a questionnaire according to the research objective, and filled it out for villagers, singers and random people in the Yi-inhabited area of Panzhou city to obtain relevant information.

In terms of data collection, the study collects data according to the research objectives. Data collection on the contemporary status of Shan'ge folk songs of the Yi ethnic group in Panzhou city.

First of all, the researcher used the method of literature review to collect original documents and extract documents about the contemporary status of Shan'ge folk songs of the Yi ethnic group in Panzhou city; then, the researcher collected information about the contemporary status of Shan'ge folk songs of the Yi ethnic group in Panzhou city by interviewing the main insiders. oral information. Organize data collected from literature and field sources and prepare data for analysis.

Second, the collection of data on the musical characteristics of the Shan'ge folk songs of the Yi ethnic group in Panzhou city. First of all, researchers use the method of literature review to collect original literature data and accumulate a certain amount of literature data. At the same time, the researchers conducted interviews with key informants, recorded live performance videos and audio recordings of Shan'ge folk songs of the Yi ethnic group in Panzhou city, and accumulated video and audio data for data analysis.

Third, Data collection on the preservation and transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city. First, the researchers collected literature by means of literature review; then, the researchers interviewed key informants, casual informants and general informants to collect oral information about the transmission, preservation and transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city. Prepare data analysis.

3.2.5 Data Management

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. Interview data researchers collate the words and keep them in the form of words. Tables are used in the questionnaire to generate statistics.

Managing data is the process of efficiently collecting, storing, processing and applying data. The basic purpose of managing data is to extract valuable and meaningful data from a large amount of unclassified and messy data.

From my fieldwork on the Shan'ge folk songs of the Yi ethnic group in Panzhou city, I will categorize and manage the locally collected recordings, videos,

pictures, etc. in folders. Books are classified and managed according to history, contemporary status, music elements, music characteristics, and preservation and transmission. In a large amount of information, it is classified according to different information such as time, music theme, humanistic aesthetics, etc., to help follow-up analysis.

3.2.6 Data Analysis

The data I analyzed started with three objectives

In the first research objective, I used a descriptive narrative approach based on literature and oral literature data, obtained information through literature surveys, and fully grasped the research question. And pay attention to the contemporary status of Shan'ge folk songs of the Yi ethnic group in Panzhou city refers to the contemporary status of Shan'ge folk songs of the Yi ethnic group, the contemporary status of musicians, the contemporary status of Shan'ge folk songs of the Yi ethnic group performance environment.

In the second research objective, for the analysis of the musical characteristics of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, the researchers used Western music analysis methods and traditional Chinese music analysis methods for data analysis. Researchers should first make notation, and then analyze the melody and vocal form of the score data to prepare for the subsequent paper writing.

The third research objective, On the basis of literature review and field investigation on the preservation and transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city, the researchers plan to use the method of field investigation for data analysis. Analyze and summarize relevant field survey data through data collection and management. At the same time, discuss the conclusions of the analysis with key informants, casual informants, and general informants. A method that is more suitable for the preservation and transmission of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, China is proposed.

3.2.7 Data Presentation

Chapter 1: Introduction

Chapter 2: Literature Reviews

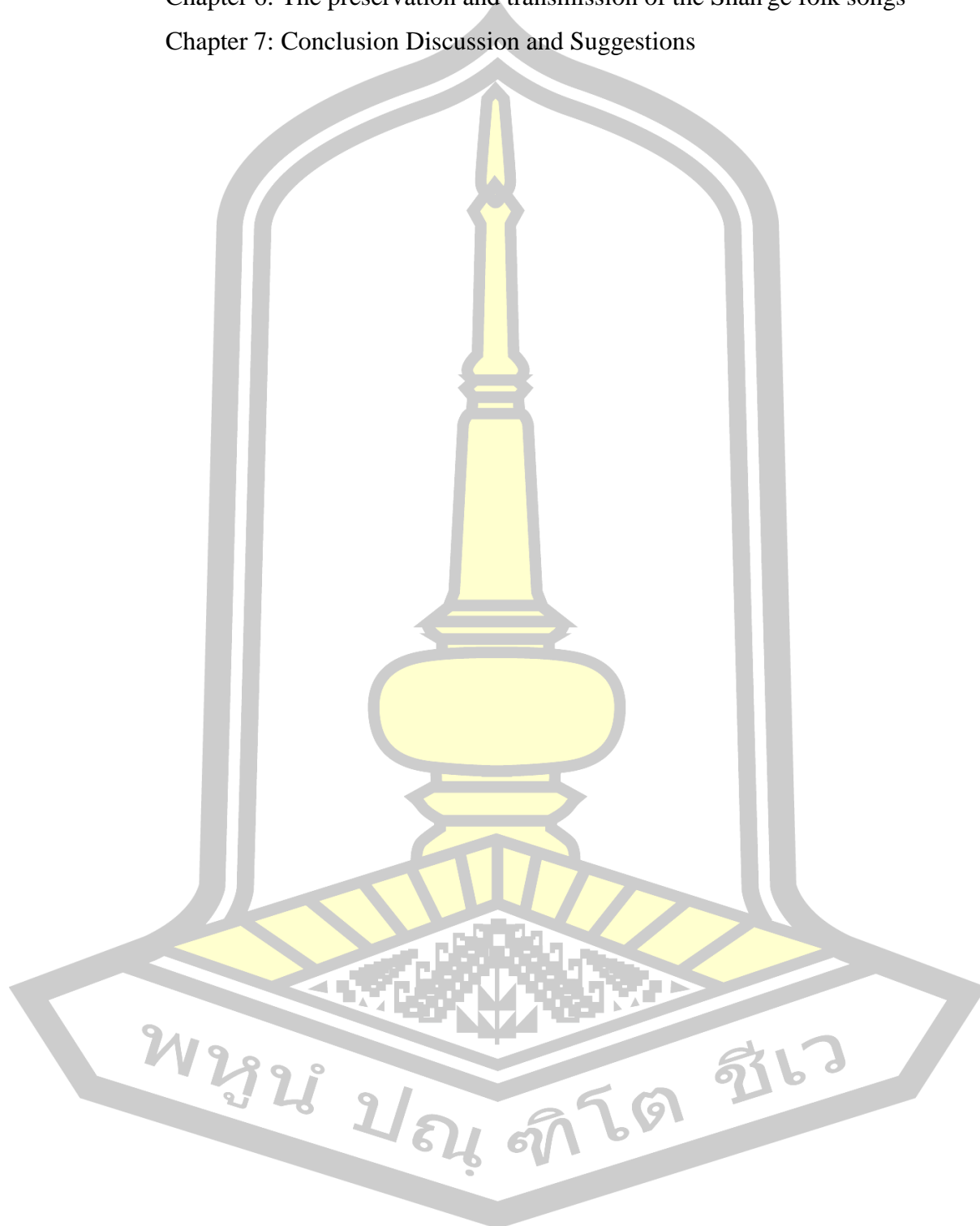
Chapter 3: Research Methodology

Chapter 4: The contemporary status of the Shan'ge Folk Songs

Chapter 5: The characteristic of music selected of the Shan'ge folk songs

Chapter 6: The preservation and transmission of the Shan'ge folk songs

Chapter 7: Conclusion Discussion and Suggestions



CHAPTER IV

The contemporary status of the Shan'ge Folk Songs

In this chapter, I analyze the contemporary status of Shan'ge folk songs of the Yi ethnic group in Panzhou city based on references and field work results, Contemporary status it refers to contemporary status of Shan'ge folk songs in Yi ethnic group include: status of Music, status of songs, status of musicians and status of functions in social.

4.1 Status of music and songs

4.2 Status of musicians

4.3 Status of functions in social

4.1 Status of Music and Songs

In history, collection and arrangement of Shan'ge folk songs of the Yi ethnic group in Panzhou city.

According to reference documents and field work, researchers have conducted a comprehensive investigation and research on Shan'ge folk songs of the Yi ethnic group in Panzhou city and Panzhou city Yi singing culture for more than 30 years, and there have been three relatively large-scale collections and arrangements in history.

1) The first collection and arrangement (1987)

In June 1987, Lu Shuwei, Yu Chaozheng and others from Panxian Cultural Museum (formerly called Panxian County) began to collect and organize Yi "Jiu Ling songs" in Yunihe Village, Panzhou city, and many results appeared in the "San Tao Ji Cheng" (The Earliest Collected Works of Panzhou city Yi Nationality Folk Songs) at that time. They should collect and organize works for the earliest Panzhou city Yi singing culture. At that time, the folk songs of Panzhou city Yi nationality were collected and sorted out for direct Chinese translation records. At that time, the collection and arrangement was relatively standardized, and each songs had the following normative paradigm. (The data comes from the literature of Panzhou city Cultural Center, 2022).

2) The second collection and arrangement (2005-2007)

Around 2005, some comrades from the Panzhou city Ethnic Committee also made contributions to the collection of Shan'ge folk songs of the Yi ethnic group in Panzhou city, such as "Panzhou city Shan'ge folk songs of the Yi ethnic group in Panzhou city" edited by Che Mingxu. "Panzhou city Shan'ge folk songs of the Yi ethnic group in Panzhou city" is a collection and arrangement of the Shan'ge folk songs of the Yi ethnic group in Panzhou city by recording the original Shan'ge folk songs of the Yi ethnic group in Panzhou city in the Yi language, literally translating them into Chinese, and then translating them into Chinese. Its content mainly involves the mountain "folk songs" part of Shan'ge folk songs of the Yi ethnic group in Panzhou city, and "Fear of Birds in the First Moon" is a typical representative of it. "The first month is afraid of birds" was translated into Fan Wuyan's Chinese lyrics, which shows the charm of the original Yi language (The data comes from the literature of Panzhou city Cultural Center, 2022).

Two years after (2007) the publication of "Panzhou city Shan'ge folk songs of the Yi ethnic group in Panzhou city", the national intangible cultural heritage census work was fully carried out in Panzhou city. Among them, the Shan'ge folk songs of the Yi ethnic group in Panzhou city were also collected to a certain extent, and some results were obtained. However, Panzhou city in this period the collection of folk songs of the Yi people mainly stays in the collection and arrangement of folk songs, love songs, and Chinese lyrics of folk songs, and it is mainly for the research on the Shan'ge folk songs of the Yi ethnic group in Panzhou city. The main purpose of the collection during this period is to investigate and study the basic situation of Shan'ge folk songs of the Yi ethnic group in Panzhou city from the perspective of national intangible cultural heritage (The data comes from the literature of Panzhou city Cultural Center, 2022).

3) The third collection and arrangement (2012)

In 2012, after Panzhou city decided to conduct a comprehensive investigation, research and collection of Shan'ge folk songs of the Yi ethnic group in Panzhou city, the researchers began to study, collect and organize the Shan'ge folk songs of the Yi ethnic group in Panzhou city, the main focus of the third time was on professional and standardized recordings and videos, as well as investigation and research on the

International Phonetic Alphabet, Yi script, and its musical form. The collection was completed in 2013(The data comes from the literature of Panzhou city Cultural Center,2022)

Collection at present, Since then, there has been no large-scale collection of folk songs of the Yi people in Panzhou city, and 10 years have passed since 2023.

From the above basic research and collection, Shan'ge folk songs of the Yi ethnic group in Panzhou city have achieved very fruitful results. Among these Shan'ge folk songs of the Yi ethnic group in Panzhou city, they can be roughly divided into four types:

4.1.1 “Gu Shan Ge” (Original songs)

4.1.2 “Hun Yi Ge” (Wedding songs)

4.1.3 “Sang Ji Ge” (Funeral songs)

4.1.4 “Xu Shi Ge” (Narrative songs)

4.1.1 “Gu Shan Ge”(Original songs)

4.1.1.1 The contents of “Gu Shan Ge”(Original songs)

“Gu Shan Ge”(Original songs) it is a Shan'ge folk songs of the Yi ethnic group in Panzhou city when they are working in the mountains. These songs are purely leisure and entertainment songs, which can be sung on various occasions, and the atmosphere is more relaxed and casual. In the form of a duet, they interrogated each other and teased each other for fun. There are many kinds of tunes, and the lyrics are based on giving full play to the adaptability and singing right now.

As an art of expressing emotion, “Gu Shan Ge”(Original songs) is an expression of human spirit and the best counterpart of emotional form. “Gu Shan Ge”(Original songs) express their own rich feelings in the form of vocalizations, become people's spiritual confession, and pluck the deepest strings in people's hearts. The performance is relatively free and smooth when singing, which seems to be done at will, but it is performed vividly, giving people emotional enlightenment and beautiful enjoyment. Young people use the form of love songs duet to connect the pure feelings between men and women and express their yearning for a better life. There are also bitter love songs in the form of solo or duet singing, singing their own misfortunes and sorrows in their hearts, and pouring out their deep-seated or melancholy or yearning mood.

4.1.1.2 The performance form of “Gu Shan Ge”(Original songs)

The love songs of the Yi people in the “Gu Shan Ge” (Original songs) of the Yi people in Panzhou city mostly express the mutual admiration of men and women in the form of duets. The form is relatively fixed, mostly in the form of seven words and four sentences, and the rhyme is symmetrical, but the lyrics are filled in and sung on the spot, which is more colloquial. The feelings are sincere, the poetic flavor is rich, and most of the scenes are born with emotion, expressed with emotion, and express emotion with things.

Love songs are fully expressed in Panzhou city Yi ethnic group, especially in Yunihe village and Pugu village called Panzhou city Yi Love Songs and the performance of Yi love songs in each area is different. The bitter love songs in his folk songs are sung solo. This kind of bitter love songs sung solo mainly expresses his own misfortune and grievances in his heart, and expresses his deep-seated or melancholy or childlike feelings.

Among its “Gu Shan Ge” (Original songs), the record songs introduce various local customs and beautiful scenery, and describe historical legends and folk tales in the form of rap. It is a narrative folk songs in which the Yi people sing to praise labor, express labor, praise life, and the principles and policies of the party and the state. These folk songs are all materials extracted from people's daily life, processed by improvisation, and elevated to an artistic form of expression, a poetic spoken language. This kind of folk songs has vivid images, blending scenes, full of poetic and picturesque flavor, with a strong flavor of life and local flavor, and also shows its high generalization and artistic charm. The melody of this kind of folk songs has less ups and downs, and the structure is simple. Most of them are infinite repetitions of one or two phrases, and only a small number of songs have a multi-section structure with strong melody.

4.1.1.3 The features of “Gu Shan Ge”(Original songs)

1. Languages used: Yi and Chinese. Among them, most of the Yi language songs are pure Yi tunes, and most of the Chinese songs are Han folk songs.
2. Singing form: solo, duet.

3. History of the transmission of songs: handed down from generation to generation, orally sung. Generally, it is to keep the general idea, adapt temporarily, and play freely, without fixed lyrics or patterns.

4. Songs type function: mainly sing in love, farming, welcoming guests, festivals, etc. and express corresponding emotional thoughts according to the situation.

5. Lyric structure: Lining words lining sentences, with rhyme and feet.

6. Requirements or taboos for singing: Traditionally, love songs cannot be sung at home. They must be sung outside the home in a place with few people, and they must be sung with peers of the same family and different families. Until now, some old people still it is very taboo to sing love songs at home or in the village, and some old people are not even allowed to play songs at home (young people can sing freely as long as they are not in front of some traditional old people).

4.1.1.4 The role of “Gu Shan Ge” (Original songs)

They are mainly sung in love, farming, welcoming guests, festivals, persuading wine and other situations, which means that Shan’ge folk songs of the Yi ethnic group in Panzhou city involve all aspects of production and life of Yi people. Since the development of Shan’ge folk songs of the Yi ethnic group in Panzhou city, its function is obvious. Traditionally, it should have functions such as communication, media, entertainment, and transmission of Yi culture. According to the researcher's survey by interviews, most of the older men and women of the Yi nationality develop their romance through duet singing of folk songs.

4.1.2 ”Hun Yi Ge”(Wedding songs)

4.1.2.1 The contents of “Hun Yi Ge ”(Wedding songs)

It is a ritual songs sung by the Yi people in Panzhou city in the marriage etiquette. The Yi people in Panzhou city generally call it "Jiu Ling Ge", which is a necessary singing link in the traditional marriage etiquette of the Yi people in Panzhou city. The singing of such wedding ceremony songs of the Yi people is the main part of the traditional wedding customs of the Yi people. It is not only a singing culture, but also a ceremony. In this kind of singing, there are expressions of etiquette and customs, as well as the emotional display of married men and women, as well as

the stipulations of family and social relations, as well as the content of creation of the land, the world, and human beings.

4.1.2.2 The performance form of “Hun Yi Ge ” (Wedding songs)

The Yi people are people who love wine, and mixing wine with water is an indispensable thing for Yi people to celebrate their wedding and entertain guests. The toast songs came into being under such conditions.

The “Hun Yi Ge” (Wedding songs) is a folk songs of the Yi nationality. Its form is a duet of many men and women. It is usually sung at wedding ceremonies. During the singing stage, the songs stage is set up at the bride's house, and the relatives and horses arrive, and the female companion who sends the relatives starts singing, so the two sides come and go, singing all night long. Since the “Hun Yi Ge” (Wedding songs) is a narrative original songs, it takes two or three nights for the duet between the man and woman to finish singing.

The “Hun Yi Ge” (Wedding songs) of the Yi people in Panzhou city are not only a kind of secular etiquette singing, but also a kind of divine singing, which often presents a set of songs.

4.1.2.3 The features of “Hun Yi Ge”(Wedding songs)

1. Languages used: Yi, most of the Yi language songs are pure Yi tunes.
2. Singing form: Duet duet
3. History of the transmission of songs: handed down from generation to generation, orally sung. Generally, it is to keep the general idea, adapt temporarily, and play freely, without fixed lyrics or patterns.
4. The function of the songs: it is mainly sung in the wedding scene and expresses the corresponding emotional thoughts according to the scene.
5. Lyric structure: Lining words lining sentences, with rhyme and feet.
6. Singing requirements or taboos: It can only be sung at the wedding ceremony. In the hearts of the Yi people, singing "Hun Yi Ge" at the wedding ceremony is a complete wedding.

4.1.2.4 The role of “Hun Yi Ge” (Wedding songs)

It is mainly sung in the marriage scene, and in the Yi wedding ceremony in Panzhou city, there is no such ceremony, and the wedding ceremony can't be carried out. In the wedding reception link, when the reception team arrived at the woman's

door to sing the wedding ceremony songs, after dinner to pick up relatives and continue to sing the wedding ceremony songs with the bride's female companion. According to the tradition of singing for a few days and nights, now usually sing all night. Marriage is the most important thing in life, in the traditional social rites and customs of the Yi people, the "Hun Yi Ge" (Wedding songs) must be sung, if not to sing is impossible, the heart is unwilling to sing well, it can be seen that the "Hun Yi Ge" (Wedding songs) of the Yi people occupies an important position in the marriage of the Yi people. Singing the "Hun Yi Ge" (Wedding songs) at the time of marriage can be a lively scene, both men and women partners and get an opportunity for emotional exchange, and the "Hun Yi Ge" (Wedding songs) content also involves love, history, production and life and many other aspects, which is also an opportunity for young people to cultivate, they can learn their national culture and production and life through this platform some skills and common sense.

4.1.3 "Sang Ji Ge"(Funeral songs)

4.1.3.1 The contents of "Sang Ji Ge"(Funeral songs)

The singing of the "Sang Ji Ge"(Funeral songs) type consists of two parts: one is the general singing and dancing in the "Sang Ji Ge"(Funeral songs); The second is the "Sang Ji Ge"(Funeral songs) sung by "Bimo" (a kind of special priest who prays and sacrifices for people, is an intellectual in Yi society, and is the disseminator and defender of Yi culture).

The first, "Sang Ji Ge"(Funeral songs) is also known as sacrificial songs, generally in the funeral, mourning the dead and ancestor worship and other religious sacrificial activities to sing songs. This kind of songs is similar to the filial piety songs of the Han nationality, which is in the form of a leader singing and a chorus.

The second is the songs sung by Yi "Bimo" in the sacrificial ceremony, whose melody is small and almost chanting.

4.1.3.2 The performance form of "Sang Ji Ge"(Funeral songs)

The "Sang Ji Ge" songs of the Yi people in Panzhou city have two parts, one is the funeral singing, and the other is the ceremonial singing of "Bimo". The singing at the funeral is similar to the filial piety songs of the Han nationality, which is sung in the form of a chorus with one leader. This kind of songs is simple, mostly rap style. Some songs are only the repetition of a phrase, more plaintive and graceful,

deep and long. The maggot rub songs is a typical “Sang Ji Ge”(Funeral songs). In addition, there are songs sung by “Bimo” of the Yi nationality at the sacrificial ceremony, whose melody is small and undulating, almost chanting.

“Bimo”, “Sang Ji Ge”(Funeral songs) of its singing form is more simple, is basically a form of chanting to the end, no accompaniment, no Musical Instruments, only some ritual process interspersed. Such a form of singing is mainly ceremonial divinity singing, with little secular and aesthetic significance. Such singing takes the form of a set of songs.

4.1.3.3 The features of “Sang Ji Ge”(Funeral songs)

1. Languages used: Yi ,most of the Yi language songs are pure Yi tunes.
2. Singing form: one person leads the singing, all the people lead the singing, and solo singing.
3. History of the transmission of songs: handed down from generation to generation, orally sung. Generally, it is to keep the general idea, adapt temporarily, and play freely, without fixed lyrics or patterns.
4. The function of the songs: singing in the funeral scene and expressing the corresponding emotional thoughts according to the scene.
5. Lyric structure: Lining words lining sentences, with rhyme and feet.
6. Singing requirements or taboos: Traditionally, love songs cannot be sung at home, and sacrificial songs can only be sung on occasions where sacrificial ceremonies are held. Normally, it is not allowed to sing unlucky songs at home.

4.1.3.4 The role of “Sang Ji Ge” (Funeral songs)

“Sang Ji Ge”(Funeral songs) are indispensable in the “Sang Ji Ge”(Funeral songs) to pass over the dead and the festival ceremony ancestor worship activities, “Bimo” through the “Sang Ji Ge”(Funeral songs) dialogue with the dead, please the ghosts and gods, through singing “Sang Ji Ge”(Funeral songs) can let the dead smoothly to heaven, let the ancestors enjoy the happiness of the festival and also bless the living people safe and healthy. The same is true of the dancing of the filial children during the funeral and transition, and the dance teams invited by Malang's family and foreigners during the transition, singing and dancing. All these are related to the existence of the ethnic folk belief culture of the Yi people.

4.1.4 “Xu Shi Ge”(Narrative songs)

4.1.4.1 The contents of “Xu Shi Ge”(Narrative songs)

Mainly singing stories about heroes and legends in the history of the Yi people, such as "Ge a Low". In this way, most of the narrative poems of the Yi nationality originate from the singing of national folk hero stories and love stories, which is a typical existence of national folk literature. However, such long narrative poems can also be a category of the singing culture of the Yi people in Panzhou city expressing the emotional content of secular life.

4.1.4.2 The performance form of “Xu Shi Ge” (Narrative songs)

According to the different contents and themes, they can be subdivided into chronicle songs, agricultural labor songs, landscape songs, etc. Many of the themes about labor and scenery are combined with the love between men and women, so they can also be regarded as a form of love songs.

4.1.4.3 The features of “Xu Shi Ge” (Narrative songs)

1. Languages used: Yi ,most of the Yi language songs are pure Yi tunes.
2. Singing form: solo, two-part duet, collective singing and simple two-part chorus.
3. History of the transmission of songs: handed down from generation to generation, orally sung. Generally, it is to keep the general idea, adapt temporarily, and play freely, without fixed lyrics or patterns.
4. Songs type function: mainly sing in love, farming, welcoming guests, festivals, narration and other situations and express corresponding emotional thoughts according to the situation.
5. Lyric structure: Lining words lining sentences, with rhyme and feet.
6. Requirements or taboos for singing: Traditionally, love songs cannot be sung at home. They must be sung outside the home in a place with few people, and they must be sung with peers of the same family and different families. Until now, some old people still.

It is very taboo to sing love songs at home or in the village, and some old people are not even allowed to play songs at home (young people can sing freely as long as they are not in front of some traditional old people).

4.1.4.4 The role of “Xu Shi Ge” (Narrative songs)

Singing is also essential in welcoming guests, festivals, narration and other situations. Every year on June 24 of the lunar calendar, the Yi people will hold a grand Torch Festival, during which a variety of festival songs, Jiu songs, “Xu Shi Ge” (Narrative songs) will be sung in Yi villages.

During the investigation from Duan Shenggao, we learned that without such singing in wedding etiquette and funeral ceremonies, soul placement and secular marriage ceremonies could not be carried out, and the belief culture and worldview of the Yi people in Panzhou city could not be expressed. In the secular society, the existence of its singing culture is more important. During the investigation, we learned that people who could not sing folk songs in Yunihe village and Pugu village before the 1950s and 1960s could not find a wife or get married. It can be seen that the status and role of its singing culture in the marriage culture of the Yi people.

From the above basic research and collection, Shan’ge folk songs of the Yi ethnic group in Panzhou city have achieved very fruitful results. Among these Shan’ge folk songs of the Yi ethnic group in Panzhou city, the following numbers of songs have been collected:

4.1.5 Number of songs

At present, In a large number of literature studies and field work, the researchers found that the "Gu Shan Ge of the Yi People in Panzhou city" compiled by the Panzhou city Yi Studies Research Association and the Panzhou city Minority OriginalBooks Collation Office in 2004 and the "Panzhou city Yi Language Place Names Research and Interpretation" compiled in 2009 "The “Gu Shan Ge”(Original songs) of the Yi people included in “Shan Ge Chu Zai Yu Ni He” published by People's Daily Publishing House in March 2010 included more than 1,000 folk songs. In fact, there are more than 1,000 Shan’ge folk songs of the Yi ethnic group in Panzhou city, but some of them are really old. Most of the folk songs of the Yi people in Panzhou city at that time may become “old papers”,in short, it is the paper that can’t be found),and I don’t know where it ends. And there are still most things learned through face-to-face singing, and some are impromptu singing on a whim. There are about 150 folk songs of the Yi people in Panzhou city that have been handed down to the present. There is no way to verify the lost songs.

I collected 67 folk songs of the Yi people, the details are shown in Table 1.

Table 1. The specific situation of the collection of shan'ge folk songs of the Yi people in Panzhou city

	Panzhou City				Total
	Yuni village	Pugu village	Pingdi village	Sige village	
“Gu Shan Ge” (Original song)	0	4	5	4	13
“Hun Yi Ge” (Wedding song)	14	0	14	4	32
“Sang Zang Ge” (Funeral song)	13	0	9	0	21
“Xu Shi Ge” (Narrative song)	1	0	0	0	1

Conclusion

Judging from the survey results.

1) “Hun Yi Ge”(Wedding songs) and “Sang Zang Ge”(Funeral songs) account for the main position of Shan'ge folk songs of the Yi ethnic group in Panzhou city, “Hun Yi Ge”(Wedding songs) have 32 songs, “Sang Zang Ge”(Funeral songs) have 21 songs, and “Gu Shan Ge”(Original songs) have 13 songs.

2) “Xu Shi Ge”(Narrative songs)overlap with a large number of mythological narratives in “Hun Yi Ge”(Wedding songs), and overlap with a small category of “Xu Shi Ge”(Narrative songs) in the “Gu Shan Ge”(Original songs) genre, so “Xu Shi Ge”(Narrative songs) only 1 songs.

4.1.6 Singing Features of Shan'ge folk songs of the Yi ethnic group in Panzhou city

Due to the special natural environment and humanistic environment in which the Yi nationality lives in Panzhou city, the cultural characteristics and functions of the singing culture will be different from those of other ethnic groups. There is also mutual integration with other ethnic groups. On the basis of analyzing the particularity and compatibility of this culture, we will properly summarize and analyze the characteristics and functions of the singing culture of the Panzhou city dance people.

In the past, the status of folk songs of the Yi people in Panzhou city was very high, and the degree of integration with the Yi people in Panzhou city was very high. The folk songs culture and its behavior played a vital role in the continuation of the life of the Yi people and the maintenance of social structure. In the past, in addition to entertainment, the folk songs of the Yi people in Panzhou city were performed at ceremonies, either by inviting neighbors from the left or right, or by inviting famous singers around the village to perform.

At present, the functions of folk songs of the Yi nationality in Panzhou city are declining. According to our investigation, the communication function of folk songs of the Yi nationality, especially the media communication function of folk songs to develop love between men and women, is weakening. Before the 1950s, because the quality of love songs duets was related to personal marriage problems, people could sing them well, and they all sang well. With the continuous development and progress of the society in Yi District, people's ideas and concepts are also constantly updated. The media for men and women to develop romances is increasing, and the media function of love songs duets in the marriage and love of men and women has been weakened. Even a person who can't sing a little songs, go out to work and meet female friends outside can also develop a relationship. With the development of society, this will be human nature. Coupled with the advanced communication equipment in modern society, young people can fall in love directly through mobile phones, landline phones or even the Internet. These can become the medium for modern young people to fall in love.

Most of the functions of today's Shan'ge folk songs of the Yi ethnic group in Panzhou city are mainly entertainment, aesthetics, entertaining gods and transmission Yi culture. The funeral culture of the Yi nationality is profound, and the "Hun Yi

Ge”(Wedding songs), as an integral part of the funeral culture, still have a lot of room for development. However, with the deletion of funeral rites, “Hun Yi Ge”(Wedding songs) may also gradually disappear, so its function of entertaining gods will also weaken accordingly.

4.2 Status of musicians

4.2.1 Number of musicians

When the researchers consulted the literature and field work, they summarized the basic information of all transmitter of Shan’ge folk songs of the Yi ethnic group in Panzhou city. See Table 2:

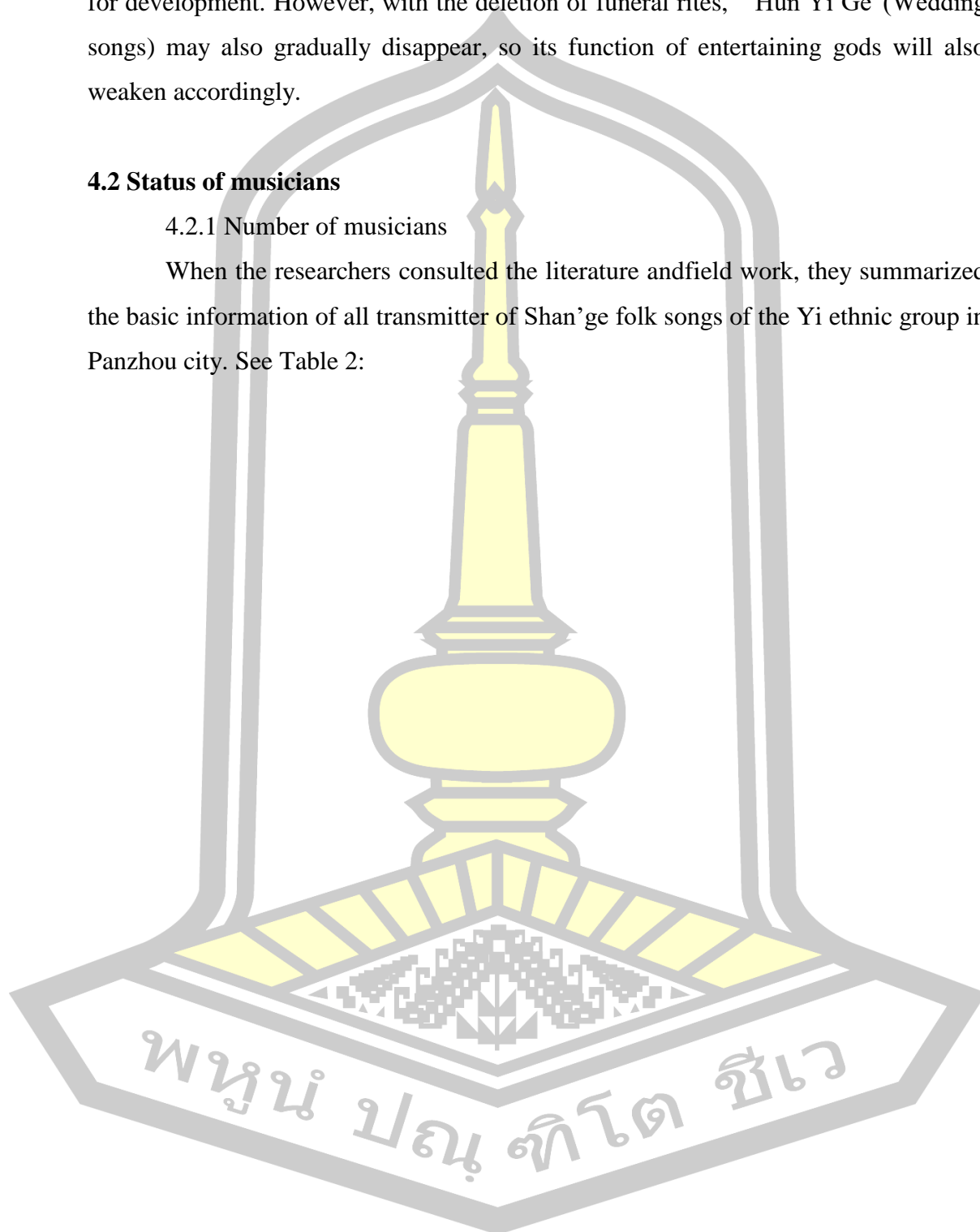


Table 2. Basic information of transmitter of Shan'ge Yi folk songs in Panzhou city

	Name	Sex	Date of birth	Age	From	Which year was the chosen transmitter	Transmitter category
1	Che Xiuhua	F	Mar.1934	89	Pugu, Panzhou	2010	Guizhou province
2	Mao Xiaoshu	F	Mar.1953	70	Pugu, Panzhou	2013	Panzhou
3	Du Yuanyuan	M	Apr.1964	59	Pugu, Panzhou	2012	Guizhou province
4	Gan Mingsheng	M	Mar.1967	56	Yunihe, Panzhou	2009	Liupanshui city
5	Du Xiaolan	F	May.1967	56	Pugu, Panzhou	2009	Liupanshui city
6	Gan jinqin	F	Mar.1967	56	Yunihe, Panzhou	2013	Panzhou
7	Liu Yuansheng	M	Mar.1967	56	Yunihe, Panzhou	2009	Panzhou
8	Xie Xiaosuo	F	Jun.1968	55	Pugu, Panzhou	2009	Panzhou
9	Lan Aiju	F	Nov.1975	48	Yunihe, Panzhou	2009	Liupanshui city
10	Duan Shenggao	M	Nov.1977	46	Yunihe, Panzhou	2009	Liupanshui city
11	Wang Fuhuai	F	May.1986	37	Yunihe, Panzhou	2020	Guizhou province
12	Jin Jiaorun	F	Aug.1987	36	Jichangping, Panzhou	2020	Guizhou province

From the table 2 it can be concluded that

1) There are 12 transmitters of Shan'ge folk songs of the Yi ethnic group in Panzhou city, including 4 men; and 8 women. There are relatively few male transmitters of Shan'ge folk songs of the Yi ethnic group in Panzhou city, only half of the female transmitter.

2) There are 2 shan'ge folk songs of the Yi people in Panzhou city who are over 70 years old; 8 people are between 40-60; 2 people are under 40 years old. Among them, the successors of Shan'ge folk songs of the Yi ethnic group in Panzhou city who are over 70 years old are very old, and only a small part of them account for it. Most of the transmitters are people between 40 and 60 years old. The two youngest successors under the age of 40 are considered the youngest successors. It can be seen that the transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city, Xinyi, is gradually decreasing and is facing severe challenges.

3) There are 4 provincial-level transmitters of Shan'ge folk songs of the Yi ethnic group in Panzhou city; there are 4 city-level transmitters of Shan'ge folk songs of the Yi ethnic group in Panzhou city; County-level transmission there are also 4 transmitters of Shan'ge folk songs of the Yi ethnic group in Panzhou city.

4.2.2 The performance of musicians

In the past, when someone got married or someone died in the neighborhood, they would invite famous singers around to sing at home to complete the ceremony. This is a manifestation of the pursuit of a better life by the Yi people in Panzhou city for thousands of years.

At present The researcher interviewed several transmitters, and most of their occupations are related to the Shan'ge folk songs of the Yi ethnic group in Panzhou city.

1) For example, Cha Xiuhua, the oldest, has countless disciples. Many of her apprentices have become Yi singers, such as Gan Jinqin and Xie Xiaosuo. In addition, she has 4 daughters who also learn to sing various Yi songs. Now her third and fourth daughters have successfully taken over her class and are often invited to sing "Hun Yi Ge"(Wedding songs), becoming local primary school students. Famous singer(Che xiuhua,2022:interviewed).

2) Duan Shenggao, for example, works in the Panzhou city Tourism Industrialization Development Center and is also a member of the Guizhou Musicians Association. He has published many poetry collections and created many Shan'ge folk songs of the Yi ethnic group in Panzhou city, such as "Di ma Ge", which is active in In various Shan'ge folk songs of the Yi ethnic group in Panzhou city competitions(Duan Shenggao, 2022:interviewed).

3) For example, Gan Mingsheng, who is currently working in Panzhou city No. 7 Middle School, is a middle school music teacher. During the investigation, he learned that Gan Mingsheng is also constantly collecting relevant information on Shan'ge folk songs of the Yi ethnic group in Panzhou city, many of which have some history, even Some folk songs singers are long dead. He said that his biggest feeling is that if these living fossils can no longer be collected, they will all be lost in 10 years. At the same time, Gan Mingsheng also composed his own songs, leaving some works that are highly sung in the local area, such as "Hong guo hong" (Gan Mingsheng, 2022:interviewed).

4) Another example is Gan Jinqin, who studied Shan'ge folk songs of the Yi ethnic group in Panzhou city with Che Xiuhua in 1994, and participated in the music festival in Guizhou Province since she was 12 years old. Then she has been singing until now, and now she basically participates in any singing activities in the county and province. Now, Gan Jinqin himself has brought more than 10 apprentices. Usually take them everywhere to participate in the competition. Her apprentices are all from various villages in Pugu village, and the voices of these girls are all natural, original, and unpolished. Seriously fulfill the responsibility of the successor(Gan Jinqin, 2022:interviewed).

In an interview with Gan Jinqin, I learned that the "Hun Yi Ge"(Wedding songs) used to be sung by the Yi people when they got married, but now it is also performed for outside tourists, leaders, experts and scholars.

The conclusion can be seen from the interviews with the above transmissitors. There are far more than 12 transmissitors of the Shan'ge folk songs of the Yi ethnic group in Panzhou city.

From the above, we learned that there are 12 transmissitors of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, but in reality, the number of people who know the Shan'ge folk songs of the Yi ethnic group in Panzhou city is far more than these. During our investigation, we found that several transmissitors have taken in apprentices who learned the Shan'ge folk songs of the Yi ethnic group in Panzhou city, including men, women, old and young in the village. Because only a very small number of people are systematically learning the Shan'ge folk songs of the Yi ethnic group in Panzhou city, and most of them learn them through the elderly at home or

through their ears and eyes. As for how many people can know the Shan'ge folk songs of the Yi ethnic group in Panzhou city, and to what extent each person knows it, this data cannot be counted. How many people will continue to learn the Shan'ge folk songs of the Yi ethnic group in Panzhou city in the future is unknown. We can only get some data from known research and try our best to protect the Shan'ge folk songs of the Yi ethnic group in Panzhou city.

4.2.3 Criteria for Condition as a Musician

In the past, the Yi people in Panzhou city did not have the concept of musicians. The understanding of the villagers is that they only know where there are good singers nearby, and the most famous singers are invited the most. Many people who love Yi songs will come to visit the famous singer, and this singer has become a singer in people's minds. For example Che Xiuhua.

At present, there are very few people who can sing Shan'ge folk songs of the Yi ethnic group in Panzhou city. They have the important task of spreading Shan'ge folk songs of the Yi ethnic group in Panzhou city. They go out to participate in many small local and national large-scale performances and competitions, and get very good results. But when they get the competition and return to the village, the Yi people will think that they are very good singers who have won awards in the whole country. In the hearts of the Yi people in Panzhou city, they are musicians. For example Duan Shenggao, Wang Fuhuai.

But if it is just someone in the village who likes to sing, but he is not so famous, and has not gone out to participate in competitions and won awards, this kind of person is just a fan of Shan'ge folk songs of the Yi ethnic group in Panzhou city in Abacus Prefecture, and cannot be called a singer.

As the interview with Gan Jinqin said, she has more than 10 apprentices, and she usually takes them to participate in competitions everywhere, including competitions in Qian dong nan, Qian xi nan, and provinces. Her apprentices are all from various villages in Pugu village. There are 19 villages in Pugu village. Good-looking girl to be her apprentice. "Going out to participate in competitions is generally no less than six or seven people. The voices of these girls are all natural, original, and unrefined." (Gan Jinqin, 2022:interviewed).

It is conceivable that the musicians have also made a lot of efforts to spread the folk songs of the Yi people in Panzhou city.

4.2.4 Learn to sing Shan'ge folk songs of the Yi ethnic group in Panzhou city

In the past, it was usually someone at home who could sing Shan'ge folk songs of the Yi ethnic group in Panzhou city, and learned it slowly in the family environment. For example, as Che Xiuhua said in an interview, she was born in a family of singers, and her father was a famous singer in the local area. So far, their family has passed on the singer for four generations through the "Kou Chuan Xin Shou" method. Including Che Xiuhua's third daughter, who is also a well-known local singer(Che xiuhua, 2022:interviewed).

Another example is Du Yuanyuan. In the interview, I learned that Du Yuanyuan used to be a coal miner, but he always sang a section of Shan'ge folk songs of the Yi ethnic group in Panzhou city to his workers when he was tired or free. The Pugu village where Du Yuanyuan lives used to be a relatively closed mountain village, which created favorable conditions for him to study. The whole village speaks Yi, and the intonation is often able to understand. It is heard, so it is not so difficult to learn when it is under the influence of ears and eyes. But now there is no such condition, and without that environment, there are not so many singers to sing.

In the past, from the learning process of Du Yuanyuan, it is not difficult to see that the "Gu Shan Ge"(Original songs) of the Yi nationality are popular in folk art and are generally sung in villages. Many people who learn the folk songs of the Yi nationality in Panzhou city are from poor people. In the mountains, they lead a simple farming life, with men farming and women weaving, working at sunrise and resting at sunset. The themes of "Gu Shan Ge"(Original songs) mainly come from the history of people's life and migration.

At present, Du Yuanyuan said that the apprentices he has accepted are all from the village, but none of them come here to study as before. They only learn the "Gu Shan Ge"(Original songs) of the Yi nationality when they have time to get together. This is completely different from when I was learning "Gu Shan Ge"(Original songs). As Gan Jinqin said in the interview, she also took in a lot of apprentices to learn Shan'ge folk songs of the Yi ethnic group in Panzhou city, which is completely different from the previous learning environment(Du Yuanyuan, 2022:interviewed).

4.2.5 Earnings of musicians

In the past, those who could sing Shan'ge folk songs of the Yi ethnic group in Panzhou city would be invited to perform at the ceremony, and they would usually be given a certain amount of money as a reward. But musicians don't do this full-time, because they still have a lot of farm work to do at home, so it's just an extra income.

At present, after the functions of the folk songs of the Yi people in Panzhou city have been weakened, the number of times they are invited to perform has become less and less, and the income from singing has become less and less. Most of the musicians have done work related to the folk songs of the Yi people in Panzhou city. For example, Gan Jinqin went to work in Panzhou city Cultural Government.

4.3 The status of functions in social.

4.3.1 Changes in singing requirements

In the 1980s, Shan'ge folk songs of the Yi ethnic group in Panzhou city were everywhere, whether it was busy or slack. The air is filled with the breath of folk songs. The contents of folk songs are rich and colorful, including wedding customs, funeral sacrifices, festivals, love affairs, children's full moon, etc., which are an important epitome of Yi culture. This was an important form of entertainment for the Yi people at that time. People got together because of something and exchanged emotions through folk songs.

However, with the development of society, people have more and more entertainment methods. Young people no longer need to sing folk songs to make friends, and no longer need folk songs to express their emotions. Those traditional customs are only known by the elderly at home. The demand for shan'ge Shan'ge folk songs of the Yi ethnic group in Panzhou city is getting lower and lower among the younger generation, and the soil for the survival of Shan'ge folk songs of the Yi ethnic group in Panzhou city in Panzhou city is being destroyed and disintegrated(Che Xiuhua, 2022:interviewed).

4.3.2 Changes in performance environment

In the past, the performance environment of Shan'ge folk songs of the Yi ethnic group in Panzhou city can be in fields, mountains, wedding scenes, funeral scenes, festival celebrations and other occasions. Shan'ge folk songs of the Yi ethnic

group in Panzhou city are all accompanied in all aspects of Yi people's life. In areas where the Yi people live in concentrated areas, there used to be some folk songs venues during specific festivals. For example, on the hillside behind the Pugu village government, young men and women gather there every year in the first ten days of the first lunar month. There is also a similar folk songs field in the area of "Badan Mountain" in Yunihe village.

At present, because the demand for Shan'ge folk songs of the Yi ethnic group in Panzhou city has decreased, in order to promote the Shan'ge folk songs of the Yi ethnic group in Panzhou city, people from all walks of life have developed Panzhou city cultural tourism, organized stage performances to promote the culture of the Yi people in Panzhou city, and held many music festivals, increasing the number of large and small The event, on the basis of the original performance environment, added a formal stage performance environment, opening up another way to sustain the vitality of Shan'ge folk songs of the Yi ethnic group in Panzhou city. There are also singers who use the current Internet to sing and promote Shan'ge folk songs of the Yi ethnic group in Panzhou city on the Internet. These are the inevitable developments of the new era and changes in the performance environment. In recent years, there are occasional young people singing in antiphonal here, but less and less. Now there is a folk songs display platform jointly organized by the government and the people. For example, Yunihe village and Hong guo Town in Panzhou city have become new venues for folk singers and lovers(Du Yuanyuan, 2022:interviewed).

4.3.3 Changes to singing functions

In the past, the singing of Shan'ge folk songs of the Yi ethnic group in Panzhou city was closely related to the life of the Yi people in Panzhou city, and each category had a corresponding function. For example, in the love songs in folk songs, when young people fall in love, they use four-line songs to sing to express their love. The man communicates with the woman first, and uses the songs to make an agreement. If the woman can't win the songs, she will marry the man, even if she doesn't like it. But if the man doesn't sing to win, sometimes he can try to win the woman, or he can play tricks. Gan Jinqin said, "From this point of view, there is a bit of inequality between men and women." If the man and the woman are in love, the

woman will give the man a token of love, usually an insole embroidered by the woman herself, and a purse with a saber, etc.

At present, the concept of Yi villagers (especially young people) has changed. The custom of singing for love and marriage is gradually fading. The Yi people's love songs mainly meet the entertainment needs of the Yi people. They sing shan'ge Yi people's love folk songs as if expressing their emotions. They don't sing shan'ge Yi people's folk songs to find a lover like before (Duan Shenggao, 2022: interviewed).

4.3.4 meaning of education

In the past, as one of the Yi cultures in Panzhou city, the folk songs of the Yi people in Panzhou city advocated the concepts of respecting the old and loving the young, love between husband and wife, harmony in the neighborhood, hard work and kindness, interdependence, and harmonious coexistence between man and nature.

At present, it has extensive educational significance in today's interpersonal and inter-ethnic exchanges. The Yi people continue to transmission the fine tradition of hospitality and friendliness in modern society. It plays an important role in strengthening national unity and building a harmonious society (Gan Mingsheng, 2022: interviewed).

Conclusion

The number of folk songs of the Yi nationality in Panzhou city is being slowly collected by scholars. From the more than 1,000 folk songs that were "flying all over the sky" in the past, most of them only have some fragments, such as only some lyrics records in Yi language, and now there are 150 folk songs that have been handed down. head left and right. Most regular staves don't have it.


Among the folk songs of the Yi people in Panzhou city, there are roughly four types: 1: "Gu Shan Ge"(Original songs), 2: "Hun Yi Ge"(Wedding songs), 3: "Hun Yi Ge"(Wedding songs), and 4: "Hun Yi Ge"(Wedding songs).

In the Panzhou city of Guizhou Province, comparatively speaking, those ethnic minority areas with remote geographical location, underdeveloped transportation, and relatively backward economy tend to preserve their original ecological ethnic customs better. Through interviews with the transmitters, we found

that Shan'ge folk songs of the Yi ethnic group in Panzhou city cannot be separated from the influence of nature and the tempering of real life. Most of these transmitters have lived in the ocean of songs since they were young. They are either influenced by their parents and relatives and love to use songs to express their voices, or because they have lived in the environment of pan songs and folk songs since they were young, they have changed from unconsciously free play to consciously singing. Their way of transmission is the most natural and true. Their experience expresses a truth, that is: transmission exists based on the way of life. It provides a natural magnetic field, and this is where the Shan'ge folk songs of the Yi ethnic group in Panzhou city came into being. It is precisely because of this that with the development of the times, people's production and lifestyle have undergone tremendous changes, and the floating population has intensified. In addition to the traditional oral teaching, knowledge transmission has evolved into a rapid transmission based on information technology, which has greatly impacted folk songs. transmission of national folk literature.

On the whole, most of the transmitters of the Shan'ge folk songs of the Yi ethnic group in Panzhou city are women. These transmitters who were born and raised here have become a representative part of the local life of the Yi people from childhood to adulthood. The transmission of different ages People gather together, communicate with each other, and learn from each other. From those confident and happy faces, we can see that what singing brings them is no longer the satisfaction of the small circle around them, but also the promotion of their own national culture and even The pride of having contributed to the tourism development of this nation and this region. Perhaps, this is another effective way for national culture to have lasting vitality. See table 3.

Table 3. Shows a summary of songs, musicians, and functions in social.



Status	In the past	At present
Songs	more than 1000	around 150
Musicians	performance for ceremony、 Learn to sing folk songs with your family and "Kou Chuan Xin Shou" around you、 just sing in the village	performance for ceremony and stage、 Specially looking for singers to learn to sing folk songs、 go out for a singing contest
Functions in social	rich in content、 important form of entertainment、 It symbolizes the harmonious coexistence of the Yi people in Panzhou and a beautiful way of life	Added stage performance environment、 The function has been reduced a lot, people not only rely on folk songs for entertainment、



CHAPTER V

The characteristic of music selected of the Shan'ge folk songs

This chapter analyze four types of representative works of Shan'ge folk songs of the Yi ethnic group in Panzhou city. The musical characteristics of Shan'ge folk songs of the Yi ethnic group, mainly Shan'ge folk songs of the Yi ethnic group in Panzhou city refers to the Scale, Mode, Scale, Melody, Contour, Rhythm, Beat, Lyric, Singing form. These songs are all highly sung in the local area. They are collected systematically by professional researchers. By studying the melody and tone, rhythm and beat, lyrics characteristics and singing forms of Shan'ge folk songs of the Yi ethnic group in Panzhou city, we can better understand the Yi ethnic group in Panzhou city. Later researchers provided some reference materials for the musical characteristics of shan'ge folk songs. No one would mistake the printed notes for music, they were just symbols telling the performer what sound to make. Only sound itself is music (Calvin Brown, 1986).

The Shan'ge folk songs of the Yi ethnic group in Panzhou city are deeply rooted in the people of the Yi people in Panzhou city. They are the direct product of the culture of the Yi people in Panzhou city. They are an important carrier for the Yi people to record the national history and culture. Customs, religious beliefs and other traditional cultural materials have extremely high value in folk literature; their musical expressions are also rich and diverse, with strong regional and ethnic characteristics. This chapter focuses on the Melody, Tone, Rhythm and beat, Lyrics and so on.

I collected a total of 67 Shan'ge folk songs of the Yi ethnic group in Panzhou city, but only selected 8 songs in total to analyze the musical characteristics. Among them are 2 "Gu Shan Ge"(Original songs), 3 "Hun Yi Ge"(Wedding songs), 2 "Sang Zang Ge"(Funeral songs) and 1 "Xu Shi Ge"(Narrative songs).

These songs were collected by researchers in the field. Select local transmitters and outstanding singers for recording. On the one hand, these songs are household names in the local area. On the other hand, these songs are representative works of their respective authors. Through the study of melody characteristics, we can

understand the musical characteristics of Shan'ge folk songs of the Yi ethnic group in Panzhou city. Four types of songs analyzed next.

5.1 Introduction to Chinese music theories

5.2 Analyze Four Types of shan'ge folk Songs

5.2.1 Analysis of "Gu Shan Ge"(Original songs)

5.2.2 Analysis of "Hun Yi Ge"(Wedding songs)

5.2.3 Analysis of "Sang Zang Ge"(Funeral songs)

5.2.4 Analysis of "Xu Shi Ge"(Narrative songs)

5.1 Introduction to Chinese music theories

The traditional Chinese theories I use include Chinese national mode, Contour.

5.1.1 Modes of Chinese

In a nutshell, the national mode refers to the pentatonic mode composed of the five tones of Gong, Shang, Jue, Zhi and Yu, as well as the six-tone and seven-tone modes based on the five tones. The interval relationship between the five tones of Gong, Shang, Jue, Zhi, and Yu is roughly the same as that of C, D, E, G, and A on the five-line staff, and it is similar to 1 and 2 on the numbered musical notation. On the numbered notation, it is similar to the interval relationship between 1, 2, 3, 5, and 6.

Chinese traditional music modes are based on five-tone mode. A five-tone mode means that there are five tones in the mode.

Among the various categories of Shan'ge folk songs of the Yi ethnic group in Panzhou city, the choice of scales is variable and unique. Its scales are mainly four-tone scales based on the pentatonic scale, and at the same time, there are six-tone and seven-tone scales formed by adding QingJue, BianZhi, Run, and Biangong, which have a strong regional style. The following are analyzed one by one:

1. Shan'ge folk songs of the Yi ethnic group in Panzhou city with four-tone scale are relatively common, and there are the following types: "Gong, Shang, Jue, Yu" type, "Gong, Shang, Jue, Zhi" type, "Gong, Shang, Zhi, Yu" type, "Shang, Jue, Zhi, Yu" type, of which "Gong, Shang, Jue, Yu" type is the majority. For example:



Figure 5. C Tetrachords scale (C,D,E,G)

Source: RanRan Huang (2023)

2. There are two types of Shan'ge folk songs of the Yi ethnic group in Panzhou city with pentatonic scale: "Gong, Shang, Jue Zhi, Yu" type and "Gong, Shang, Zhi Yu (Add Bian Gong)" type, but the main ones are "Gong, Shang, Jue, Zhi, Yu" type is mostly. For example:



Figure 6. C pentatonic scale (C,D,E,G,A)

Source: RanRan Huang (2023)

3. Shan'ge folk songs of the Yi ethnic group in Panzhou city with six tones are rare, and there are several types: "Gong 、 Shang、 Jue、 Zhi、 Yu (Add BianGong)" type, "Gong、 Shang、 Jue (Add QingJue)、 Zhi Yu" type , "Gong、 Shang、 Zhi、 Yu (add Run, BianGong)" type, "Shang、 Jue、 Zhi、 Yu (add QingJue, BianGong)" type. For example:



Figure 7. C hexatonic scale (C,D,E,G,A,B)

Source: RanRan Huang (2023)

4. There are few Shan'ge folk songs of the Yi ethnic group in Panzhou city with a seven-tone scale. Among the 67 songs collected by the author, the following two types are found: "Shang, Jue, Zhi, Yu (Add Qing Jue, BianZhi, BianGong)" type, "Gong, Shang, Jue, Zhi, Yu (Add QingJue, BianGong)" type. For example:

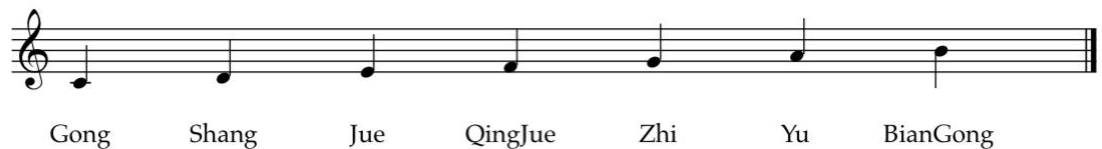


Figure 8. C heptachord scale (C,D,E,F,G,A,B)

Source: RanRan Huang (2023)

5.1.2 Mode

The tones in the musical tone system, arranged in ascending (from low to high) or descending (from high to low) order, are called tone columns. There are several tone arrangements, that is several notes.

5.1.3 Contour

The core of the research on the melody tone structure is the division of "cavity series". Mr. Yang Kuangmin once divided the melody and tone structure of Hubei folk songs into "wide rhyme, narrow rhyme, loud rhyme, medium rhyme, and small rhyme" in the dissertation "Introduction to Local Tones of Hubei Folk Songs"

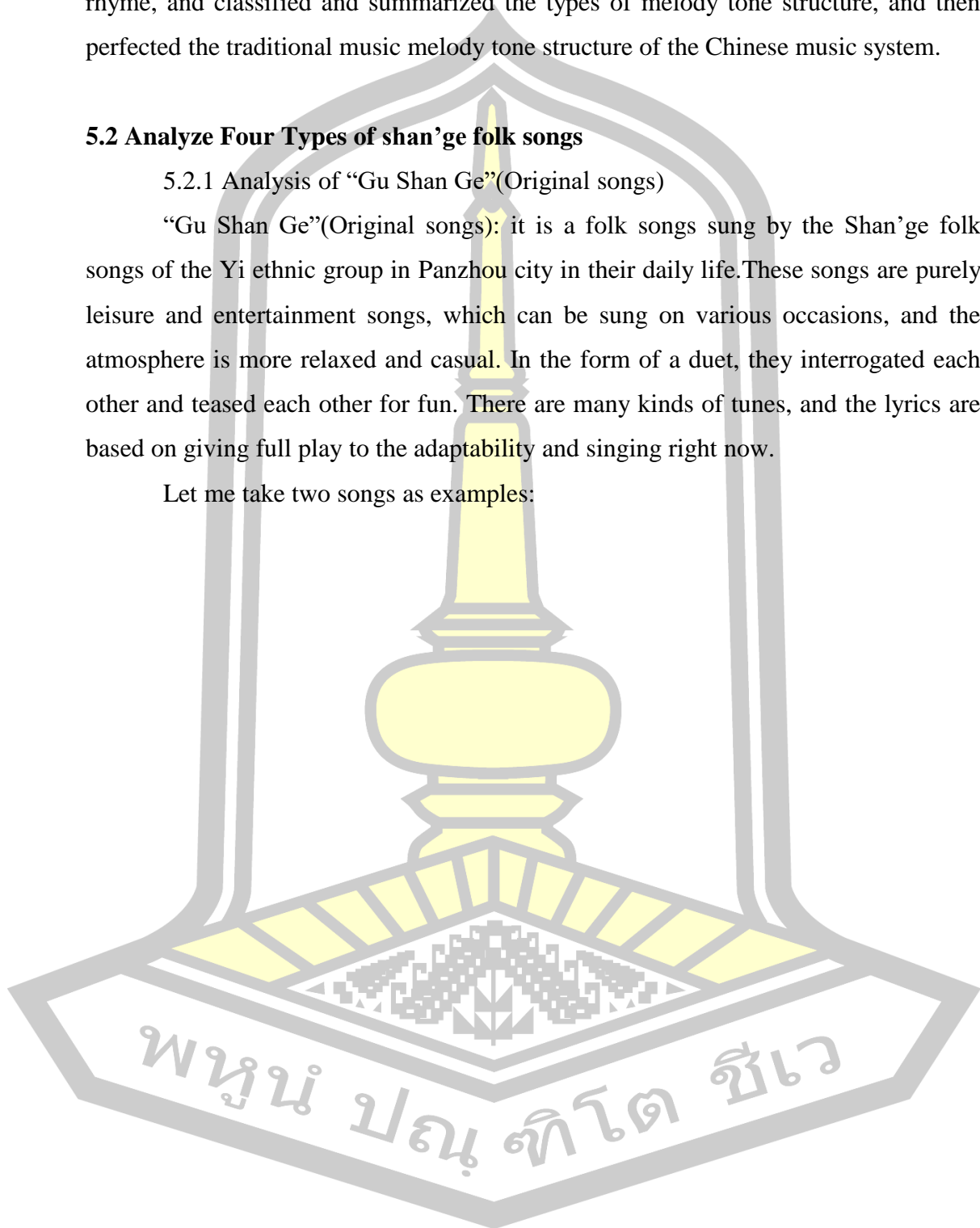
(Yang Kuangmin, 1980). Mr. Wang Yaohua added augmented rhyme and diminished rhyme, and classified and summarized the types of melody tone structure, and then perfected the traditional music melody tone structure of the Chinese music system.

5.2 Analyze Four Types of shan'ge folk songs

5.2.1 Analysis of “Gu Shan Ge”(Original songs)

“Gu Shan Ge”(Original songs): it is a folk songs sung by the Shan'ge folk songs of the Yi ethnic group in Panzhou city in their daily life. These songs are purely leisure and entertainment songs, which can be sung on various occasions, and the atmosphere is more relaxed and casual. In the form of a duet, they interrogated each other and teased each other for fun. There are many kinds of tunes, and the lyrics are based on giving full play to the adaptability and singing right now.

Let me take two songs as examples:



1) Nan Nyu Lian Qing

C Zhi Mode

ad libitum

4 tones

Phrase1

1 2

tu na ce zi zu ce na ho zi ndo ka yu ka yu

Phrase2

3 4

mu ka yu ta ci thu ndzi ci na gw

Phrase3

5 6 3

gw ndzi ci na gw no ni ka ka yu yu

Phrase4

7 8

ta ka ta ci ci ka yu ka yu mu

highest note

lowest note

Figure 9. Nan Nyu Lian Qing

Source: RanRan Huang (2023)

From Figure 9, I need to make a few points before analysis

- 1: This beat is very free, the pauses are all up to the singer, so there is no beat.
- 2: The pause depends on the singer's feeling, so the bar line is replaced by a dotted line by the researcher to facilitate analysis and study.
- 3: The songs is sung in Yi language without Chinese characters, so the researchers typed the pronunciation of Yi language.

Researchers can analyze as follows:

In figure 9, there are four phrases in this sample. It is not difficult to find that the phrase 1 ends in G (bars 1-2). The phrase 2 ends in the G (bars 3-4). The phrase 3 ends in the G (bars 5 - 6). the phrase 4 ends in G (bars 7 - 8). The highest note is D, the lowest note is G, and the range is only 5 interval.

Chinese national mode analysis:

C Zhi, this songs has no ascending and descending numbers, and finally falls on Sol. According to the analysis of traditional Chinese modes, this songs is in the C Zhi mode.

Mode analysis:

It is a four notes. It means there are six notes in the whole piece. Its basic tone sequence is presented as: D-C-A-G, Amon then B and B^b (bars 1,3,5,7 have B and B^b) .It's just a temporary change of tone,as passing note.

Contour analysis:

The tone is based on D-C-G, A-D-G, A-C-G, A-C-D.As shown in the chart below:

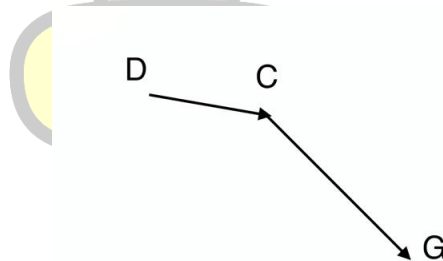


Figure 10. D-C-G

Source: RanRan Huang (2023)

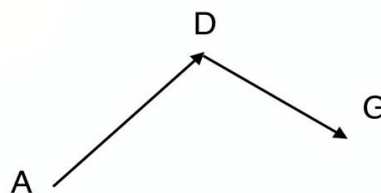


Figure 11. A-D-G

Source: RanRan Huang (2023)

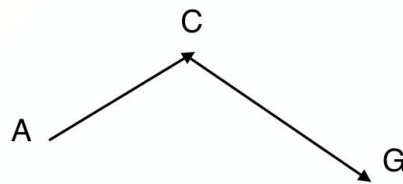


Figure 12. A-C-G

Source: RanRan Huang (2023)

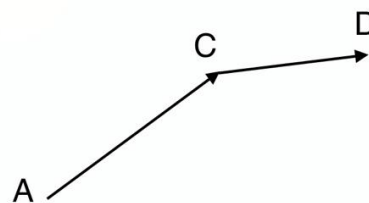


Figure 13. A-C-D

Source: RanRan Huang(2023)

Melody analysis:

From Figure10 -Figure13, The range is only 5 interval(G-D), The melody of the 4 phrases proceeds smoothly as a whole. The overall melody does not change much. The first and second beats of the first measure at the beginning of each phrase change a little, and the first beat of the second measure of each phrase changes a little. The dance is mainly D-A, with 4 vibratos and 8 slides. These melodic features express the characteristic style of local folk songs. The songs starts with the D tone and ends with the G tone.

Rhythm analysis:

The rhythm shape changes with the different melody beats. The free and equal melody rhythm is mainly characterized by a large syncopation rhythm type of "short in the front and long in the back". When singing, it needs to show the feeling of "weak in the front and strong in the back".

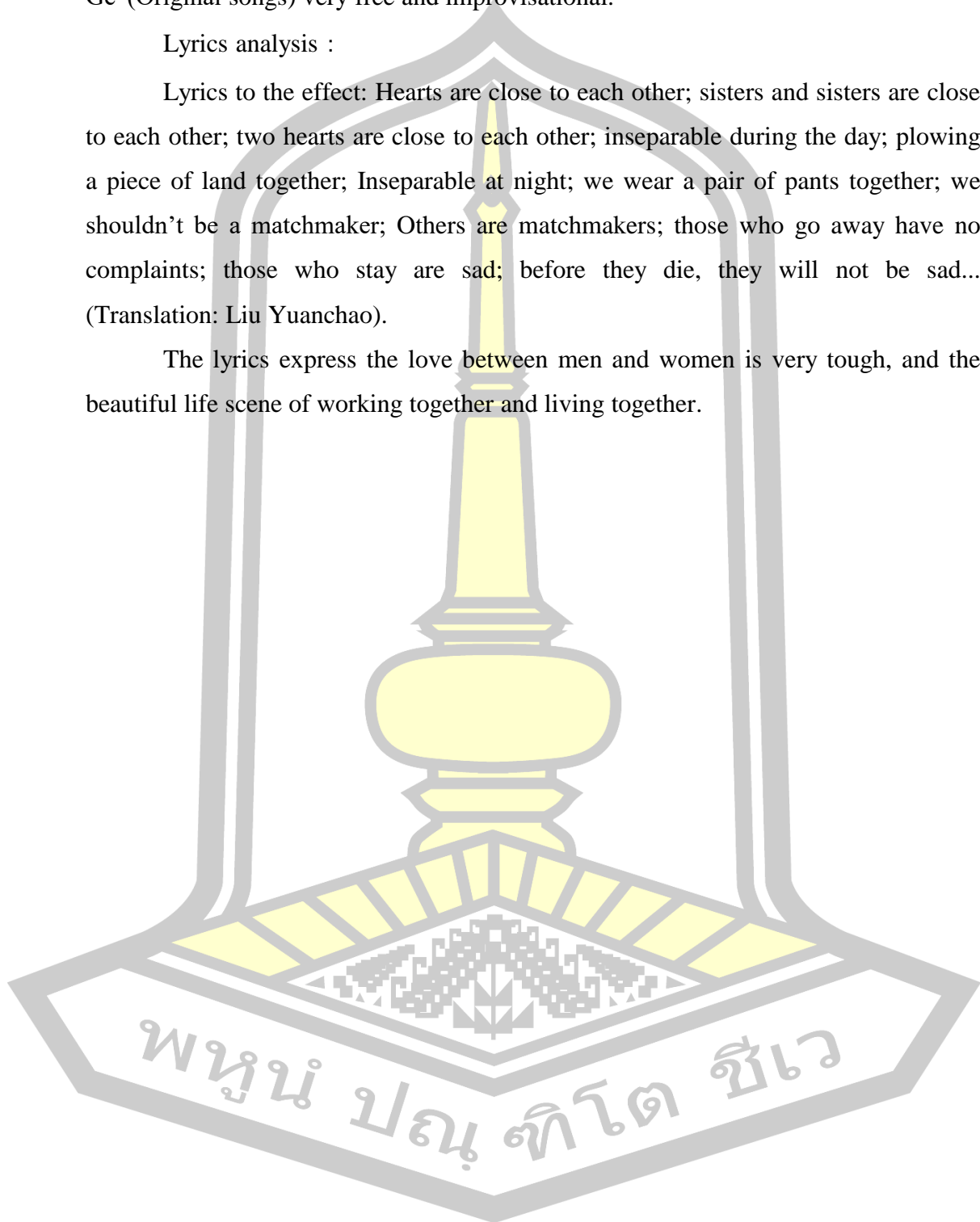
Meter analysis:

Scattered, free and unstable beats, this kind of beat makes “Gu Shan Ge”(Original songs) very free and improvisational.

Lyrics analysis :

Lyrics to the effect: Hearts are close to each other; sisters and sisters are close to each other; two hearts are close to each other; inseparable during the day; plowing a piece of land together; Inseparable at night; we wear a pair of pants together; we shouldn't be a matchmaker; Others are matchmakers; those who go away have no complaints; those who stay are sad; before they die, they will not be sad... (Translation: Liu Yuanchao).

The lyrics express the love between men and women is very tough, and the beautiful life scene of working together and living together.



2) Ai Qing Ge

The musical score is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Moderato ad libitum'. The score is divided into three phrases:

- Phrase 1:** Starts with a red circle around the first measure. A blue box highlights the first six notes, labeled '6 tones'. A yellow box highlights the notes 'no to la xu', with a yellow arrow pointing to it labeled '"Run" tone'. The lyrics are: to li no to li no to la xu zi ko sw la xu no.
- Phrase 2:** Starts with a measure circled in green, labeled 'Highest note'. The lyrics are: xu bu la he go ma ko la xu.
- Phrase 3:** Starts with a measure circled in green, labeled 'Lowest note'. The lyrics are: no xu bu ze to to ze ya lo dzo nu.

Annotations include: 'C Zhi mode' (red arrow), '6 tones' (blue arrow), '"Run" tone' (yellow arrow), 'Highest note' (green arrow), and 'Lowest note' (green arrow). The score uses various note values, including eighth and sixteenth notes, and rests.

Figure 14. This is a heart songs of the Yi Shan'ge folk songs in Pugu village
Source: RanRan Huang(2023)

From Figure 14, I need to make a few points before analysis

- 1: This beat is very free, the pauses are all up to the singer, so there is no beat.
- 2: The pause depends on the singer's feeling, so the bar line is replaced by a dotted line by the researcher to facilitate analysis and study.
- 3: The songs is sung in Yi language without Chinese characters, so the researchers typed the pronunciation of Yi language.

Researchers can analyze as follows:

In figure 14, there are three phrases in this sample. It is not difficult to find that the phrase1 ends in G (bars1-2). The phrase2 ends in the G (bar3). The phrase 3 ends in the G (bar4). The highest note is D, the lowest note is G, and the range is only 5 interval.

Chinese national mode analysis:

C Zhi. It is a C Zhi mode Yi Shan'ge folk songs popular in Pugu village, Panzhou city.

Mode analysis:

Six-notes. Its basic sound sequence is presented as: C-D-G-A-B-B^b. It's just a temporary change of tone, as passing note.

Contour analysis:

The tone is based on D-C-G, A-C-G, A-C-D, (Here is the syllables of the movable do). As shown in the chart below:

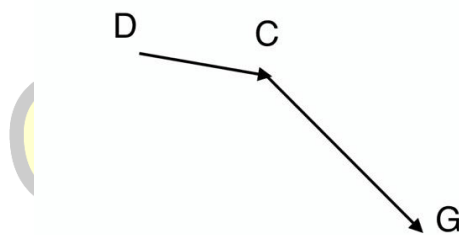


Figure 15. D-C-G

Source: RanRan Huang (2023)

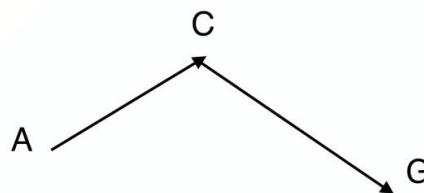


Figure 16. A-C-G

Source: RanRan Huang (2023)

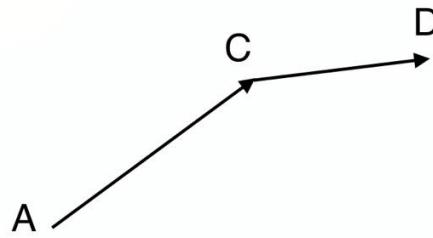


Figure 17. A-C-D

Source: RanRan Huang (2023)

Melody analysis:

From Figure15-Figure17, The range is only 5 interval(G-D), the overall melody trend is downward. D-C-B-B^b-A-G, the descending melody and the surround vibrato of the A note make the songs very distinctive. The whole songs is mainly in the second degree and the third degree of smooth progression down. The songs starts with the D tone and ends with the G tone.

Rhythm analysis:

The rhythm shape changes with the different melody beats. The free and evenly divided melody rhythm is mainly characterized by the " syncopation" rhythm type of "short in the front and long in the back", using a lot of "triplets" and vibrato. When dealing with it, it is necessary to show the feeling of "weak in the front and strong in the back".

Meter analysis:

Scattered, free and irregular beats, this kind of beat makes “Gu Shan Ge”(Original songs) very free and improvisational.

Lyrics analysis:

Literal meaning: In the past, when the sun rose, it came out with clouds. If you don't go out without clouds, the sun will rise at this time. No sunrise, no cloud time. Is it due to the advance of the cloud, or the hatred of the day... (Translation: Liu Yuanchao)

The lyrics are the content of young men and women in Pugu Township expressing their love for each other, reflecting the life scenes of young men and women in free love.

5.2.2 Analysis of “Hun Yi Ge”(Wedding songs)

“Hun Yi Ge”(Wedding songs): It is a ritual songs sung by the Yi people in Panzhou city in the marriage etiquette. The Yi people in Panzhou city generally call it "JiuLing songs", which is a necessary singing link in the traditional marriage etiquette of the Yi people in Panzhou city. The singing of such “Hun Yi Ge”(Wedding songs) of the Yi people is the main part of the traditional wedding customs of the Yi people. It is not only a singing culture, but also a ceremony. In this kind of singing, there are expressions of etiquette and customs, as well as the emotional display of married men and women, as well as the stipulations of family and social relations, as well as the content of creation of the land, the world, and human beings.

Let me take 3 songs as examples:

1) Wen Gu Niang

The musical score for "Wen Gu Niang" is presented in two staves. The first staff is marked "Moderato" and contains measures 1 through 5. The second staff contains measures 6 through 10. The lyrics are written below the notes.

Annotations on the score include:

- A red arrow pointing to the first measure (measure 1) with the label "F Gong Mode".
- A green arrow pointing to the second measure (measure 2) with the label "Highest note".
- Two blue arrows pointing to measures 4 and 5 with the label "5 tones".
- A green arrow pointing to the tenth measure (measure 10) with the label "Lowest note".

The lyrics for the first staff are: "sw ya sw no ya tchi ya tchi no ya sw no ya tchi thu tchi no ya". The lyrics for the second staff are: "ya tchi thu tu tci tsho tha tha tsho tha zi kho kho kho".

Figure 18. Wen Gu Niang

Source: RanRan Huang (2023)

From Figure 18, I need to make a few points before analysis

1: The songs is sung in Yi language without Chinese characters, so the researchers typed the pronunciation of Yi language.

Researchers can analyze as follows:

In figure 18, there are two phrases in this sample. It is not difficult to find that the phrase1 ends in F (bars1-5). The phrase2 ends in the F (bars6-10). The highest note is C, the lowest note is D, and the range is only 7 interval.

Chinese national mode analysis:

F Gong, It is a F Gong mode Yi Shan'ge folk songs popular in Sige village, Panzhou city .

Mode analysis:

Five-notes, Its basic sound sequence is presented as: C-D-F-G-A.

Contour analysis:

The tone is based on G-E-D, D-E-G, C-D-A, D-A-C, G-C-D, C-D-E. (Here is the syllables of the movable do). As shown in the chart below:

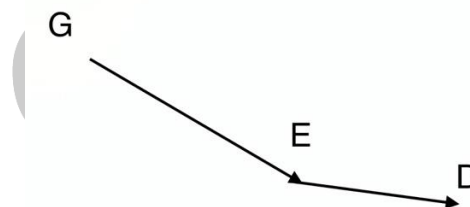


Figure 19. G-E-D

Source: RanRan Huang (2023)

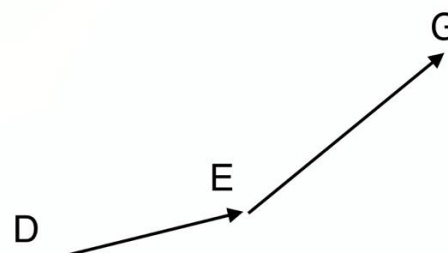


Figure 20. D-E-G

Source: RanRan Huang (2023)

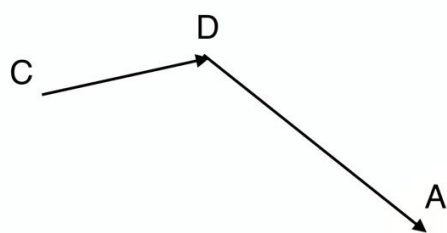


Figure 21. C-D-A,
Source: RanRan Huang (2023)

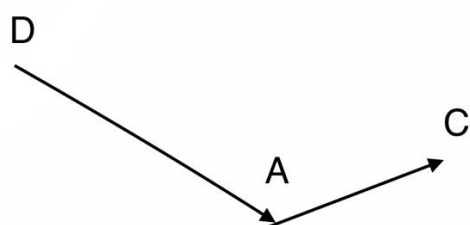


Figure 22. D-A-C
Source: RanRan Huang (2023)

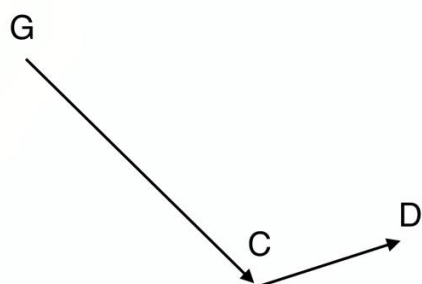


Figure 23. G-C-D,
Source: RanRan Huang (2023)

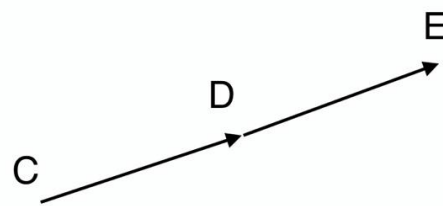


Figure 24. D-C-G

Source: RanRan Huang (2023)

Melody analysis:

From Figure19 -Figure24, The range is only 5 interval (D-C).The melody is smooth and mainly combines major second and minor third. There are only two big downward jumps in the whole songs, and it has a very distinctive portamento with local characteristics. The songs starts with the A tone and ends with the F tone.

Rhythm analysis:

The rhythm shape changes with the different melody beats. The melody rhythm characteristics of free and even distribution are mainly manifested in the "short front and long back" "dotted after" rhythm type, which needs to show "weak front and strong back" when singing. "feeling.

Meter analysis:

A mix of 3/4 and 4/4. Although the rhythm is somewhat free, its strong and weak alternating periodic performance is outstanding, so it still has a certain degree of stability.

Lyrics analysis:

The meaning of the lyrics: Bronze bells and bamboo rings; tonight, this night; the clan elders sit in the ear room; welcome relatives and stand in the main room; wear felt and best man wear... (Translation: Liu Yuanchao).

The content of the lyrics reflects the scene of the girl waiting to be married sitting in the room waiting for man to marry. This is a common scene for the Yi people to marry, expressing the yearning of young men and women for a better life in the future.

2) "Hun Yi Ge"(Wedding songs) (no name)

B Gong mode

Highest note

Lowest note

4 tones

Figure 25. This is the “Hun Yi Ge”(Wedding songs) of the Yi Shan’ge folk songs in Yunihe village

Source: RanRan Huang (2023)

From Figure 25, I need to make a few points before analysis

1: The songs is sung in Yi language without Chinese characters, so the researchers typed the pronunciation of Yi language.

Researchers can analyze as follows:

In figure 25, there are two phrases in this sample. It is not difficult to find that the phrase1 ends in B (bars1-4). The phrase2 ends in the B (bars5-8). The highest note is D[#], the lowest note is G[#], and the range is only 5 interval.

Chinese national mode analysis:

B Gong. It is a B Gong mode Yi Shan'ge folk song popular in the Pingdi village, Panzhou city.

Mode analysis:

It is a Four- notes, Its basic sound series is presented as:C-D-E-A.

Contour analysis:

The tone is based on D-E-C, E-C-D, C-A-E, A-C-E, (Here is the syllables of the movable do). As shown in the chart below:

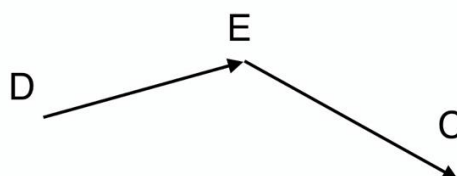


Figure 26. D-E-C

Source: RanRan Huang (2023)

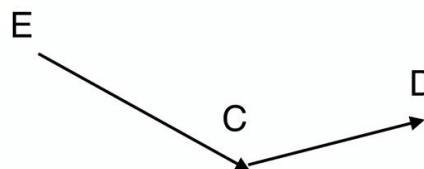


Figure 27. E-C-D

Source: RanRan Huang (2023)

พหุมนุ ปณุ ทิโต ชีเว

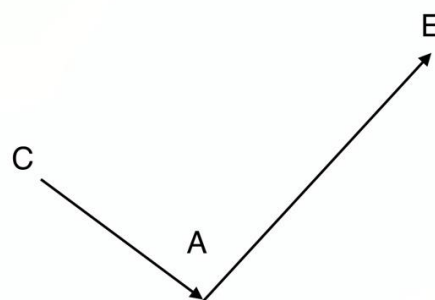


Figure 28. C-A-E

Source: RanRan Huang (2023)

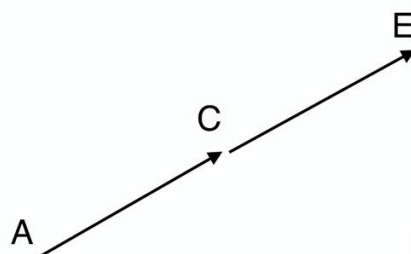


Figure 29. A-C-E

Source: RanRan Huang (2023)

Melody analysis:

From Figure26 -Figure29, The range is only 5 interval(G^\sharp - D^\sharp),The melody is stable, and the whole songs is mainly composed of major second and minor third, and D-E, E-C, The songs starts with the $^\sharp C$ tone and ends with the B tone.

Rhythm analysis:

The rhythmic form changes with the rhythm of the melody, using the pre-dotted, syncopated rhythm, and the last sixteen. The melody rhythm characteristic of free equalization is mainly manifested as the rhythm type of "long in front and short in back", and it needs to show the feeling of "strong in front and weak in back" when singing.

Meter analysis:

Scattered, and meter change this kind of beat makes "Gu Shan Ge"(Original songs) very free and improvisational.

Lyrics analysis:

The meaning of the lyrics: The flowers are waiting for the bees to pick; the flowers are full of flowers and the bees are busy; the silver bird is the son of gold; the golden crow drinks the mountain spring; the branches shake and shake; When the branches are drooping and sick, the king tree is not me; I am the one who welcomes relatives; the branches are shaking and shaking(Translation: Liu Yuanchao).

The lyrics reflect the scenes of newly married men and women. There are busy bees, happy birds, swaying branches, and all the beautiful life scenes are happening. This is a beautiful scene for the Yi people to get married.

3) "Hun Yi Ge"(Wedding songs) (no name)

F# Shang mode

6 tones

Moderato

Phrase1

1 2 3 4

ndzi ci nu ma nw nu na tshu nw ka yu

Phrase2

5 6 7 8 9

ka yu mu ka yu ta ci thu

Highest note

Lowest note

Figure 30. This is a "Hun Yi Ge"(Wedding songs) of the Yi Shan'ge folk songs in Pingdi village

Source:RanRan Huang (2023)

From Figure 30, I need to make a few points before analysis

1: The songs is sung in Yi language without Chinese characters, so the researchers typed the pronunciation of Yi language.

Researchers can analyze as follows:

In figure 30, there are two phrases in this sample. It is not difficult to find that the phrase1 ends in F^\sharp (bars1-4). The phrase2 ends in the F^\sharp (bars5-9). The highest note is D^\sharp , the lowest note is E, and the range is only 7 interval.

Chinese national mode analysis :

F^\sharp Shang, It is a F^\sharp Shang mode Yi Shan'ge folk songs popular in Pingdi village, Panzhou city..

Mode analysis:

Six- notes, Its basic sound series is presented as: C-D-E-G-A- B^b .

Contour analysis:

The tone is based on A-B-A, C-E-D, E-C-D, (Here is the syllables of the movable do). As shown in the chart below:

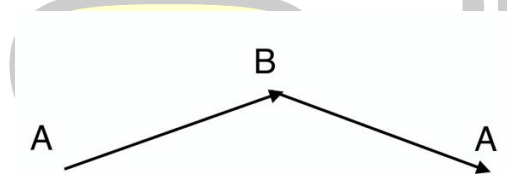


Figure 31. A-B-A

Source: RanRan Huang (2023)

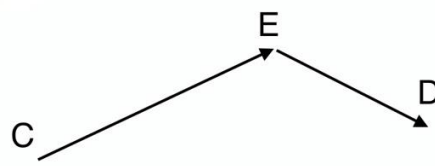


Figure 32. C-E-D

Source: RanRan Huang (2023)

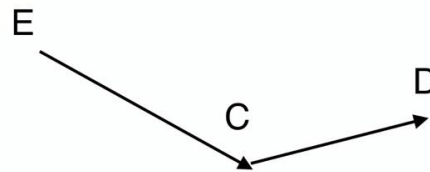


Figure 33. E-C-D

Source: RanRan Huang (2023)

Melody analysis:

From Figure31 -Figure33, The range is only 5 interval(G-B), The melody is mainly carried out smoothly in major second, minor second, major third and minor third.in which the slightly rising B sound and the slightly falling D The sound is the characteristic of the songs. The songs starts with the D[#] tone and ends with the E tone.

Rhythm analysis:

The rhythm shape changes with the different melody beats. The melody rhythm characteristics of free and even distribution are mainly manifested as a large rhythm type with "short front and long back". The "small cut" (short length) and "post-sixteen" rhythm are used.

Meter analysis:

Mixed tempo with alternating 4/4 and 2/4. Although the rhythm is somewhat free, the periodicity of the overall strong and weak alternation does not change much. Therefore, it still has a certain stability.

Lyrics analysis:

Lyrics to the effect: Big sister is worth ninety, worth ninety-nine taels of gold. Have you brought it, and if you have brought it. Eldest sister marry you,eldest sister will marry you. The eldest sister is worth sixty, worth sixty-six taels of gold. Did you bring it, if you brought it, the eldest sister married you... (Translation: Liu Yuanchao).

The lyrics reflect that when men and women get married, they tease each other whether they have brought money to increase the fun of the wedding banquet, reflecting the enthusiastic and joyful wedding scene of the Yi people.

5.2.3 Analysis of “Sang Zang Ge”(Funeral songs)

“Sang Zang Ge”(Funeral songs): The singing of the funeral ceremony consists of two parts: one is the general songs and dance singing in the funeral ceremony; the other is the funeral songs sung by “Bimo”.

The first type is funeral ritual singing, also known as sacrificial songs, which are generally songs sung in religious sacrificial activities such as funerals, mourning for the dead, and ancestor worship. This type of songs is similar to the filial songs of the Han nationality, in which one person leads the singing and everyone sings in chorus. Among them, the maggot rubbing songs is a typical funeral songs.

The second type is the songs sung by “Bimo” of the Yi nationality at the sacrificial ceremony. The melody has small ups and downs, almost reciting.

Let me take 2 songs as examples:

1) Jiao Hun Qu

The image shows a musical score for 'Jiao Hun Qu' in 2/4 time, marked 'Largo'. The score is divided into two phrases. Annotations highlight specific melodic features:

- A blue box labeled 'one note in octave' and '2 notes' highlights the notes 'na' and 'te' in the first phrase.
- A green circle labeled 'Highest note' highlights the note 'pu' in the first phrase.
- A green circle labeled 'Lowest note' highlights the note 'pu' in the second phrase.

The lyrics are: ni Two, na tears, la te pu, bu tearing and zi la te pu.

Figure 34. This is a “Sang Zang Ge”(Funeral songs) Jiao Hun Qu
Source:RanRan Huang (2023)

From Figure 34, I need to make a few points before analysis

1: The songs is sung in Yi language without Chinese characters, so the researchers typed the pronunciation of Yi language.

Researchers can analyze as follows:

In figure 34, there are two phrases in this sample. It is not difficult to find that the phrase1 ends in B^b (bars1-4). The phrase2 ends in the B^b (bars5-8). The highest note is B^b , the lowest note is B^b , and the range is 8 interval.

Chinese national mode analysis:

One note in octave.

Mode analysis:

Two- notes. Its sound is listed as: $B^b - B^b$ (8 interval).

Contour analysis:

The tone is based on G-G, (Here is the syllables of the movable do).As shown in the chart below:

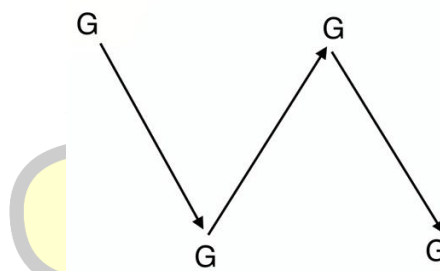


Figure 35. G-G

Source: RanRan Huang (2023)

Melody analysis:

From Figure35, The range is 8 interval(G-G). The melody is just like the title of the songs "Crossing Soul songs", jumping up and down from the chord octave. The songs starts with the B^b tone and ends with the B^b tone.

Rhythm analysis:

The rhythm and speed are very slow, and the narrative is strong.

Meter analysis:

2/4 Meter. The rhythm of the whole songs is very regular. A measure is a rhythm of "post sixteen" plus "two eight". This rhythm pattern is repeated all the time, which enhances the narrative effect.

Lyrics analysis:

The two lines were full of tears, crying and sad at the same time, life and death are separated, never see each other again, the soul will eventually have nowhere to go.

2) “Sang Zang Ge”(Funeral songs) (no name)

E Zhi mode

3 tones

Highest note

Lowest note

Moderato

1 2 3 4

di mi dzo ci thu pha sa zi kw ndo

5 6 7 8

dw dzo ndo dzo mu go ni sw bu ndo

Figure 36. This is a “Sang Zang Ge”(Funeral songs)of the Yi Shan’ge folk songs in Yunihe village

Source:RanRan Huang(2023)

From Figure 36, I need to make a few points before analysis

1: The songs is sung in Yi language without Chinese characters, so the researchers typed the pronunciation of Yi language.

Researchers can analyze as follows:

In figure 36, there are two phrases in this sample. It is not difficult to find that the phrase1 ends in E (bars1-4). The phrase2 ends in the E(bars5-8). The highest note is A, the lowest note is E, and the range is 4 interval.

Chinese national mode analysis:

E Zhi, This is a “Hun Yi Ge”(Wedding songs) of the Yi nationality in Yunihe village of Panzhou city.

Mode analysis:

Three- notes, Its basic sound sequence is presented as: E-F[#]-A, appear in the whole songs. So called Three- notes.

Contour analysis:

The tone is based on G-C-A, (Here is the syllables of the movable do).As shown in the chart below:

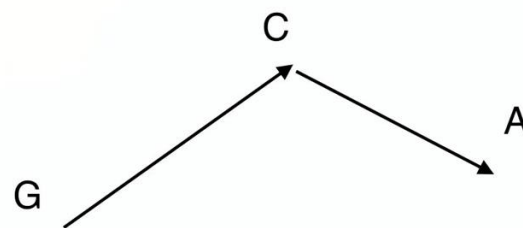


Figure 37. G-C-A

Source: RanRan Huang (2023)

Melody analysis:

From Figure37, The range is only 4 interval(E-A). The melody is simple, one melody repeated 4 times. The melody is stable, the range is sol-do, pure fourth, the melody is stable in this space, there is no big fluctuation, and the range is between Sol-do and pure fourth. The songs starts with the E tone and ends with the E tone.

Rhythm analysis:

The rhythm form changes with the different melody beats. The "post-sixteen" and "two-eight" rhythm types are used, and the rhythm is neat. It is necessary to show a rigorous attitude when singing.

Meter analysis:

2/4 Meter, stable and regular beat, tracks with fixed beat.

Lyrics analysis:

The wildfire burned the grass, so we had to cut it down and throw it away. There are so many stars in the sky and so much grass on the ground, I can't see you off. In the future, you'll have to ask others for directions instead of me.

5.2.4 Analysis of "Xu Shi Ge"(Narrative songs)

“Xu Shi Ge”(Narrative songs) : mainly singing stories about heroes and legends in the history of the Yi people, such as "Ge a Lou". In this way, most of the narrative poems of the Yi nationality originate from the singing of national folk hero stories and love stories, which is a typical existence of national folk literature. However, such long narrative poems can also be a category of the singing culture of the Yi people in Panzhou city expressing the emotional content of secular life.

However, there is a small category of singing among the folk songs of the Yi nationality that overlaps with narrative songs to some extent, that is, the narrative songs of folk songs. These singing types involve the production and life of the Yi people in Panzhou city, as well as belief culture, spiritual concepts, world outlook, rituals, aesthetics, customs, customs and other aspects.

During the investigation, we learned that narrative songs are hardly sung by anyone now.

Reason 1: Such “Xu Shi Ge”(Narrative songs) can be sung on relatively few occasions, so there are only a handful of works left

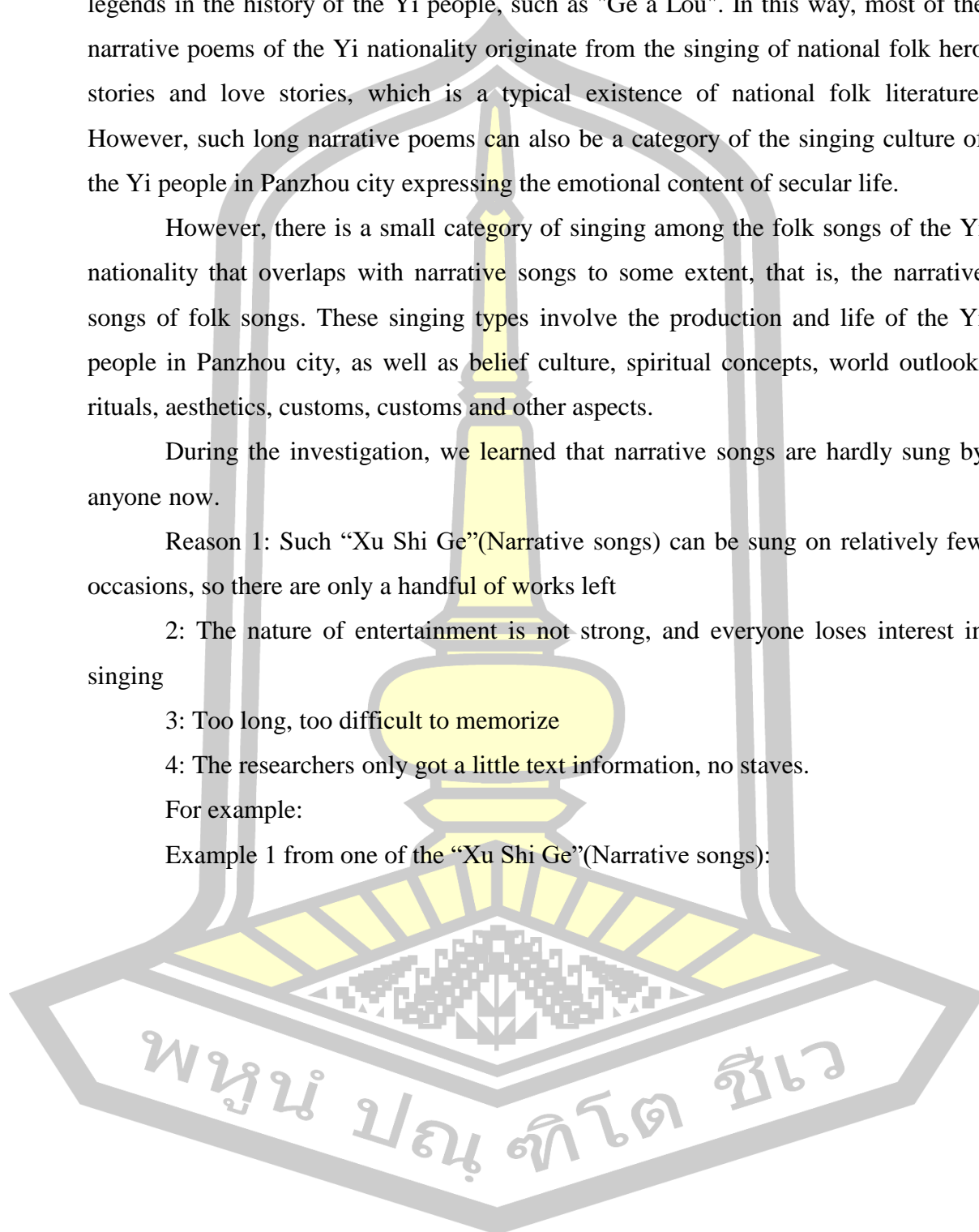
2: The nature of entertainment is not strong, and everyone loses interest in singing

3: Too long, too difficult to memorize

4: The researchers only got a little text information, no staves.

For example:

Example 1 from one of the “Xu Shi Ge”(Narrative songs):



《Ge a Lou》

一“古老古代”
 在古老古代，
 太阳出来，
 白天暖烘烘，
 晚上亮堂堂。
 大树生在岩石上，
 大树脚下搭楼房，
 楸桐离不开太阳，
 松杉离不开月亮。
 岩上古树，
 岩下青草，
 天长日久会变老，
 只有月亮不会老，
 只有太阳不会老。
 在远古的年代，
 石头上长着青苔，
 拖长江游鱼成群，
 满山荞花四季盛开。
 上山要用沙镰开路，
 渡河要用竹筒架排，
 杜鹃花从不撒种，
 白果树撒种花不开。
 空心树里有蜜蜂酿蜜，
 空山肚藏有白条鱼，
 白条鱼靠洪水鼓出山肚，
 辣太阳才烤得出香甜的流蜜
 远话就说到这里，
 彝家的事情呀，
 够装上十万八千花背箩，
 就像月亮山脚的龙潭水，
 黑洞洞酌深得无底。
 四季盛开。
 上山要用沙镰开路，
 渡河要用竹筒架排，
 土鹃花从不撒种，
 果树撒种花不开。
 远话就说到这里，
 彝家的事情呀，
 够装上十万八千花背箩，
 就像月亮山脚的龙潭水，
 黑洞洞酌深得无底。

▲
 A "ancient ancient"
 In ancient times,
 The sun comes out,
 The day is warm,
 Bright at night.
 Big trees grow on rocks,
 To build a building at the foot of a big tree,
 The catalpa tree cannot live without the sun,
 Songshan can't live without the moon.
 Old trees on the rocks,
 The grass under the rock,
 It will grow old over time,
 Only the moon never ages,
 Only the sun never ages.
 In ancient times,
 Moss grows on the stone,
 The Tuoyangzi River is full of fish,
 Buckwheat flowers bloom all year round.
 To go up the mountain, make way with a dredge of sand,
 To cross a river, use a bamboo row,
 Azalea never sows,
 The ginkgo trees do not bloom.
 The hollow tree has bees making honey,
 An empty mountain belly hides a white fish,
 The whitefish comes out of the flood,
 It takes the hot sun to bake the sweet, flowing honey.
 That's all for now,
 About the Yi family,
 Enough to hold 18,000 flower baskets,
 Like the dragon Pool at the foot of the Moon mountain,
 The darkness was endless.
 Bloom all year round.
 To go up the mountain, make way with a dredge of sand,
 To cross a river, use a bamboo row,
 Cuckoo flowers never sow,
 The fruit trees will not bloom when sown.
 That's all for now,
 About the Yi family,
 Enough to hold 18,000 flower baskets,
 Like the dragon Pool at the foot of the Moon mountain,
 The darkness was endless.

From Example 1, one of the “Xu Shi Ge”(Narrative songs):

This is the first part of the long narrative poem "Ge a Lou". There are 12 songs in total. In this way, most of the narrative poems of the Yi nationality originate from the singing of national folk hero stories and love stories, which is a typical existence of national folk literature. However, such long narrative poems can also be a category of the singing culture of the Yi people in Panzhou city expressing the emotional content of secular life.

Summary

1: The Yi people in Panzhou city have lived and worked in the plateau and mountains for a long time. Affected by the natural environment and regional character, the rhythmic form of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, which is rooted in the local folk, has the characteristics of "combination of length, shortness and tightness". The fixed rhythm type in folk music, but it also has its own typical rhythm characteristics. Among them, "Gu Shan Ge" (Original songs), "Hun Yi Ge"(Wedding songs), and "Hun Yi Ge"(Wedding songs) all use triplets, syncopated rhythms, dotted eighth rhythms, and the first sixteen and last sixteen rhythm patterns, as well as a large number of "prolonged sounds", The use of "sustained sounds" and these rhythm patterns are related to the combination of long and short rhythms of the ethnic languages of the Sino-Tibetan language family.

Through the induction and refinement of 67 Shan'ge folk songs of the Yi ethnic group in Panzhou city, the author finds that the music rhythm is very rich, and has its own national attributes and characteristics, and has a certain typical significance and regularity. The specific rhythm characteristics are as follows:



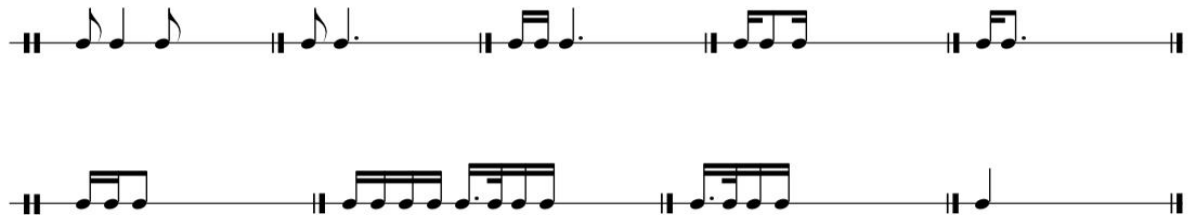


Figure 38. Shan'ge folk songs of the Yi ethnic group main rhythm type

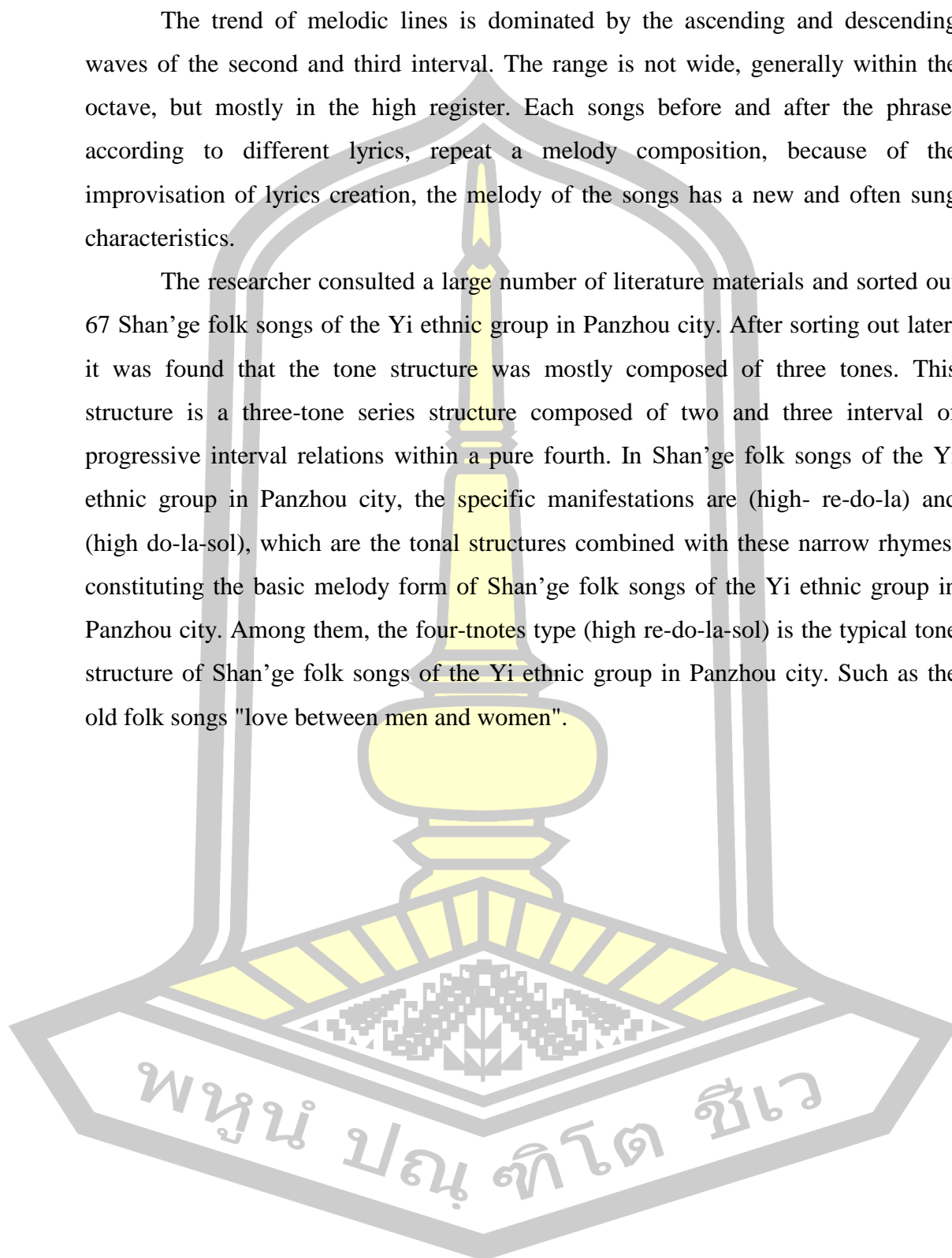
Source: RanRan Huang (2023)

2: Singing form. Shan'ge folk songs of the Yi ethnic group in Panzhou city have a variety of singing forms. Generally, duet singing is the main form, single singing is supplemented, and there is also a form of leading the crowd. Among them, most of the songs are sung without instrumental accompaniment, but in the form of a cappella, which is very impromptu and often sang new ones. The formation of such a variety of singing forms is related to the categories of Shan'ge folk songs of the Yi ethnic group in Panzhou city. Different types of folk songs have obvious differences in terms of expressive content and social functions. For example, "Gu Shan Ge"(Original songs) are songs sung to express mutual admiration between young men and women, so questions and answers and duets are mostly used to express the love of both men and women; "Hun Yi Ge"(Wedding songs) are songs sung in various procedures of marriage, such as blocking the road. Songs, crying and marriage songs are mostly performed in the form of solo singing; the "Sang Zang Ge"(Funeral songs) are the songs sung by the master when he rescued the dead for the dead. Strong local ethnic characteristics.

3: In the melodic form, Shan'ge folk songs of the Yi ethnic group in Panzhou city are mainly composed of four-tone series and five-tone melody. Among them, Pianyin Run(b si), BianGong(si) and "change sounds" with a slight drop (such as a little b re).However, it is hardly used as the backbone of the melody, but plays a passing and auxiliary role. In the mode of Zhi mode, there are also Gong mode, Shang mode, Yu mode, Jue mode.

The trend of melodic lines is dominated by the ascending and descending waves of the second and third interval. The range is not wide, generally within the octave, but mostly in the high register. Each songs before and after the phrase, according to different lyrics, repeat a melody composition, because of the improvisation of lyrics creation, the melody of the songs has a new and often sung characteristics.

The researcher consulted a large number of literature materials and sorted out 67 Shan'ge folk songs of the Yi ethnic group in Panzhou city. After sorting out later, it was found that the tone structure was mostly composed of three tones. This structure is a three-tone series structure composed of two and three interval of progressive interval relations within a pure fourth. In Shan'ge folk songs of the Yi ethnic group in Panzhou city, the specific manifestations are (high- re-do-la) and (high do-la-sol), which are the tonal structures combined with these narrow rhymes, constituting the basic melody form of Shan'ge folk songs of the Yi ethnic group in Panzhou city. Among them, the four-tnotes type (high re-do-la-sol) is the typical tone structure of Shan'ge folk songs of the Yi ethnic group in Panzhou city. Such as the old folk songs "love between men and women".



CHAPTER VI

The preservation and transmission of the Shan'ge folk songs

The preservation and transmission of the Shan'ge folk songs of the Yi ethnic group in Panzhou city refers to the guideline to preserve and transmit the Shan'ge folk songs of Yi ethnic group.

This chapter mainly discusses the preservation and transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city, and draws relevant from the discussion.

6.1 Preservation of Shan'ge folk songs of the Yi ethnic group in Panzhou city

6.2 Transmissions of Shan'ge folk songs of the Yi ethnic group in Panzhou city

6.3 Conclusion

6.1 Preservation of Shan'ge folk songs of the Yi ethnic group in Panzhou city

6.1.1 Preservation of Panzhou city Yi Culture

Zou Xinglin & Wu Qiulin said Panzhou city Yi culture is of great significance in Panzhou city, and it is also of great significance in the Yi culture of Guizhou Province, because they are one of the areas with the most original Yi culture in Guizhou Province, and because the Yi people in Northwest Guizhou, the original Yi culture center Culture has changed too much nowadays, and too much Yi culture has disappeared.

The basic situation of the Yi culture in Panzhou city is roughly reflected in the following aspects: first, the sacrificial culture based on funeral sacrifices; second, the culture of marriage etiquette; third, the culture of singing and dancing arts; fourth, the culture of folk literature; The fifth is the culture of craftsmanship; the sixth is the culture of traditional knowledge. Of course, there are also cultures such as language and culture. In these aspects, the Yi culture in Panzhou city has extremely rich expressions (Zou Xinglin& Wu Qiulin, 2013)

6.1.2 Preservation of the words and language of the Yi people in Panzhou city

Yang Kuanghan said In today's world, it is not only the Yi language that is affected by the mother tongue, nor is it not only the minority languages, but also the Chinese language.

Intellectuals at the forefront of language also have a sense of crisis. Therefore, to protect the culture of the Yi people, the writing and language must first be protected. Yang Kuanghan, a researcher at the Institute of Literature of the Chinese Academy of Social Sciences and vice president of the Chinese Contemporary Literature Research Association, cited many convincing examples in his dissertation "Embarrassing Mother Tongue" to illustrate the impact of English on Chinese today. He said: "Chinese characters are the soul of Chinese culture. Where is this mother tongue voice now? I raise my hands in favor of learning foreign languages, but I also raise my arms to appeal to despise the mother tongue. Because the mother tongue Chinese characters, after all, are ours. The foundation of the nation, the source of survival, and the cornerstone of culture. Language is fundamentally a matter of identity, and it can best reflect the thinking characteristics of a nation and the way it masters the world." (Yang Kuanghan, 2007)

6.1.3 Preservation the original ecology of the Shan'ge folk songs of the Yi ethnic group in Panzhou city

Ao Cheng Zhou said Don't forget where your roots are,don't over-commercialize the pursuit of vanity, ask the most sinceYi people in your heart the roots of culture.The Shan'ge folk songs of the Yi ethnic group in Panzhou city sung alone or in harmony with each other in the mountains, slopes, fields, and forests. Because the Yi people live in the mountains, in between the mountains, only if you sing high and drag it long can you cross the towering peaks and cross the river. The unique geographical environment gave birth to the Shan'ge folk songs of the Yi ethnic group in Panzhou city, which has unique artistic value in the vocal music of the Chinese nationality. The Shan'ge folk songs of the Yi ethnic group in Panzhou city, which incorporate the rhyme of the grassland and the rhyme of the mountains, start or end with a roar, and have a very unique tone, which is the main expression of the difference between the folk songs of the Yi people and other singing arts. Yunige "Lashan Tune" is the expression of mind, freedom, love, pursuit and expression of emotion, with a distinct ethnic art style (Ao Cheng Zhou, 2022)

6.1.4 Preservation the authentic Shan'ge folk songs of the Yi ethnic group in Panzhou city of the transmissors

Duan Shengao said The Shan'ge folk songs of the Yi ethnic group in Panzhou city have unique singing skills, such as larynx, head cavity resonance, and mixing of true and false voices, which make them have a unique charm. The "oral transmission" method of transmission from the older generation keeps this ingenious technique alive(Duan Shengao,2022:interviewed).

Shan'ge folk songs in Yunihe village, Panzhou city are divided into male and female tones, and there are many singing skills in shan'ge folk songs, such as throat, head cavity resonance, and mixing of true and false voices. They sang such phrases with their true and false voices in the way of "oral teaching" by the older generation. The true and false voices cooperate very well. The voice of the big voice is loud and magnificent; Among the folk songs of the Yi people, there is also a very distinctive Laqiang with the rhythm of the Yi people, which is called "Lashan tune" by the local Yi people. Among them, the glide from treble 1 to 6, if the human voice sings intermittently, it has the aftertaste of the long grassland tune and the high pitch of mountain folk songs. It can be said that it is the product of the combination of grassland and mountain rhymes. Vocal music is of great research value.

6.1.5 Rewarding songs collectors

Li Jiayao & Wu Zhijun said Encourage fans of Shan'ge folk songs of the Yi ethnic group in Panzhou city to collect folk songs, and reward them spiritually and materially for submitting folk songs. such a village more and more people will participate in the collection of folk songs. Invisibly form a huge wealth.

The "Gu Shan Ge"(Original songs) of the Yi people included in the "Gu Shan Ge"(Original songs) of the Yi People in Panzhou city" compiled by the Panzhou city Yi Studies Research Association and the Panzhou city Minority OriginalBooks Collation Office in 2004 and the "Research and Interpretation of Place Names in the Yi Language of Panzhou city" compiled in 2009, and In March 2010, by comparing the more than 1,000 folk songs included in "Folk Songs from the Yunihe village" published by People's Daily Publishing House, we can understand that "the folk songs of the Yi in the Yunihe village are also in the process of dissemination,

communication and collision. It is developed by constantly absorbing the beneficial elements of heterogeneous cultures” (Li Jiayao,&Wu Zhijun, 2015).

6.1.6 Respect the cultural characteristics of the Yi people

Lan Aiju said The original ecological ethnic culture in the vast ethnic areas of our country is not only rich in content and diverse in form, but also unique. These excellent traditional culture is the national spirit, influencing the thoughts of generations. In the process of transmission traditional culture in the new era, it is not only about spreading and transmission, and more importantly, how to carry forward and develop innovatively. Experts and scholars in Yi academic circles have made great achievements in the research on traditional cultural transmission methods.

It has achieved very good results and formed a whole set of transmission models. As a Yi people, in the face of traditional culture, we must be loyal transmitters and advocates and builders, carry forward the national spirit, and spread national values(Lan Aiju,2022:interviews).

6.1.7 Establishment of local cultural relics preservation organizations

Relying on Guizhou Yi people Cultural Center, Panzhou city Minority Minority OriginalBooks Collation Office, Research Institute, Panzhou city Cultural Center, Music School and other organizations, establish a Yi people songs preservation institution. Incorporate the preservation of shan'ge Yi songs into daily work. Use scientific means and attitudes to effectively preserve the songs of the Yi people and let them bloom in this land. Excavating the value of folk songs of the Yi people in Panzhou city is a new requirement for cultural relics work in the new era. On the basis of protecting the cultural relics itself, dig deep, study well, and explain the historical value, artistic value and scientific value of cultural relics, and show the connotation and era of cultural relics value, enhanceinfluence and appeal.

6.1.8 Preservation the cultural confidence of the Yi people

Lan Aiju said Always regard the excavation and transmissstion of ethnic traditional culture as a way to enhance cultural identity, enhance cultural self-confidence, and help ethnic unity and progress source of strength. To strengthen the self-confidence of ethnic minority culture, we must correctly understand the special status of ethnic minorities and ethnic culture in Guizhou. To strengthen the self-confidence of ethnic minority cultures, we must clearly insist that the excellent

traditional culture of ethnic minorities is an integral part of Chinese ethnic culture. Strengthening the cultural self-confidence of ethnic minorities is the characteristic and concrete manifestation of strengthening the self-confidence of the traditional Chinese culture. To strengthen the self-confidence of minority cultures, we must uphold the overall awareness and openness and tolerance of minority cultures (Lan Aiju,2022: interview).

6.1.9 Summary

In my field survey and literature research I found that the ways to preservative Panzhou Yi folk songs can be divided into the following points:

The first point is that Duan Shenggao proposed that to protect Shan'ge folk songs of the Yi ethnic group in Panzhou city, we must first respect the Yi culture, respect the Yi characters, Yi language, and the traditional singing styles of Yi folk songs, and ensure the authenticity and authority of Shan'ge folk songs of the Yi ethnic group in Panzhou city.

The second point is that Lan Aiju proposed that Fans of Shan'ge folk songs of the Yi ethnic group in Panzhou city are encouraged to collect folk songs, and spiritual and material rewards are given to them for submitting folk songs. In this way, more and more people in the village will participate in collecting and organizing folk songs.

The third point is that Li Jiayao proposed that establish local cultural relics protection organizations, rely on organizations such as the Guizhou Yi Cultural Center, Panzhou Minority Ancient Books Collation Office, Research Institute, Panzhou City Cultural Center, Music School, etc. to establish Yi songs preservation institutions.

6.2 Transmisstions of Shan'ge folk songs of the Yi ethnic group in Panzhou city

6.2.1 Transmisstion process

6.2.1.1 Transmission the diversity of Shan'ge folk songs of the Yi ethnic group in Panzhou city

The content of Shan'ge folk songs of the Yi ethnic group in Panzhou city involves all aspects of Yi culture, and it also has its own characteristics in terms of expression, characteristics and functions multiple existences of oneself. Transmitters should insist that Shan'ge folk songs of the Yi ethnic group in Panzhou city are

typical representatives of Shan'ge folk songs of the Yi ethnic group in Panzhou city, with rich tunes and diverse singing styles, which can be divided into two types: "Qugu" sung in Yi language and "Shagumu" sung in Chinese. Male voices mostly use real voices, while female voices mostly use false voices, and the musical form is mostly two-sentence or four-sentence stanza songs. The style of the melody can be divided into two factions: "Shuicheng School, Liuzhi School" and "Panxian School" with Beipanjiang as the boundary. The former melody is high-pitched and simple, with cheerful rhythm, many modes, and rapid changes; the latter has large ups and downs, and the dragging tune is often decorated with half-tones, portamentos or vibrato. The tune is also integrated with the Yunnan tune, which has strong local characteristics. The more representative tunes of the Panzhou city School include Pingdi's "Send the Lang to Jichangping", "The Lang is Famous, and the Sister is Famous", "Remove a Piece and Don't Reunite", "A Good Land Doesn't Leave a Border", and "Guarantee" by Shuitang. This Year's Good Harvest" and "Don't Smile When People Wear Baojiatou", Yangchang's "Sing a Folk Songs to Welcome Him", Laochang's "Even if Yunnan is Across Sichuan", Shahe's "Camellia Blooms Blooming Red", Lemin's "Feeding the Phoenix Upstairs in the Turning Door", "Don't Want to Touch the Birds" with mud, "Little Carp with Red Face and Cheeks" by Yi Zikong, etc. (Che mingxu, 2004).

6.2.1.2 Transmission the Connotation of Shan'ge folk songs of the Yi ethnic group in Panzhou city Culture.

Generally speaking, the lyrics structure and rhythm characteristics of the Shan'ge folk songs of the Yi ethnic group in Panzhou city are the same as those of the Han folk songs in Guizhou. What is more prominent is the charm of the folk culture of the Yi people. The transmitter carry out regular training activities (such as learning Yi language, learning Shan'ge folk songs of the Yi ethnic group in Panzhou city).

Shan'ge folk songs of the Yi ethnic group in Panzhou city are mainly sung in situations such as love, marriage, funeral, farming, welcoming guests, festivals, persuading wine, and narrative. This means that the folk songs of the Yi people involve all aspects of transmission and life of the Yi people. Since the development of Shan'ge folk songs of the Yi ethnic group in Panzhou city, its function is obvious. Traditionally, it should have cultural connotations such as communication, media,

entertainment, entertainment, and transmission of Yi culture (Che Xiuhua,2022, Interview).

6.2.2 Transmission of Yi scholars in Shan'ge folk songs of the Yi ethnic group in Panzhou city

6.2.2.1 In-depth study on the language of Shan'ge folk songs of the Yi ethnic group in Panzhou city

The Panzhou city Yi researchers' research on the Panzhou city sub-dialect language has played a more and better role in transmission the Panzhou city Yi culture. The Panzhou city sub-dialect is different from the Yi languages in other areas, and has some similarities, but they are also different from each other. The language of the Yi people in Panzhou city is a symbol of the Yi people in Panzhou city. It is closely related to people's life and inseparable. Doing a better study of the language of the Yi people in Panzhou city can lay a foundation for the transmission of the culture of the Yi people in Panzhou city and the Shan'ge folk songs of the Yi ethnic group in Panzhou city.

6.2.2.2 In-depth research on the text of Shan'ge folk songs of the Yi ethnic group in Panzhou city

According to the survey, in the Yi villages of Panzhou city, there are fewer and fewer people who can speak Yi language, and very few people can understand Yi language. There are only a handful of books related to the Yi people in Panzhou city. For this situation, researchers of Yi studies should publish more books on learning Yi language, from simple to difficult. With the learning materials, it can give most people who want to learn Yi English speakers provide necessary assistance. Only by learning characters can culture be proudly and better passed on(Che Xiuhua,2022:interviews).

6.2.3 The government's transmission to the Shan'ge folk songs of the Yi ethnic group in Panzhou city

6.2.3.1 Improve the successor identification system

If the transmissor is not chosen properly, it may affect the harmony of the community and tear up the originally harmonious social relationship in the community. If the successor's determination process is not open and transparent, the procedure is improper, and reasonable appeals cannot be found in an appropriate way

to relax, it will cause traditional community public Negative treatment or even destruction of intangible cultural heritage. Therefore, efficient and reasonable relief procedures are the most effective way to ensure the realization of rights. It is necessary to improve the current transmitter system and introduce other supporting systems, so that the transmitter system will not do bad things with good intentions, but affect the normal transmission of intangible cultural heritage (Lan aiju, 2022,Interview). Encourage the election of more transmitters of Shan'ge folk songs of the Yi ethnic group in Panzhou city.

6.2.3.2 Establish Shan'ge folk songs of the Yi ethnic group in Panzhou city Professional Group

In the investigation of the Yi people, the researchers found that in some areas, some villages spontaneously organized performance teams. These performance teams are mostly used to represent the village in festivals or competitions, and do not often perform. These performance teams come together because of the love of Yi songs, and the income from participating activities will be less because of their coming together. But due to some life or work reasons, such a performance team is not stable. Therefore, participating in various government-funded and led Yi activities or performances not only gives them time to improve their performance skills, but also allows them to gradually develop from amateurs to professionals with the support of the government. Explore a path from government leading to independent development. As long as the relevant government departments truly realize the importance and significance of Yi songs to the local area, they will spare no effort to adhere to the road of cultural leadership. Therefore, it is very meaningful to form a professional team of Shan'ge folk songs of the Yi ethnic group in Panzhou city(Duan sheng gao,2022:interviews).

6.2.3.3 Construct Shan'ge folk songs of the Yi ethnic group in Panzhou city Talent Training System

One is to establish a trinity education system of "school-government-cultural enterprise". The government needs to introduce some policies to support the development of Shan'ge folk songs of the Yi ethnic group in Panzhou city. For example, education policies can be implemented, schools support the establishment of Shan'ge folk songs of the Yi ethnic group in Panzhou city majors, improve the

school's professional construction level, and ensure that schools can better use majors to train Shan'ge folk songs of the Yi ethnic group in Panzhou city talents. At the same time, the government should provide the school with human, material and financial resources to support the training of Shan'ge folk songs of the Yi ethnic group in Panzhou city talents. The school should fully grasp the professional setting, education and teaching management, and the construction of the teaching staff of Shan'ge folk songs of the Yi ethnic group in Panzhou city, so as to lay a solid foundation for talent training, so as to smoothly promote the work of talent training. While cultivating talents, it is also necessary to understand the market demand and adapt to the society's demand for shan'ge Yi folk songs talents in Panzhou city. Cultural enterprises need Shan'ge folk songs of the Yi ethnic group in Panzhou city. In order to improve the employment level of shan'ge Yi folk songs talents in Panzhou city, it is necessary to build a talent training system for shan'ge Yi folk songs culture enterprises in Panzhou city and optimize education and teaching. Cultural enterprises also need to take the initiative to contact schools and the government, and actively make suggestions for the cultivation of shan'ge Yi folk songs talents in Panzhou city. In addition, cultural enterprises also need to provide practical resource support for the cultivation of shan'ge Yi folk songs talents in Panzhou city. For example, the school can let the school's Shan'ge folk songs of the Yi ethnic group in Panzhou city students come to the company for internships to further improve their singing skills.(Duan Shenggao,2022,Interview)

The second is to establish a linkage teaching mechanism combining "university-primary school, middle school-training institution". Colleges and universities should attach great importance to the training of talents of Shan'ge folk songs of the Yi ethnic group in Panzhou city, and earnestly carry out the teaching of Shan'ge folk songs of the Yi ethnic group in Panzhou city. It is necessary to give students more performance opportunities to exercise their abilities. In addition, primary and secondary schools actively carried out the activity of entering the door of Shan'ge folk songs of the Yi ethnic group in Panzhou city, broadened the horizons of students, and actively guided students to learn the Shan'ge folk songs of the Yi ethnic group in Panzhou city. In addition, training institutions need to realize the value of Shan'ge folk songs of the Yi ethnic group in Panzhou city education in promoting the

development of traditional art and improving students' artistic accomplishment, and actively invest in Shan'ge folk songs of the Yi ethnic group in Panzhou city education. Among them, Shan'ge folk songs of the Yi ethnic group in Panzhou city training courses can be set up to recruit students. Education improves their performance in Shan'ge folk songs of the Yi ethnic group in Panzhou city. In addition, after colleges, primary and secondary schools, and training institutions do a good job in the construction of Shan'ge folk songs of the Yi ethnic group in Panzhou city and the education of Shan'ge folk songs of the Yi ethnic group in Panzhou city, they also need to strengthen communication and exchange, establish a linkage mechanism that links Shan'ge folk songs of the Yi ethnic group in Panzhou city, cooperate with each other, and jointly promote Panzhou city shan'ge Yi Folk Songs Education.

The third is that the transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city should start with children. The cultivation of talents for Shan'ge folk songs of the Yi ethnic group in Panzhou city is not accomplished overnight. I think it is possible to start with children only by breaking the evaluation of dialect art and improving the social recognition of dialect art. Kindergarten and elementary school students are young and curious. In order to strengthen the effect of personnel training, they can be educated from an early age. Among them, it is possible to set up a study class of Shan'ge folk songs of the Yi ethnic group in Panzhou city, encourage students to actively sign up, and then carry out educational guidance to help students learn Shan'ge folk songs of the Yi ethnic group in Panzhou city.

The fourth is to focus on solving the problem of talent survival. The researchers believe civil forces are needed to carry out the necessary trials. Although the school is a base for cultivating Shan'ge folk songs of the Yi ethnic group in Panzhou city talents, the students gradually lose their enthusiasm for learning Shan'ge folk songs of the Yi ethnic group in Panzhou city when they leave the campus after graduation. Therefore, the researchers found that the formulation of the talent landing policy has positive significance for the communication of Shan'ge folk songs of the Yi ethnic group in Panzhou city(Du Yuanyuan,2022,interviews).

6.2.4 The school's transmission to the Shan'ge folk songs of the Yi ethnic group in Panzhou city

With the rapid development of economy and culture in the Yi area of Panzhou city, the content of Yi traditional education is also advancing with the times. The elements of Yi traditional culture are continuously introduced into modern education, and courses of Yi traditional culture are added to allow Yi students to better adapt to modern education. The combination of Yi cultural research and school education promotes teaching through scientific research and effectively enhances the ethnic cultural transmission function in school education. Compiled the music textbooks of Shan'ge folk songs of the Yi ethnic group in Panzhou city Primary School, Middle School and University.

6.2.4.1 Primary school

The primary school education of the Yi people in Panzhou city sets up Yi culture transmission courses, but in fact, many kindergartens and primary schools in the Yi area of Panzhou city do not set up Yi culture transmission courses. Compared with primary schools, secondary schools have fewer such courses, mainly because secondary schools face more pressure to enter higher education. Because of ignoring the education of Yi culture transmission, although some schools offer Yi culture courses, they do not follow the new curriculum policy of our country. Sometimes Yi culture courses are replaced by other courses, and sometimes they are offset by some important activities. The school even believes that some liberal arts courses and other practical activities inside and outside the school also include the content of Yi culture transmission education, so they openly occupy the original Yi culture course time with other courses or activities. In fact, although in some courses Part of the content of Yi culture is involved in the activities and activities, but it still cannot replace the Yi culture courses. Because there is no guarantee of time, improving the effectiveness of Yi cultural heritage education becomes empty talk.

6.2.4.2 Middle School

Gan Mingsheng said Schools should attach importance to the teaching of Yi culture courses. Theoretically speaking, the education of Yi people's cultural transmission should be based on cultural courses, but in practice, some schools pay more attention to the transmission of Yi people's culture in other educational

activities, such as choreographing Yi people's dances and rehearsing Yi people's songs. On the one hand, this kind of entertainment is easy to operate, and can often participate in various performances on behalf of the school, and can achieve good results; And the impression instilled, the effect is not as good as organizing some activities.

6.2.4.3 Universities

Professional teachers are recruited for Yi culture and Shan'ge folk songs of the Yi ethnic group in Panzhou city, and the Conservatory of Music offers a major in Shan'ge folk songs of the Yi ethnic group in Panzhou city. Carry out a special concert on Shan'ge folk songs of the Yi ethnic group in Panzhou city, and regularly carry out lectures, training and other activities. Post-employment training for teachers is mainly aimed at supplementing and perfecting the various problems that arise in teaching Yi culture courses, and it is also a means to improve teachers' own Yi culture. However, due to objective reasons such as shortage of teachers, shortage of funds, and few students of Shan'ge folk songs of the Yi ethnic group in Panzhou city in the school, teachers of Shan'ge folk songs of the Yi ethnic group in Panzhou city rarely have the opportunity to go to relevant universities or institutions for advanced studies, and it is difficult to conduct teaching exchanges with Yi teachers in other regions.

The publishing house in the university writes and publishes regular professional Shan'ge folk songs of the Yi ethnic group in Panzhou city, including notation examples, Yi characters, phonetic symbols, Translation, etc., in order to provide researchers with formal professional music examples.

6.2.5 The Media's transmission for Shan'ge folk songs of the Yi ethnic group in Panzhou city

6.2.5.1 Increase the transmission of new media for Shan'ge folk songs of the Yi ethnic group in Panzhou city in Panzhou city

According to the researcher's investigation by interviews, the new media about the folk songs of the Yi people in Panzhou city currently includes TV, WeChat official account, Douyin video account and so on. But overall the numbers are small. The media has played a very important role in the dissemination of Shan'ge folk songs of the Yi ethnic group in Panzhou city. Media friends should increase the

development of new media for Shan'ge folk songs of the Yi ethnic group in Panzhou city, so that Shan'ge folk songs of the Yi ethnic group in Panzhou city be disseminated more effectively.

6.2.5.2 transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city Data by New Media

Duan Shenggao said The materials of the Shan'ge folk songs of the Yi ethnic group in Panzhou city will be more secure and long-lasting if they are stored in new media. Preserve the relevant materials of Shan'ge folk songs of the Yi ethnic group in Panzhou city, such as spectrum examples, audio, video, etc. There are very good original records for later scholars and researchers, which is a particularly professional way of preservation. It is also a good way of transmission.

6.2.6 Social people's transmission to Shan'ge folk songs of the Yi ethnic group in Panzhou city

Da mo said as a Yi person Organize folk art practice activities to let ordinary people have an impression of Shan'ge folk songs of the Yi ethnic group in Panzhou city and generate interest in Shan'ge folk songs of the Yi ethnic group in Panzhou city. Art comes from life, and the performance of Shan'ge folk songs of the Yi ethnic group in Panzhou city will ensure the audience base, and the atmosphere will be better if someone watches the performance. Shan'ge folk songs of the Yi ethnic group in Panzhou city are performed in the folk, mainly for entertainment, and it is also a good transmission.

6.2.6 Summary

In my field survey and literature research I found that the ways to transmissive Panzhou Yi folk songs can be divided into the following points:

The first point is that Che Xiuhua proposed that the transmitter should transmission the diversity of Yi folk songs, including learning Yi language, learning Yi culture, participating in Yi activities, singing more Yi folk songs, and spreading Yi culture.

The second point is that Lan Aiju proposed that the government should improve the transmitter identification system, establish a professional group for Panzhou Yi folk songs, build a talent training system for Panzhou Yi folk songs, and

use the power of the government to promote the transmission of Panzhou Yi folk songs.

The third point is that Gan Mingsheng proposed that the schools should continue to introduce elements of Yi traditional culture into modern education, add Yi traditional culture courses, so that Yi students can better adapt to modern education, combine Yi cultural research with school education, use scientific research to promote teaching, and effectively improve the quality of school education. National cultural transmitter function. Compiled music teaching materials for Yi folk songs in primary schools, middle schools and universities in Panzhou.

The fourth point is that Duan Shenggao proposed that the media should increase the spread of Panzhou Yi folk songs through new media, such as WeChat, Douyin and other apps. New media preserves Panzhou Yi folk songs information and will make it safer and more permanent, such as musical notation, audio, video, etc. Secondly, through the participation of new media, the relationship between Shan'ge folk songs of the Yi ethnic group in Panzhou city and the public closer, and at the same time, through the blessing of APPs such as Tiktok, Facebook, it has played a certain role in spreading Shan'ge folk songs of the Yi ethnic group in Panzhou city. The spread of the Shan'ge folk songs of the Yi ethnic group in Panzhou city in the public has increased the popularity of the public for Shan'ge folk songs of the Yi ethnic group in Panzhou city.

6.3 Conclusion

Based on research and interviews with experts and officials, actors and transmitters, audiences and students. this chapter discusses the protection, transmission and development of Panzhou Yi folk songs and concludes that there are the following methods for preservation and transmission.

Preservation guide:

- 1: The diversified ways of Yi folk songs are preservation.
- 2: Pay attention to the national characteristics of Yi nationality
- 3: Increase the collection of Yi folk songs.
- 4: Establish local cultural relics protection organizations.

Transmission guide

- 1: Transmitter regularly carry out training activities (such as learning Yi language and Yi folk songs).
- 2: Establish Panzhou Yi folk songs professional group.
- 3: Construct a talent training system for Yi folk songs in Panzhou.
- 4: CombinYi cultural research and school education
- 5: Increase the development of new media for Yi folk songs in Panzhou.
- 6: Organize folk art practice activities.



CHAPTER VII

Conclusion Discussion and Suggestions

In this study It has three objectives:

- 1) To investigate the contemporary status of the Shan'ge folk song of the Yi ethnic group in Panzhou city, Guizhou province, China.
- 2) To analyze the characteristic of music selected of the Shan'ge folk song of the Yi ethnic group in Panzhou city, Guizhou province, China.
- 3) To provide the guideline for preservation and transmission of the Shan'ge folk song of the Yi ethnic group in Panzhou city, 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

7.2 Discussion

7.3 Suggestion

7.1 Conclusion

7.1.1 the contemporary status of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China.

The status of Music and songs in Panzhou city, At present, there have been three relatively large-scale collections and collations in the history of the Yi nationality area in Panzhou city, Guizhou.

The status of Musicians in Panzhou city, it was found that there are a total of 12 transmitters recognized by the government, are all engaged in work related to the Shan'ge folk songs of the Yi ethnic group in Panzhou city.

The status of functions in social in Panzhou city, it is found that the cognition of the Shan'ge folk songs of the Yi ethnic group in Panzhou city is greatly affected by economic development. As a result, Shan'ge folk songs of the Yi ethnic group in Panzhou city gradually faded out of people's sight, and people's choice of songs in music gradually tilted towards popular modern music.

7.1.2 the characteristic of music selected of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China.

The researchers analyzed the musical characteristics of music selected of Shan'ge folk songs of the Yi ethnic group in Panzhou city refers to the Scale, Mode, Melody, Beat, Lyric.

First, the researchers analyzed the Mode, Scale, Mode.

1) Mode. The mode of the Shan'ge folk songs of the Yi ethnic group in Panzhou city is mainly based on the four-notes, while the two-notes and three-notes are relatively rare.

2) Scale. The scale of the folk songs of the Yi people in Panzhou city is mainly the four-tones scale.

3) Mode. The Shan'ge folk songs of the Yi ethnic group in Panzhou city are mainly composed of Zhi mode, followed by Yu mode, and thirdly Gong mode and Shang mode, while Jue mode is less.

In terms of rhythm and beat, the researchers analyzed it from two aspects: rhythm and beat.

1) Rhythm. In the Shan'ge folk songs of the Yi ethnic group in Panzhou city, its rhythmic form is mainly manifested in the form of free equalization of the duration of the notes, and at the same time, its rhythmic form also changes with the different melody beats.

2) Beat. The beats of Shan'ge folk songs of the Yi ethnic group in Panzhou city can be divided into two types: one is stable and regular beats; the other is free and irregular beats.

In terms of lyrics, the researchers analyzed it from lyrics.

Most of the lyrics are improvisational and more colloquial. Except that the lyrics of the songs sung in the prescribed traditional ceremonial occasions are passed down from generation to generation, most of the lyrics in shan'ge Yi folk songs are created during impromptu singing.

7.1.3 The preservation and transmission of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China.

Based on research and interviews with experts and officials, actors and transmitters, audiences and students. this chapter discusses the protection,

transmission and development of Panzhou Yi folk songs and concludes that there are the following methods for preservation and transmission.

Preservation guide:

- 1: The diversified ways of Yi folk songs are preservation.
- 2: Pay attention to the national characteristics of Yi nationality
- 3: Increase the collection of Yi folk songs.
- 4: Establish local cultural relics protection organizations.

Transmission guide:

- 1: Transmitter regularly carry out training activities (such as learning Yi language and Yi folk songs).
- 2: Establish Panzhou Yi folk songs professional group.
- 3: Construct a talent training system for Yi folk songs in Panzhou.
- 4: Combin Yi cultural research and school education
- 5: Increase the development of new media for Yi folk songs in Panzhou.
- 6: Organize folk art practice activities.

7.2 Discussion

1: According to the study results of the investigate the contemporary status of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China.

I agree with Du Yuanyuan (2022) and Lan Aiju (2022) on the contemporary status of Shan'ge folk songs of the Yi ethnic group in Panzhou city in Panzhou city

Du Yuanyuan believes that many Shan'ge folk songs of the Yi ethnic group in Panzhou city have never been sung. Although the tune can no longer be sung in Yi villages, it has been recorded by previous researchers. This is also in line with our previous observations. The previous records were only written records without musical scores. They were sung through "oral teaching", which has resulted in many songs being lost. The reason why there are few existing folk songs of the Yi people in Panzhou city.

Lan Aiju believes that the culture of folk songs of the Yi people in Panzhou city is gradually disappearing, and the culture contained in it is rich and colorful, and it is impossible to complete the preservation and transmission work only by one

person. As a transmitter, she believes that she must shoulder the important task of transmission the national culture and continue the development and growth of Shan'ge. In the process of transmission, we should not only pay attention to the quantity of transmission, but also ensure the quality of transmission, and collect, organize and protect the folk songs culture of the Yi people in Panzhou city through multiple channels.

One possible explanation is that, relying on the original culture of the Shan'ge folk songs of the Yi ethnic group in Panzhou city in Panzhou city, a small number of people are transmission the national culture, and the Shan'ge folk songs of the Yi ethnic group in Panzhou city in Panzhou city are being discovered and understood by more people.

2: Regarding the results obtained by recording scores and analyzing the characteristic of music selected of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China.

Ouyang Pingfang (2022) said The trend of the melody line of the Shan'ge folk songs of the Yi ethnic group in Panzhou city is mainly in the second and third interval of ascending and descending waves; the range is not wide, generally within an octave, but most of them are in the treble area. The front and back phrases of each songs are composed of repeating a melody tone according to different libretto. Due to the impromptu nature of lyrics creation, the melody of the songs has the characteristics of constant singing and constant innovation.

Che mingxu (2022) said Panzhou city Yi nationality has its own language and its own characters. During the investigation, we learned that the melody and tone of the Shan'ge folk songs of the Yi ethnic group in Panzhou city are the product of the combination of the Panzhou city language, and have unique regional and ethnic style characteristics. The daily life language of the Yi people in Panzhou city has created the musical language of the "Gu Shan Ge" (Original songs). The melody form of the "Gu Shan Ge" (Original songs) is closely related to the local language, which is mainly reflected in the characteristics of the tone of the language.

I agree with Ouyang Pingfang and Che Mingxu's point of view. The musical characteristics of Shan'ge folk songs of the Yi ethnic group in Panzhou city should be analyzed by the melody and tone structure, rhythm and beat, lyrics characteristics,

singing forms and so on of Shan'ge folk songs of the Yi ethnic group in Panzhou city. Among them, language plays an important "role" in music, and it has an important influence on the melody, rhythm, timbre, style and other aspects of music. The Yi nationality in Panzhou city has its own language and characters, which makes the Shan'ge folk songs of the Yi ethnic group in Panzhou city have a strong regional style. If the translated lyrics are used in phonetic recording, the obvious symbols of the authentic regional music of the Shan'ge folk songs of the Yi ethnic group in Panzhou city will inevitably be lost. Therefore, the researchers recorded the Yi language pinyin on the first line below the score, and the English translation on the second line.

3: According to the study results of the preservation and transmission of the Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou province, China.

According to the preliminary literature search and field work, the author believes that the transmission and preservation of Shan'ge folk songs of the Yi ethnic group in Panzhou city is a complicated process. In order to spread Shan'ge folk songs of the Yi ethnic group in Panzhou city better, it needs various support.

The first point is that Duan Shenggao (2022) Intangible cultural heritage has been in the limelight in recent years, many folk songs have been excavated, and there are more opportunities to perform and display all over the country. But if the folk songs break away from the original ecology and the culture of the Yi people in Panzhou city, and gradually become a talent show, then the functions of talking about love and promoting the relationship between neighbors in the life of the Yi people in Panzhou city will be changed accordingly. lost. Therefore, while protecting the intangible cultural heritage, we must also pay attention to the protection of its cultural connotation and living space. Transmission the essence of Panzhou city Yi culture is the value of our protection and transmission of intangible cultural heritage.

The second point is that Gan Mingsheng (2022) has been engaged in Panzhou city Yi folk songs culture for so many years. He thinks that his biggest feeling is that if he doesn't collect these precious Shan'ge folk songs of the Yi ethnic group in Panzhou city, they will be lost in 10 years. Then the government and people from all walks of life have adopted various methods and transmission and carry forward the traditional culture of the Yi people, rekindling the enthusiasm for the traditional

culture of the Yi people in Panzhou city. Take school education as the cradle for cultivating Shan'ge folk songs of the Yi ethnic group in Panzhou city culture. Letting Shan'ge folk songs of the Yi ethnic group in Panzhou city into the campus can better play a role in communication.

The third point is that Lan Aiju (2022) pays great attention to the transmission method of folk songs. Not only does she listen more, practice more, learn more, and teach more, but she also actively organizes folk songs singers to participate in the Yi people Singer Competition, transmission folk songs skills, and expanding folk songs influence. For example, in her spare time, she organizes local people to dance "Yi Dati Dance", trying to publicize and promote folk songs in an all-round and multi-level way from the aspects of herself, creation, publicity, and dance. When talking about folk songs entering the campus activities, Lan Aiju was very excited and told us very happily that the school is a good platform and will be an important field for her to transmission folk songs in the future. Every year, whenever she is free, she goes to elementary schools and junior high schools in the Yi area of Panzhou city to teach singing folk songs. There are students in every grade. Everyone likes to listen and learn. This gives her encouragement and confidence. She hopes that students can I really like the folk songs of the Yi nationality and carry them forward. The contents of the folk songs of the Yi nationality are rich and colorful. Many folk songs are sung impromptu and do not need lyrics at all. Everyone will sing for a long time when they are happy. Men and women ask and answer each other. Now that the Internet is very developed, Lan Aiju also actively guides the formation of singers to sing folk songs on the Internet, and through the power of the media, better spread the folk songs of the Yi nationality in Panzhou city.

The fourth point is that the Jin Jiaorun (2022) government's support for Shan'ge folk songs of the Yi ethnic group in Panzhou city has increased the cultural status of Shan'ge folk songs of the Yi ethnic group in Panzhou city. For the review of the application process of transmitters, it should start from the perspective of respecting the actual transmission of culture.

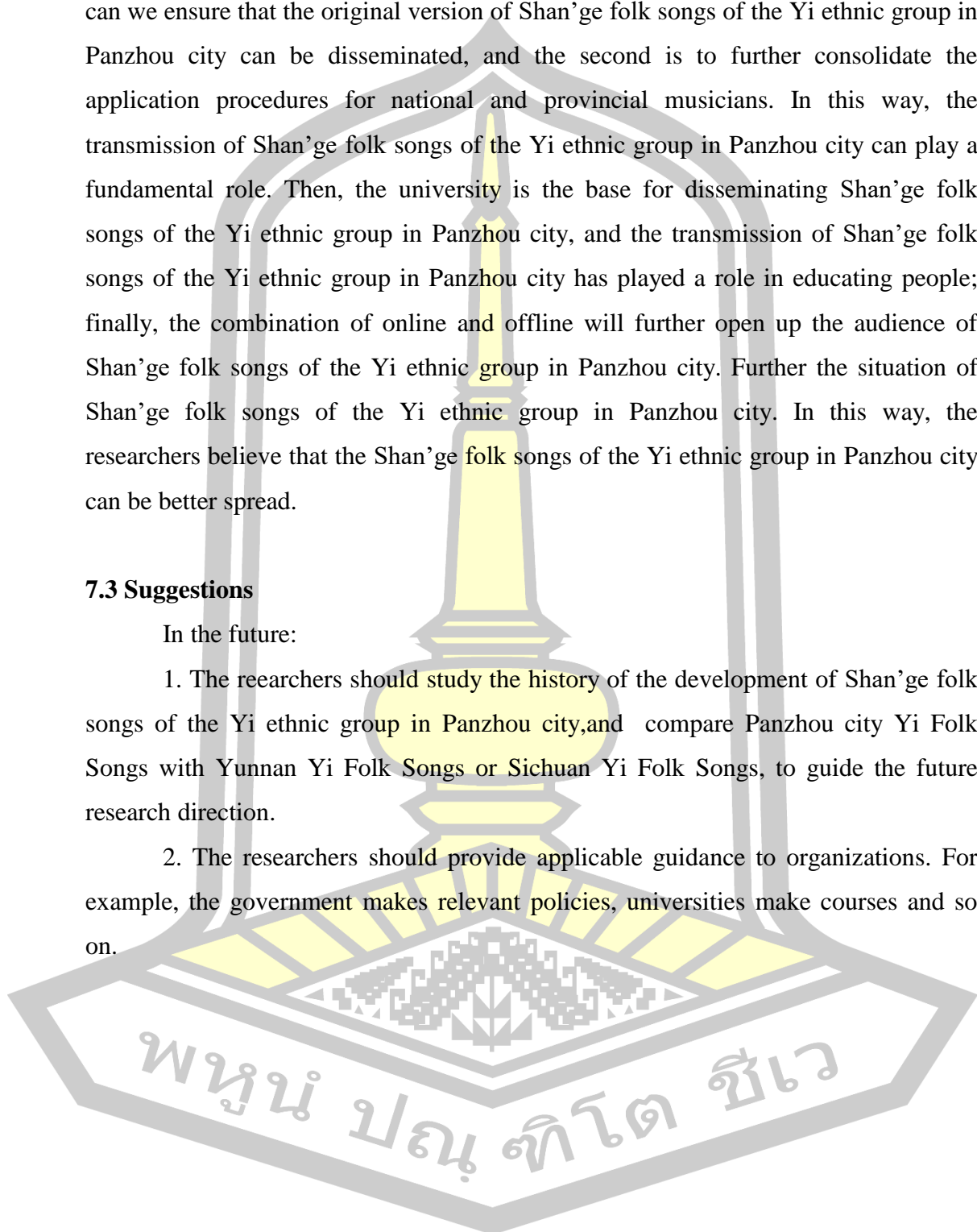
I agree with the above point of view. First of all, the government played a guiding role in the dissemination of Shan'ge folk songs of the Yi ethnic group in Panzhou city. The state will build a research demonstration base and dissemination

base for Shan'ge folk songs of the Yi ethnic group in Panzhou city. Only in this way can we ensure that the original version of Shan'ge folk songs of the Yi ethnic group in Panzhou city can be disseminated, and the second is to further consolidate the application procedures for national and provincial musicians. In this way, the transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city can play a fundamental role. Then, the university is the base for disseminating Shan'ge folk songs of the Yi ethnic group in Panzhou city, and the transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city has played a role in educating people; finally, the combination of online and offline will further open up the audience of Shan'ge folk songs of the Yi ethnic group in Panzhou city. Further the situation of Shan'ge folk songs of the Yi ethnic group in Panzhou city. In this way, the researchers believe that the Shan'ge folk songs of the Yi ethnic group in Panzhou city can be better spread.

7.3 Suggestions

In the future:

1. The researchers should study the history of the development of Shan'ge folk songs of the Yi ethnic group in Panzhou city, and compare Panzhou city Yi Folk Songs with Yunnan Yi Folk Songs or Sichuan Yi Folk Songs, to guide the future research direction.
2. The researchers should provide applicable guidance to organizations. For example, the government makes relevant policies, universities make courses and so on.



REFERENCES

- Cai Xiaojing. (2017). *Modern Dissemination and Reconstruction of Guizhou Yi people Music Culture*.
- Calvin Brown. (1986). *Music and Literature On the Comparison of Art*" China Social Science Press.
- Catherine M. Appert. (2017). *Conducting an ethnographic study of rappers in Dakar*, University of Illinois Press.
- Che Mingxu. (2004). *Panzhou city Minority Ancient Books Collation Office, Panzhou city Yi Studies Research Association. Panzhou city Yi People Ancient Songs*. Chengdu: Sichuan Ethnic Publishing House.
- Che Mingxu. (2004). *Panzhou city Minority Original Books Collation Office, Panzhou city Yi Studies Research Association. Panzhou city Yi People "Gu Shan Ge"(Original songs)*. Chengdu: Sichuan Ethnic Publishing House.
- Che Xiuhua. (2022). Singer, Interviewd.
- David Cooper. (2002). *Techniques of Contemporary Composers*, People's Music Publishing House
- Du Yuanyuan. (2022). Singer, Interviewd.
- Du Mengsu. (2012). *Research on the Music Form of Bimo Ritual of Yi Nationality in Liangshan*. Gehai (05): 14.
- Du Yaxiong, Qin Haixiang. (2007). *Chinese Music Theories*, Shanghai Conservatory of Music Press.
- Du Yaxiong. (1993). *An overview of the folk music of various ethnic minorities in China*. Beijing: People's Music Publishing House, 302.
- Duan Shenggao. (2022). Governmental personnel, Interviewd.
- Ellen Koskoff. (2014). *Music and Gender*, University of Illinois Press
- Fan Zuyin. (2006). *Research on the melody morphology of Daolang Muqam*, published in "Journal of Shanghai Conservatory of Music", No. 2, p. 22
- Gan Jinqin. (2022). Governmental personnel, Interviewd.

- Gan Mingsheng. (2022). Teacher, Interviewd.
- Guo Chenli. (2011). *20 Years of Yi Culture Research in Guizhou*.
- Jesse D. Ruskin, Timothy Rice. (2002). *Individuals in Music Ethnography*.
- Jesse D. Ruskin, Timothy Rice. (2012). *Individuals in Music Ethnography*, The University of Illinois Press.
- Jicha Xiaoming. (2021). *Research on the Protection and Transmission of Shan'ge folk songs of the Yi ethnic group from the Perspective of Oral History*.
- Li Li. (1991). *The melody of music and the tone of language*, contained in "Teacher College of Shanxi University (Comprehensive Edition)", No. 2, p. 70.
- Li Ting. (2021). *A Brief Analysis of the Transmission and Protection of the Yi people's Shan'ge folk songs of the Yi ethnic group in North Guizhou*.
- Li Zaiyong. (2014). *History of Liupanshui*, Social Science Literature Publishing House.
- Liu Yuanchao. (2019). *Yi language, a sub-dialect of Panzhou city*. Beijing: Minzu Publishing House 29, 30
- Lu Wei. (2011). *Transmission and Protection of Yunihe Yi folk Songs from Intangible Cultural Heritage*.
- Mark Slobin. (1976). *Music in the Culture of Northern Afghanistan*.
- Mark Slobin. (1976). *Music in the Culture of Northern Afghanistan*, University of Arizona Press.
- Merriam. (1964). *The publication of "The Anthropology of Music*, Northwestern University Press.
- Ouyang Pingfang. (2013). *An Analysis of the Classification and Morphological Characteristics of Shan'ge folk songs of the Yi ethnic group in Panzhou city*, "Journal of Bijie University", Issue 9, Volume 31
- Ouyang Pingfang. (2014). *An Analysis of the Music Form of Shan'ge folk songs of the Yi ethnic group in Panzhou city, Guizhou*, "Journal of Guizhou University (Art Edition)", Issue 1, Volume 28
- Philip V. Bohlman. (1988). *Traditional Music and Cultural Recognition: A Continuing*

- Paradigm in the History of Ethnomusicology*, Cambridge University Press.
- Philip V. Bohlman. (2004). *The Music of European Nationalism*, ABC-CLIO; ed. HAR/COM (August 12, 2004)
- Pierre Bourdieu. (1977). *A Brief Theories of Practice*, Cambridge University Press.
- Thomas Turino. (1990). *Structure, Context, and Strategies in Music Ethnography*, The University of Illinois Press.
- Wang Jichao. (2021). *Popular Types and Styles of Oral YiShan'ge folk songs of the Yi ethnic group in Wumeng Mountain Area*.
- Wang Jichao. (2022). *Types and Styles of Shan'ge folk songs of the Yi ethnic group in Wumeng Mountain from the Perspective of Intangible Cultural Heritage*.
- Wang Lidan. (2013). *Protection and Development of Traditional Music Culture of Minorities in my country*.
- Wang Wenlan. (2005). *On the Protection and Development of Traditional Music Culture of Minorities in my country*.
- Wang Yaohua, Du Yaxiong. (1999). *Introduction to Traditional Chinese Light Music*, Fujian Education Press
- Wang Yaohua. (2007). *Analysis on the Tonal Structure of Folk Songs (Part 1) Taking She Nationality Folk Songs as an Example*, in "Music Research", No. 1, pp. 69-70
- Wang Yaohua. (2010). *The Structure of Traditional Chinese Music*. Fuzhou: Fujian Education Press, 126.
- Wu Guodong. (1997). *Introduction to Ethnomusicology*. Beijing: People's Music Publishing House³⁹
- Wu Jie, Hu Jianshe. (2022). *Research on the Digital Transmission, Development and Utilization of Shan'ge folk songs of the Yi*.
- Xie Binru et al. (2004). *Cultural and Art Ecology and Social Development in Ethnic Areas A Study on the Protection and Development of Guizhou Ethnic Culture*, Guizhou Ethnic Publishing House.
- Yang Kuangmin. (1980). *An introduction to the local tones of Hubei folk songs*, in

"*Music Research*", No. 5, p. 91

Zhang Miaodi. (2015). *Beautiful China and Beautiful Guizhou*, Blue Sky Publishing

Zhang Miaodi. (2016). *China National Geographic Encyclopedia*. Beijing United Publishing Company.

Zhang Wenwen. (2017). *Research on Life Consciousness in Shan'ge folk songs of the Yi*.

Zhu Qiufeng. (2004). *History of Zhejiang Folk Ballads*. Hangzhou: Zhejiang OriginalBooks Publishing House, 349.



APPENDIX

Appendix 1

Questionnaire of Shan'ge folk songs of the Yi ethnic group in Panzhou city for

Key Informants

Part 1 General Information

Name

Age

Gender

Email

Interview date

Place of interview

Part 2 Survey of Shan'ge folk songs of the Yi ethnic group in Panzhou city

1. What do you think of the contemporary status of Shan'ge folk songs of the Yi ethnic group in Panzhou city?
2. What do you think of the development of Shan'ge folk songs of the Yi ethnic group in Panzhou city?

3. What kind of social background, crowd background, and economic background caused the generation of Shan'ge folk songs of the Yi ethnic group in Panzhou city?
4. What are the characteristics of the music of Shan'ge folk songs of the Yi ethnic group in Panzhou city ? What are the reasons for the characteristics of these music? (Social, economic, historical aspects, etc.)
5. What are the representatives? What influence do they have?
6. In the transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city, how can we achieve the balance between popular culture and traditional culture?
7. How to preserve and transmit Shan'ge folk songs of the Yi ethnic group in Panzhou city?
8. How can young people accept Shan'ge folk songs of the Yi ethnic group in Panzhou city?

**Questionnaire of Shan'ge folk songs of the Yi ethnic group in Panzhou city for
Casual Informants**

Part 1 General Information

Name

Age

Gender

Email

Interview date

Place of interview

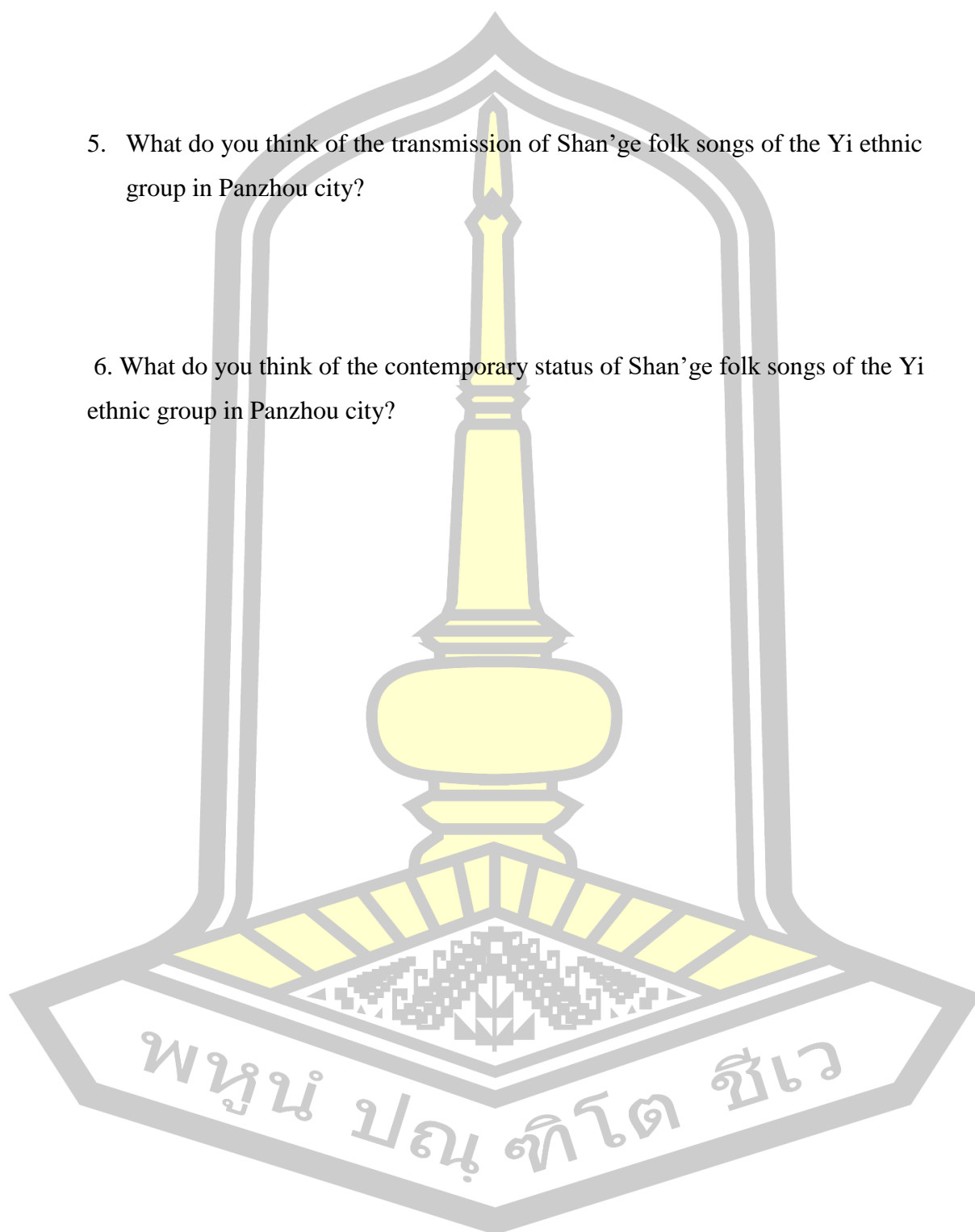
Part 2 Survey of Shan'ge folk songs of the Yi ethnic group in Panzhou city

1. What are the characteristics of the music of Shan'ge folk songs of the Yi ethnic group in Panzhou city?
2. What are the vocal form characteristics and vocal form structure of Shan'ge folk songs of the Yi ethnic group in Panzhou city?
3. What are the characteristics of these four types of musicGu Shan Ge" (Original songs) ,“Hun Yi Ge” (Wedding songs), “Sang Ji Ge” (Funeral songs) ,“Xu Shi Ge” (Narrative songs)?

4. How do sing in Shan'ge folk songs of the Yi ethnic group in Panzhou city?

5. What do you think of the transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city?

6. What do you think of the contemporary status of Shan'ge folk songs of the Yi ethnic group in Panzhou city?



**Questionnaire of Shan'ge folk songs of the Yi ethnic group in Panzhou city for
General Informants**

Part 1 General Information

Name

Age

Gender

Email

Interview date

Place of interview

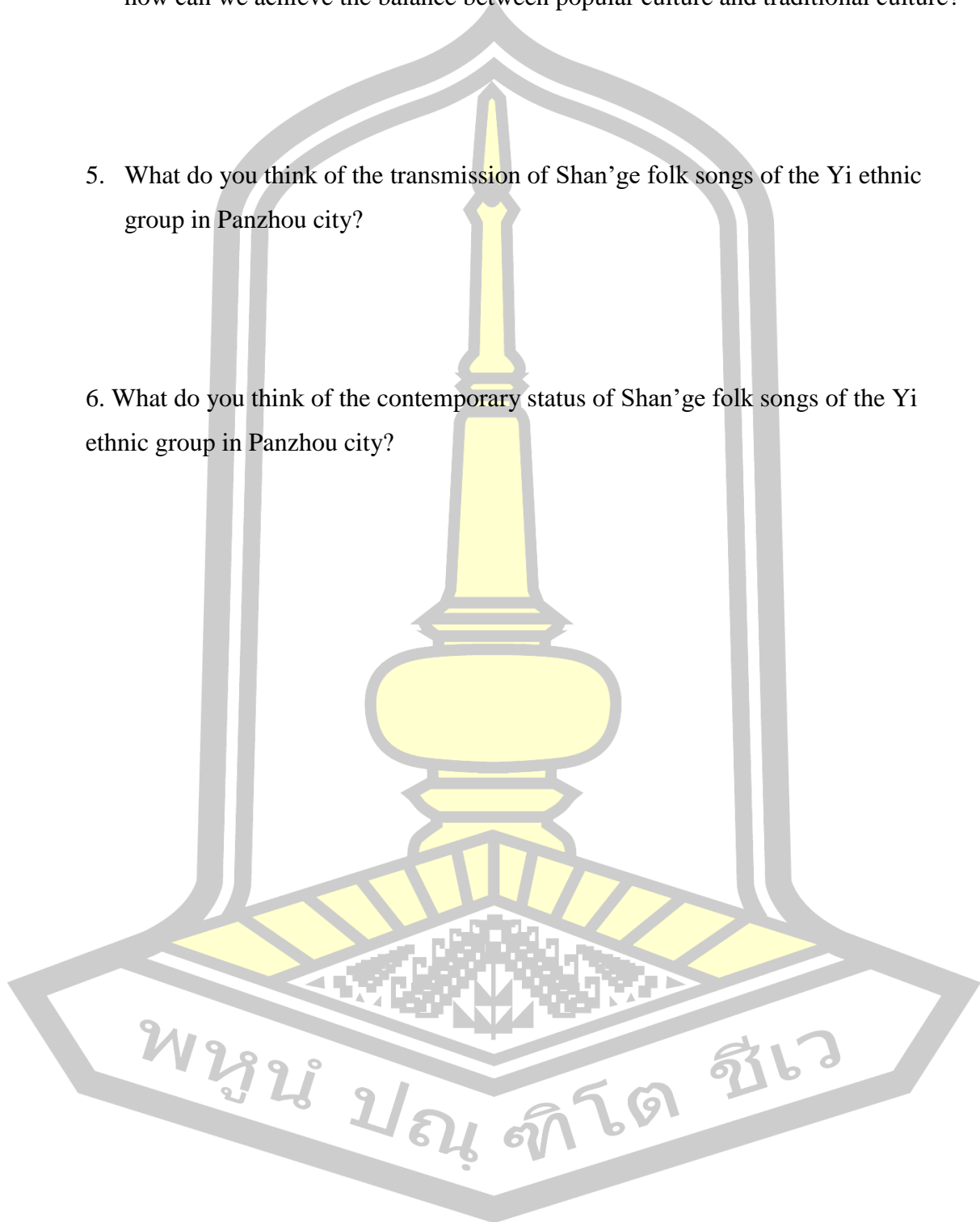
Part 2 Survey of Shan'ge folk songs of the Yi ethnic group in Panzhou city

1. What are the characteristics of the music of Shan'ge folk songs of the Yi ethnic group in Panzhou city?
2. What are the vocal form characteristics and vocal form structure of Shan'ge folk songs of the Yi ethnic group in Panzhou city?
3. How can young people accept Shan'ge folk songs of the Yi ethnic group in Panzhou city?

4. In the transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city, how can we achieve the balance between popular culture and traditional culture?

5. What do you think of the transmission of Shan'ge folk songs of the Yi ethnic group in Panzhou city?

6. What do you think of the contemporary status of Shan'ge folk songs of the Yi ethnic group in Panzhou city?



Appendix 2

Field survey photo collection



Figure 39. Che Xiuhua(left 3),Che Yangqiao(left2),Du Lizhi(right1)

Source: RanRan Huang (2022)



Figure 40. Gan Jinqin

Source: RanRan Huang (2022)

พหุ มั ปรณ จั โด ชี เว



Figure 41. Che Xiaoqin(left1),Wang Yaobao(left 3)

Source: RanRan Huang (2022)



Figure 42. Gan Mingsheng(right1),Duan Shenggao(left1)

Source: RanRan Huang (2022)



Figure 43. Du Yuanyuan

Source: RanRan Huang (2022)

BIOGRAPHY

NAME	RanRan Huang
DATE OF BIRTH	11 Jan 1994
PLACE OF BIRTH	Guizhou, China
ADDRESS	Baiguo Town, Panzhou City, Liupanshui City, Guizhou Province
POSITION	Student
EDUCATION	2010 - 2014 Bachelor of Arts of Music Education (B.A.) in Chongqing Normal University 2015 - 2018 Master of Arts of Music (M.F.A) in Southwest University 2020 - 2023 Doctor of Philosophy (Ph.D.) of Musicology in Mahasarakham University

