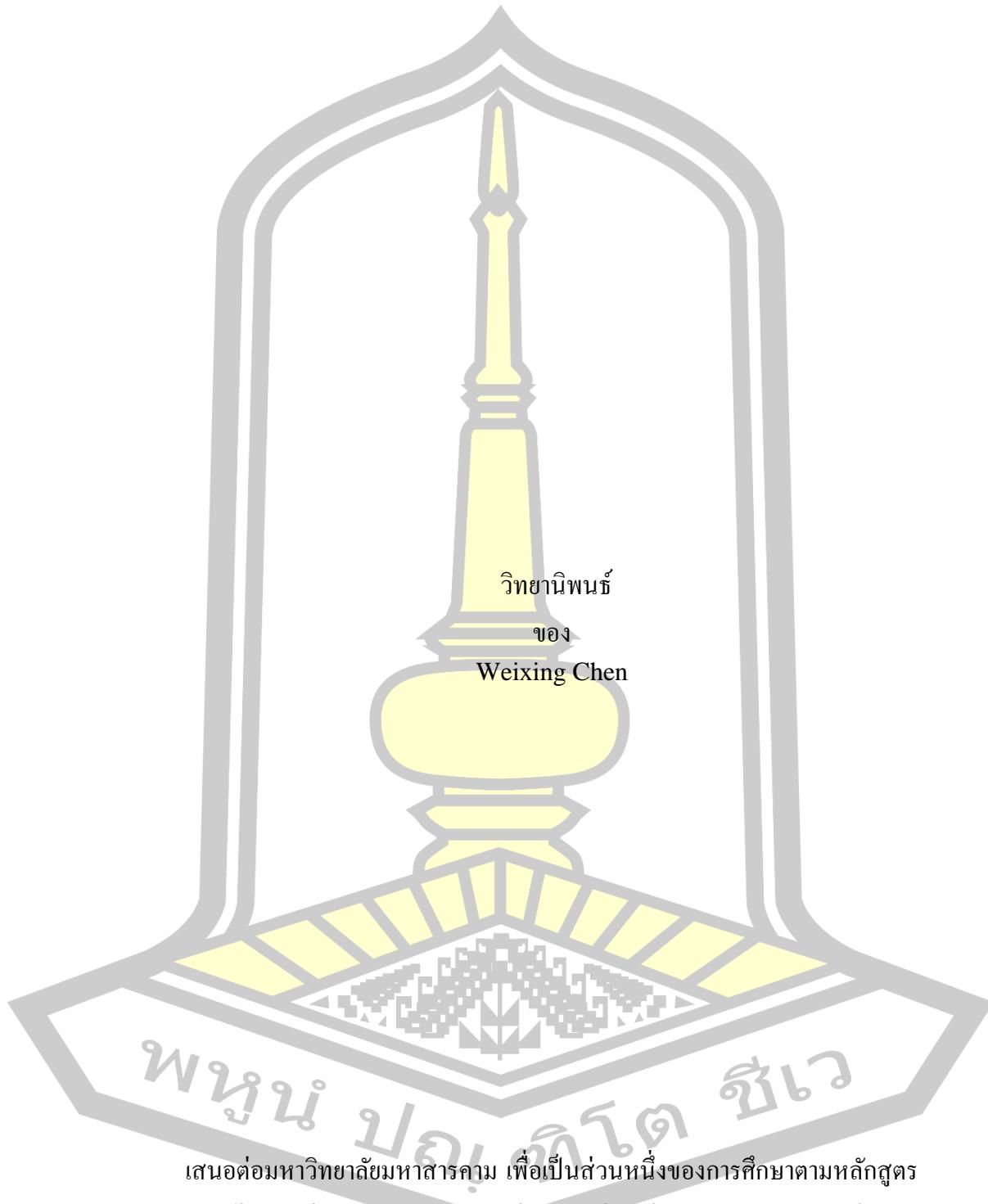


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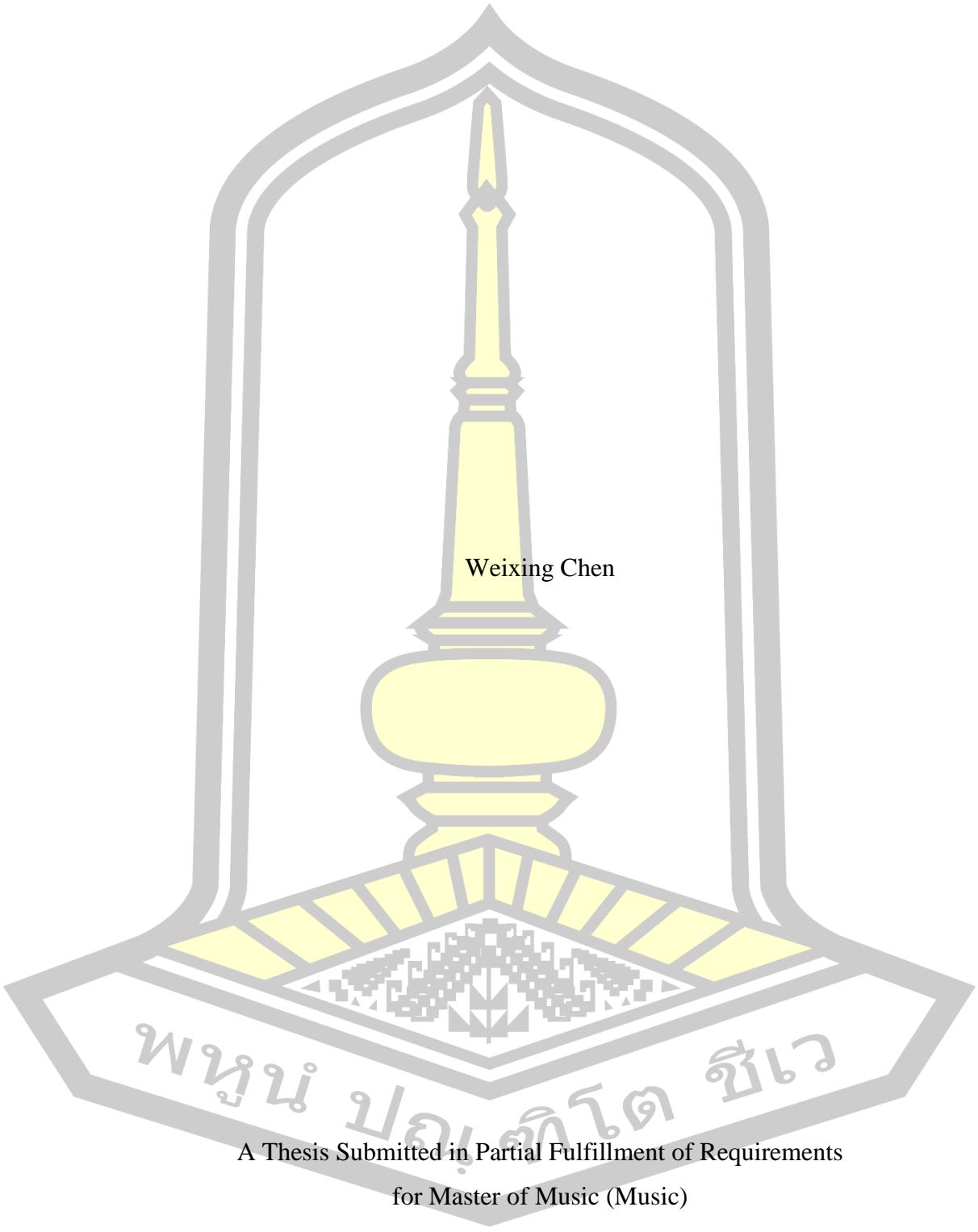


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Yi Music Writing Techniques Of Jiaba Asan



Weixing Chen

ພ້ອນ ປາວ ໂອ ຂ້າວ

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

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The examining committee has unanimously approved this Thesis, submitted by Mr. Weixing Chen, as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

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ABSTRACT

The title of this thesis is Yi music writing techniques of Jiaba Asan. The research objectives are: 1, Study about Yi music writing techniques of Jiaba Asan, 2, Analysis components of selected Yi music of Jiaba Asan, The researchers used qualitative analysis to research, and the survey objects included one key informant, two general informants and nine casual informants. The interviewees were interviewed through on-site interviews and questionnaires, and relevant literature was collected, and the following research results were obtained:

1. Jiaba Asan uses Yi ethnic religious music and folk song materials to create song melodies, and writes lyrics using cultural themes such as Yi mythology, epics, and poetry.
2. Jiaba Asan uses electronic and ethnic instruments, as well as contemporary music harmony to arrangement songs, and uses computer music software to record songs.
3. Jiaba Asan's childhood memories and observations and perceptions of life are the source of song creation.

This study emphasizes the innovation of Yi ethnic music and proposes specific implementation suggestions for reference by relevant personnel.

Keyword : Southwest Sichuan, Yi music, Pop music, Writing techniques

พ.ศ. ๒๕๖๗

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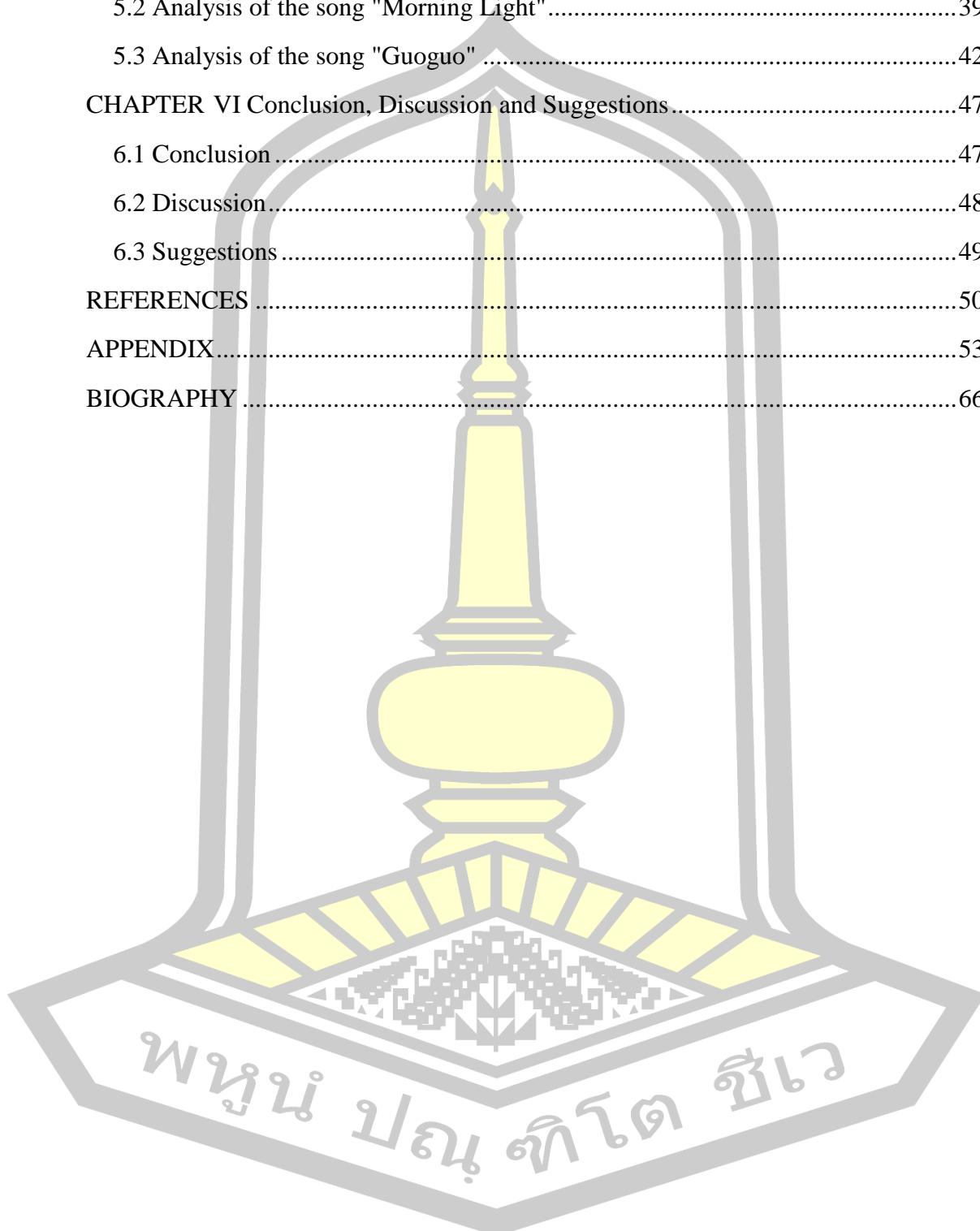
Due to my limited academic level, the paper I wrote will inevitably have shortcomings. I sincerely ask all teachers to criticize and correct me. The completion of this thesis is not the end. There is a long road ahead. I will continue to work hard and strive for greater progress in my future work and life.

Weixing Chen

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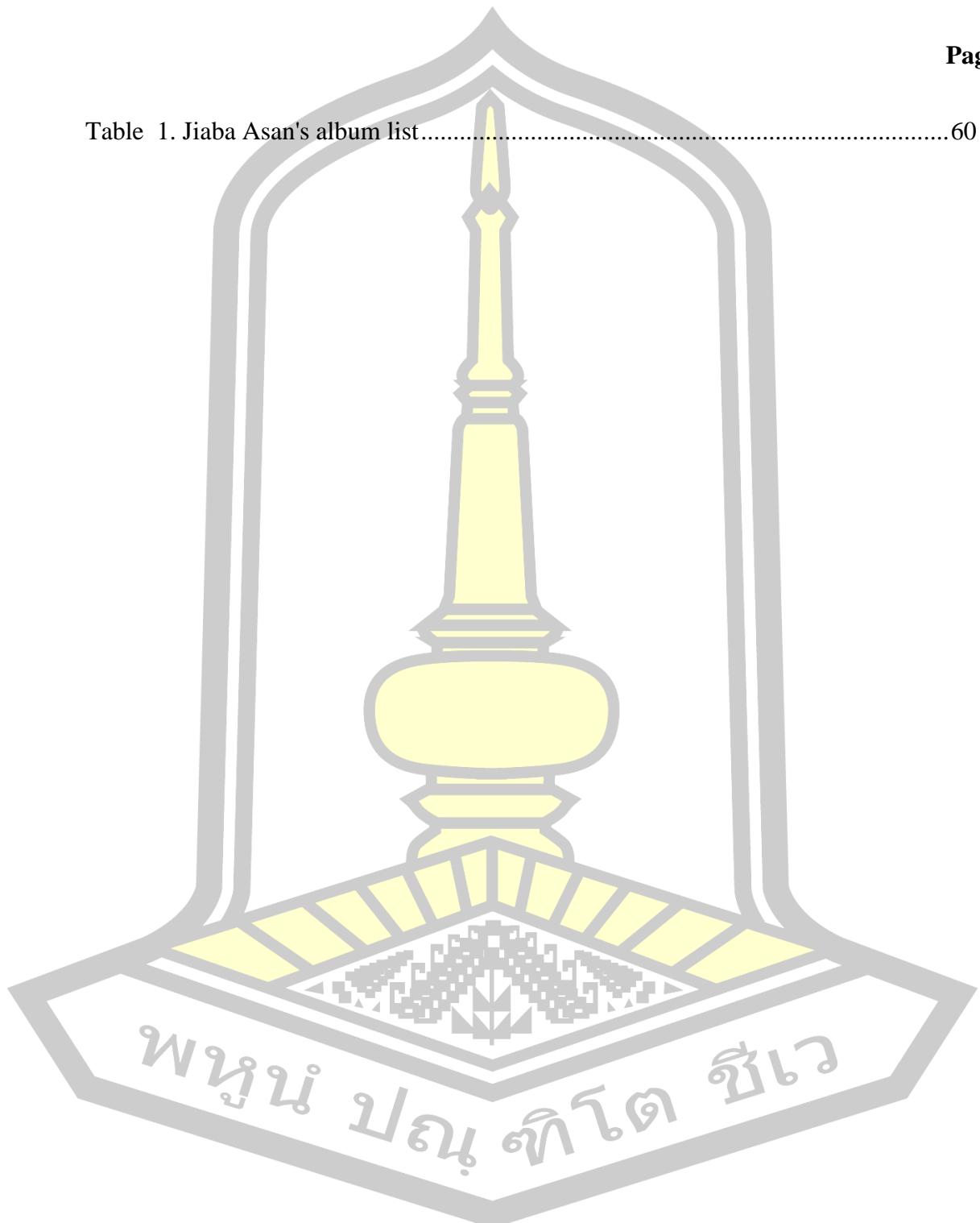
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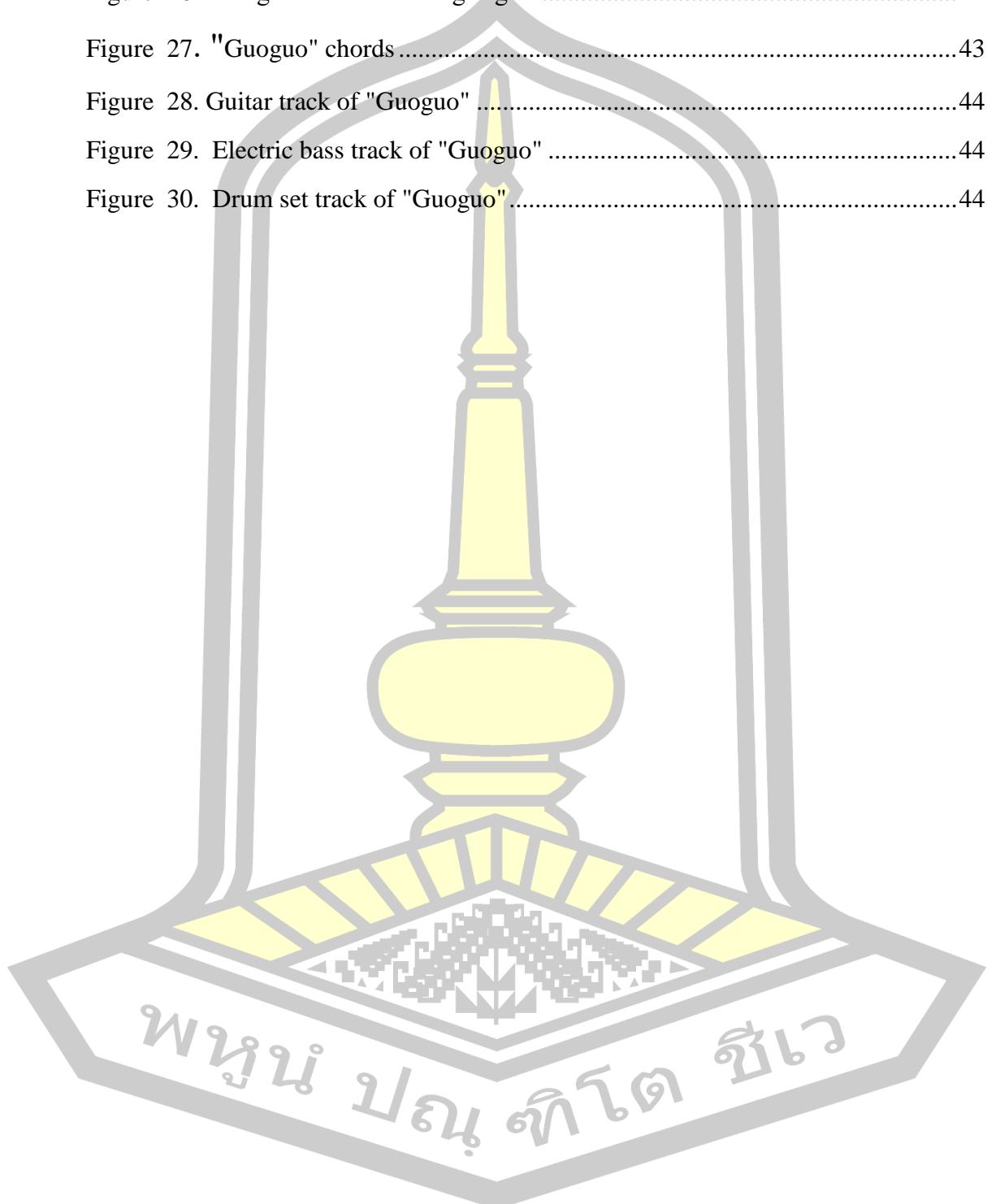
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CHAPTER I

Introduction

1.1 Research Background

The Yi people have lived in the Daliangshan area for generations. Daliangshan is mostly mountainous, with majestic mountains and numerous rivers. The beautiful natural scenery provides fertile soil for music culture. In addition, the Yi nationality has its own unique language and characters, and has always maintained its own national culture well. On this basis, the Yi nationality musicians give full play to their language advantages and use their hometown mountains and rivers as the background to create music in Yi language and Yi language. (He Fazhen, 2022). This article starts from the music creation of Mr. Jiaba Asan, a musician of the Yi nationality, and shares his creative experience and representative works to understand how the music of the Yi nationality moves from tradition to contemporary.

Jiaba Asan integrates pop music, electronic music, folk music, world music, rock music and other elements into his original music creation of the Yi ethnic group, forming his own unique music style. Because he was born and grew up in the Yi ethnic group of Daliangshan, In an urban cultural environment, I learned Adu Gaoqiang singing skills from an early age, and began to systematically study and create music as an adult. My eldest father is a wizard of the Yi ethnic group. Just like my eldest father's witchcraft singing, Jiaba Asan's inspiration and creation are not influenced by The restrictions of the rules reflect the freedom and mystery he pursues when creating. As a younger generation of Yi musicians, he brings more possibilities to national music.

"One day I will return home to my beloved Daliangshan." These are the lyrics of the Yi pop music album "Out of the Daliangshan". The cheerful and beautiful rhythm and melody have left a deep impression on the Yi people of Daliangshan. Jiaba Asan lived in this environment, and later became a musician and began to write songs and think about how to create good works. Excellent works are of quality, thoughtfulness, and popularity. Folk songs and stage are worth discussing The traditional music elements of folk songs produce new "traditions", how to make

contemporary young people accept traditional music, we can often see the psychology of a group of people through folk songs, family affection, friendship, love, longing, and praise. In the way of word of mouth, everyone is a re-creator of folk songs, and folk songs contain the history, culture and cultural features of an ethnic group. However, in the new era, national culture also changes with the growth of the economic level.

After China's reform and opening up, China's economy has achieved rapid development. In addition, in the field of art, China has also strengthened cultural exchanges with other countries. After long-term development and innovation, western music has gradually formed a music culture represented by popular music. Its pop music has the characteristics of system and scale, which provides a valuable reference for the development of Chinese pop music. The entry of Western pop music has had a huge impact on the aesthetics of most people and music producers in China, and therefore makes pop music popular in China. However, due to irregularities in the music industry, imperfect systems and many other factors, the phenomenon of popular music being imitated is serious, resulting in the public's aesthetic bias towards the melody of the music to determine the popularity of the work, ignoring the cultural connotation conveyed by the work itself. This phenomenon also exists in the creation of some folk music, which hinders or even distorts the development of national music. In terms of music creation, it is a new challenge for creators to accept new contemporary elements while preserving traditional culture (Li Shu, 2022).

Yi folk music and traditional culture are the roots of Yi music creation, while pop music is an element of contemporary music and a form of musical expression that contemporary young people are keen on. In the creation of popular music of the Yi nationality, we need to think about how to combine the two skillfully to create popular works. The purpose of this article is through field investigation and work analysis. The first goal is to explain Jiaba Asan's music creation process, and to learn how to use folk music as the theme to create pop music that meets contemporary aesthetic needs. The second goal is to analyze the selected excellent works of Jiaba Asan, and understand the process of fusion of Yi folk music and contemporary music, which will play a certain role in promoting the development of pop music in the region in the future. This is why I wrote this. The main reason for this article.

1.2 Research objectives

1.2.1 To study about Yi music writing techniques of Jiaba Asan.

1.2.2 To analysis components of selected Yi music of Jiaba Asan.

1.3 Research Questions

1.3.1 How did Jiaba Asan write his Yi music?

1.3.2 What were the music components found in Jiaba Asan selected music?

1.4 Research Benefit

1.4.1 We learned about Yi music writing techniques of Jiaba Asan.

1.4.2 We learned about the music components in Jiaba Asan's selected Yi music.

1.4.3 The research results can be used as future reference.

1.5 Definition of terms

Yi music mean: refers to the folk music of Liangshan Yi Autonomous Prefecture in Sichuan, China.

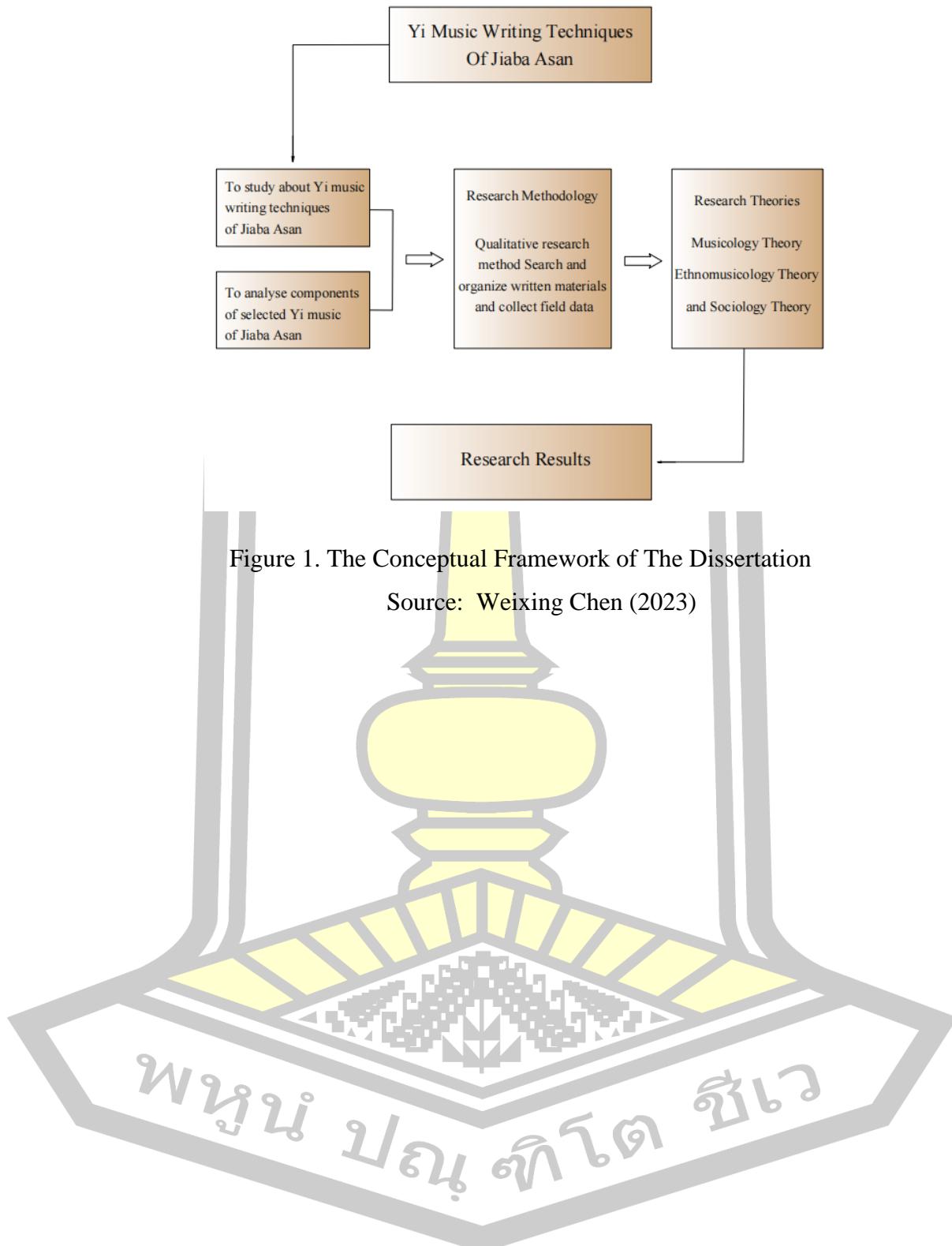
Writing techniques mean: refers to the process of music creation, including melody, lyrics, arrangement and recording.

Analysis components mean: Analyze the structure, key, melody, rhythm and harmony arrangement of music.

Selected Yi music mean: Excellent Yi music works well known and loved by the public.

1.6 Conceptual Framework

The topic of this thesis is "Yi music writing techniques of Jiaba Asan". This is a qualitative research, the objectives of the research is: 1, to study about Yi music writing techniques of Jiaba Asan; 2, to analyse components of selected Yi music of Jiaba Asan. The theories adopted in this study are: Musicology Theory, Ethnomusicology theory and Sociology theory, as shown in the figure below:



CHAPTER II

Literature review

This chapter reviews literature related to Yi music to obtain all the content needed for the research topic and two objectives. The review content includes three parts: topic review, review process and review results.

2.1 Review topic

- 2.1.1 Research site review
- 2.1.2 Yi folk music and musical instruments
- 2.1.3 Pop music elements

2.2 Review process

- 2.2.1 On Jiaba Asan's music writing techniques
- 2.2.2 On analysis of Jiaba Asan's music
- 2.2.3 On research theories

2.3 Review results

- 2.3.1 Assessed research value

2.1 Review topic

2.1.1 Research site review

- 2.1.1.1 Liangshan Yi Autonomous Prefecture, Sichuan, China

Liangshan Yi Autonomous Prefecture, referred to as Liangshan Prefecture, is an autonomous prefecture under the jurisdiction of Sichuan Province, the People's Republic of China, located in the southwest of Sichuan Province. According to historical records, Liangshan Prefecture was part of the ancient AiLao country in ancient times. This is a country composed of multiple tribal alliances. Its culture, social system and military strength are very strong. The Yi people are the main ethnic group in AiLao country. They are mainly engaged in agriculture and have their own characters and rich myths and legends. During the Tang and Song Dynasties, many prefectures and counties were set up here, becoming an important area under the central government. During this period, the exchanges between the Yi people and the Han people became increasingly close, and their way of life, culture and beliefs were

also influenced by the Han culture. During the Ming and Qing Dynasties, Liangshan Prefecture's geographical location made it the junction of the three provinces of Yunnan, Sichuan, and Guizhou, which made this area an important traffic artery. At the same time, because the Yi people of the three provinces all live in this area, this also makes Liangshan Prefecture an important center of Yi culture. In 1956, Liangshan Yi Autonomous Region was changed to Liangshan Yi Autonomous Prefecture, which was an upgrade and expansion of the Yi Autonomous Region. Since then, with the support of the central government, Liangshan Yi Autonomous Prefecture has achieved rapid development in various aspects such as economy, society and culture. With the establishment of Liangshan Yi Autonomous Prefecture, the Yi culture in this area has been better protected and developed. The traditional customs, language, art, music and dance of the Yi people have all been inherited and carried forward, and at the same time absorbed the cultural elements of the Han and other nationalities, forming a rich and colorful national cultural landscape (<https://www.wikipedia.org>).

2.1.1.2 Geography and population distribution

Sichuan Liangshan Yi Autonomous Prefecture is located in the southwest of China, in the south of Sichuan Province, with geographical coordinates roughly between $100^{\circ}54'$ and $102^{\circ}40'$ east longitude and $26^{\circ}03'$ and $28^{\circ}58'$ north latitude. In terms of terrain, Liangshan Yi Autonomous Prefecture generally slopes from north to south, with high mountains in the north, hills in the middle and basins in the south. The average altitude of the whole prefecture is about 2,000 meters, and the highest peak is Ma Naimu Mountain, which is 4,557 meters above sea level. Geographically, Liangshan Prefecture is adjacent to Ganzi Tibetan Autonomous Prefecture in the north, Ya'an City and Leshan City in the east, Bijie City in Guizhou Province and Kunming City in Yunnan Province in the south, and Chuxiong Yi Autonomous Prefecture in Yunnan Province and Kunming City in the west. This geographical location makes Liangshan Prefecture an important channel from Sichuan Province to other provinces in the southwest. The main water system of Liangshan Yi Autonomous Prefecture is the Jinsha River, which is the main tributary of the upper reaches of the Yangtze River. There are more than 100 rivers and streams in the whole territory. The terrain here is complex, and mountains account for more than 90% of

the total area of the region. In terms of climate, due to the influence of terrain, the climate of Liangshan Yi Autonomous Prefecture is diverse. Generally speaking, it belongs to the subtropical monsoon climate, but the difference in altitude makes it have both alpine climate and basin climate. With its unique natural environment and rich biodiversity, Liangshan Yi Autonomous Prefecture is an important ecological protection area in Southwest China. It is rich in forest resources and wildlife, including some rare and endangered species. At the same time, it is also the largest Yi ethnic group in China, and the traditional lifestyle and cultural traditions of the Yi people are also deeply imprinted on this land (<https://www.wikipedia.org>).

According to the latest statistics, the total population of Liangshan Yi Autonomous Prefecture is approximately 5 million. Among them, the male population is 2,344,030, accounting for 51.71%; the female population is 2,188,779, accounting for 48.29%. The sex ratio of the total population (female = 100) is 107.09. The population aged 0-14 is 1,238,659, accounting for 27.33%; the population aged 15-64 is 2,972,335, accounting for 65.57%; the population aged 65 and above is 321,815, accounting for 7.10 %. The Han population is 2,155,357, accounting for 47.55%, and the minority population is 2,377,452, accounting for 52.45%; among which: the Yi population is 2,226,755, accounting for 49.13% (<https://www.wikipedia.org>).

2.1.2 Yi folk songs and musical instruments

2.1.2.1 Adu Gaoqiang

Adu Gaoqiang is mainly popular in Butuo County and the surrounding counties of Puge, Ningnan, Zhaojue and other counties. It is a kind of original ecological folk song with strong local cultural color. The Torch Festival is an ancient national festival of the Yi people, and Butuo County is the birthplace of the Torch Festival and is known as the "Hometown of Torch Culture of the Yi People in China." There is a close relationship between Adu Gaoqiang and Butuo torch culture. The "Duhe" in the Torch Festival is the product of the fusion of Adu Gaoqiang and Butuo torch culture, with the characteristics of singing and dancing. "Duhe" is a group singing and dancing activity. The performers are all women, ranging from more than ten people to hundreds of people. Yi women form a large circle or several small circles in the singing and dancing venue. Each circle is a team, with one person leading the singing, and then everyone else responds. The performers in the song and

dance hall all wear silk scarves and hold butter cloth umbrellas in their hands. The people behind hold the silk scarves of the people in front, walk slowly, and sing while walking. The content of the song sung is the Adu Gaoqiang. There are "Ze Ya", "Ya Ya", "Amonire", etc., which are very distinctive. "Duhe" enlivens the festive atmosphere of the Torch Festival in the form of singing and dancing.

As a unique musical form among Yi folk songs, Adu Gaoqiang combines real and false voices in singing, with falsetto being the main voice. Overall, Adu Gaoqiang has the characteristics of a high-pitched accent and a leisurely falsetto. Most folk songs are composed of one phrase. The same tune is sung repeatedly with slight changes, which has a harmonious beauty and is not monotonous. Adu Gaoqiang voice usually starts with a big jump of five to eight degrees, and then suddenly rises to a high note, and then sings in falsetto. At the end of the song, it changes again to the drawl of his voice, and finally ends with four to four. A drop in the fifth or seventh or eighth degree ends the piece. The melody of Adu Gaoqiang tune has strong beating characteristics, has the characteristics of steep ups and downs, and has a sharp voice and unrestrained emotions. It is the most natural and sincere emotional expression for the Yi people. Compared with other Yi folk songs, Adu Gaoqiang tune does not emphasize decoration, but is simple and natural. It has a unique and distinctive personality, which greatly enriches the expressiveness of Yi folk songs (Yang Zhe, 2020).

2.1.2.2 Yi Kouxian

The Yi people are very reserved in expressing their emotions, and young people rely on oral strings and folk songs to express their feelings. Kouxian is a small wind instrument that is very popular among the Yi people. It is divided into two types: bamboo and copper. Bamboo usually only has 1 or 2 pieces. It is called "Mabian" in Yi language and has a deep and deep sound. The copper oral string is called "Tu Shi" in Yi language. It usually has 3 to 5 pieces and has a clear and high-pitched sound. The mouth string is 4-8 cm long, 1-2 cm wide, with a broad and flat top, shaped like a leaf. When playing the mouth string, first arrange the reeds in a fan shape, put the tail end of the left hand to your lips, and then use the fingers of your right hand to strum back and forth. With the mouth as the resonance, the changes in mouth shape and the strong and weak blowing and inhaling of the breath form high and low pitch changes,

which is quite charming. Therefore, it is deeply favored by young men and women of the Yi ethnic group.

For the Yi people, Kouxian is not only an ancient musical instrument, but also a language. When playing the oral string of the Yi people, a special "Kouxian language" has been formed over a long period of time. The old people can understand the speech of the oral string, and the performers also know how to play the "Kouxian language". Therefore, the oral string is a very important part of Yi culture and the most prominent example of Liangshan folk instruments. It has deeply penetrated into the social life of the Yi people and has silently accompanied the Yi people in the long historical era. , spread to this day. (Zeng Suijin, 1987).

2.1.3 Pop music elements

2.1.3.1 Overview of pop music

Pop music began to develop in the West. It initially referred to some songs whose lyrics were relatively easy to understand, relatively simple in structure, highly sung, and contained sincere emotions. Because these songs were very easy to sing, they quickly became popular. Sung among the crowd, it has become a popular song. The emergence of these songs itself has very strong national characteristics, and is a kind of music that comes from the general public. Up to now, pop music has evolved from a way of entertainment to an artistic art song (Aniu Qu Hamo, 2018)

In the past two decades, various forms of music have appeared in Western pop music. For example, from the late 1990s to around 2002, the pop music style was TEENPOP, while from 2002 to around 2008, the pop music style was POP ROCK/RNB/HIP HOP, and the popular music form in recent years has become electronic pop dance music/HIP HOP. With the development of the music market, pop music continues to absorb various music elements. In addition to the music of various countries and nations, it also absorbs some elements of classical music, thereby improving the artistic taste of pop music (Chen Haoyue, 2018).

2.1.3.2 Pop music harmony

The traditional songs and musical instruments of the Yi people have relatively single parts, and almost all of them are monophonic. Jiaba Asan formed his own electronic band when he was in college, trying to use the harmony system of contemporary pop music to interpret his own national music. In 2016, he and his wife

visited the United States to continue studying the Western music system. After returning to China, he continued to innovate in music creation, using a large number of Western instruments and harmony knowledge to create, such as electric guitar, electronic synthesizer, orchestral music, etc. Jiaba Asan said that during his study abroad period, he conducted a lot of research and study on the harmony system of the Berklee College of Music in the United States.

Looking at the existing music schools in the world, the Berklee College of Music in the United States has the most complete teaching system in the field of popular music and the most successful model of cultivating popular music talents. The harmony teaching materials currently used by Berklee College of Music have been used for many years, laying a good theoretical foundation for the cultivation of comprehensive abilities of popular music talents (Lee Man, 2011). Berklee College of Music is the most famous contemporary music school in the United States. It is especially famous for its teaching of jazz and various commercial music. Since its establishment in 1945, it has cultivated contemporary pop music such as jazz music, country music, and rock music. Professional talents in the field of music have always been an important teaching goal of Berklee College of Music. As a contemporary music school, Berklee's harmony teaching system is based on contemporary harmony and aims to improve students' ability to apply and analyze jazz harmony in the process of creation and performance, especially in improvisation.

Jiaba Asan's music has never been restricted by rules and regulations. The flexibility of the Berklee harmony system just adapts to this feature, allowing Jiaba Asan to be at ease in the creative process. The process of innovation is bound to abandon some of the original and outdated things. , this does not mean abandoning tradition, but constantly introducing new ones on the basis of retaining tradition, and exploring elements that are more suitable for the needs of contemporary civilization. This is also a process that promotes the continuous development of Yi music.

2.2 Review process

2.2.1 On Jiaba Asan's music writing techniques

When Jiaba Asan introduces himself, he always says that he lives half in tradition and half in contemporary. His music is mainly based on the native language

of the Yi people, combining traditional music of the Yi people with pop music. In the words of Jike Qubu, a member of the Yi band "ShanYing Group", "The mother tongue contains the soul of a nation. When I understand and think about the world and life in my mother tongue, and sing in my mother tongue, I can truly feel that I am the soul of a nation." The existence of it can make one's soul stretch and resurrect." Jiaba Asan has the inheritance of the ancient Yi language in his genes. Although there is no big talk about the inheritance of the Yi language, he uses the Yi language to compose songs. For Jiaba Asan, this is what he does best. "I hope to see more ethnic minorities singing their own ethnic music in their own mother tongue. I also firmly believe in the future market, because the market must be created by ourselves, and our music market must be created by ourselves. Instead of catering to the market, if we cater to the market, we will not be ourselves."

Although more and more Yi singers from Daliangshan are appearing on the public stage, Yi music and theoretical research are still in the early stages of development. Young musicians of the Yi ethnic group need to understand, digest and innovate Yi music on the basis of inheritance. Jiaba Asan believes that the essence of Yi music lies in the religious music of the Yi people. In Jiaba Asan's original song "Dream Back to Nanzhao", he added elements of Yi religious music. At the beginning of the song "Dream Back to Nanzhao", an old Yi man recited the Yi's epic "Genesis" with a vicissitudes of voice. Jiaba Asan used a grand narrative feeling and used the "Gaoqiang" singing method of Yi folk songs to break the limitations of time and space. , Tracing History (Music Arts, 2020). "

2.2.2 On analysis of Jiaba Asan's music

In the song "Morning Light", many people can hear Jiaba Asan's innocent heart. In the main part of the song "Morning Light", the sound of the piano merges with the vast and ethereal voice of Jiaba Asan. Even though the language of the Yi people is incomprehensible, you can still feel the misty sunshine in the mountains. The peaceful and peaceful time walking on the mountain path. The chorus part of "Ah ya ya yo ho" changes from C major to F major in the verse part. Although it is more difficult to sing, as Jiaba Asan said, this is what the Yi people sing freely while standing on the top of the mountain. The method is also their way of expressing their love for music and the land. At the same time, at the end of the chorus, it also

expresses Jiaba Asan's nostalgia for his lost childhood life. The original version of "Morning Light" is a song in the Yi language. On the stage of "Chinese Good Songs", Jiaba Asan made adjustments and performed the second verse of the song with Chinese lyrics. The translated language, along with Jiaba Asan's poetic singing, will make people involuntarily think back to their childhood: how to climb over the wall, how to pick a ripe cherry and stuff it into their mouth, Or hide it in your pocket with a smile. The song "Morning Light" has a strong sense of immersion. This song is also like Jiaba Asan himself. It does not require too much decorative arrangement and uses a simple singing style to interpret the song. Jiaba Asan's singing can bring urbanites out of their material dreams of glory and wealth, and into a peach blossom land that only poets can describe.

Talking about the creation of the song "Morning Light", Jiaba Asan said: "This is a memory of my childhood. I am a Yi from Daliangshan. When I was a child, there was no electricity at home. At night, the villagers would gather around the campfire and sing together. Moreover, I didn't know what mineral water was before, and the mountain spring water in my hometown was drinkable directly. "Morning Light" is my recollection of my childhood life that is gone forever (Music and Art, 2020)."

2.2.3 On research theories

This research is guided by the following three theories: musicology theory, ethnomusicology theory and sociology theory. With the ethnomusicology theory as the research guidance, the literature review and field survey data are fully combined. With the guidance of musicology, theoretical analysis is carried out to analyze the internal structure of the works. The research is guided by sociology theory, and the local folk customs and value system are respected.

2.2.3.1 Musicology Theory

Musicology is the general term for all theoretical disciplines that study music. The general task of musicology is to elucidate the nature and laws of various phenomena related to music. Such as studying the relationship between music and ideology, there are music aesthetics, music history, music ethnology, music psychology, music pedagogy and so on; Those who study the characteristics of the material materials of music include music acoustics, rhythm, instrumental science,

etc. The research on the form and composition of music includes melodic theory, harmonics, counterpoint, music form theory, etc. Also from the performance aspects, such as performance theory, conducting, etc. (<https://baike.baidu.com>).

Starting from Jaiba Asan's song creation, the researchers studied the structural form of his works, emphasizing the use of compositional technical theories such as harmony, melody and musical form.

2.2.3.2 Ethnomusicology theory

Ethnomusicology is the science of investigating and studying the folk music of different countries and regions with different social systems and different levels of development, and finding out various laws related to music. Also translated as "Musical ethnology". It belongs to a category of musicology and is closely related to ethnology and folklore. The original name is comparative musicology, also known as musical anthropology, but its connotation and emphasis are slightly different. It includes investigating the musical characteristics of different nationalities, different countries and different regions; Explore the connections of these music to geography, history, and other cultures; To compile national music records or regional music records, and draw some music-related conclusions from them (<https://baike.baidu.com>).

This thesis takes Mr. Jiaba Asan and Liangshan Yi Autonomous Prefecture of Sichuan Province as the research object, deeply investigates the living environment, social environment and cultural environment of the Yi people in Daliangshan, and explores the singing behavior and singing content of the Yi people. From the perspective of ethnomusicology, in order to find deeper cultural significance, it is how to carefully observe the changes of a people's music in social change.

2.2.3.3 Sociology theory

Sociology is a social science that systematically studies social behavior and human groups. It originated in the 1930s and 1940s and evolved from social philosophy as a contemporary discipline. Sociology is a discipline with multiple research methods, mainly involving the quantitative method of scientism positivism and the understanding method of humanism, which are opposed to each other and related to each other, and jointly develop and improve a set of knowledge system

about human social structure and activities. With the primary goal of applying this knowledge to seek or improve the welfare of society (<https://baike.baidu.com>).

Sociology has a wide range of research themes or principles. Its traditional research objects include social stratification, social class, social mobility, social religion, social law, deviant behavior, etc., and the modes adopted include qualitative and quantitative research methods. This thesis expounds the social value and efficacy brought by the innovation of Yi nationality music from the perspective of sociology.

2.3 Review results

2.3.1 Assessed research value

Since the 1990s, the Yi band "ShanYing Group" brought Yi music into the public eye. In recent years, as Yi singers such as Jike Junyi, Moxi Zishi, Alu Azhuo and "ShanFeng Group" have brought Yi music to the public, After Yi music was brought to a larger platform and recognized by the audience, Yi music has shown a blowout development phenomenon in recent years. Although Yi music has been known to the public since the 1990s, compared to the mainstream music in the music world, Yi music is still niche. Whether Yi music can continue to gain popularity in the mainstream market depends on Yi music Is the source itself complex. Jiaba Asan said, "Although there are many singers who have come out of Daliangshan, compared to the entire domestic music market, the proportion of Yi musicians is still very small, and this still requires the efforts of us Yi singers. "Aku Wuwu, a famous Yi poet, once commented on Jiaba Asan's song "Dream Back to Nanzhao" and said: "The beauty of the music of Jiaba Asan's 'Dream Back to Nanzhao' lies in giving people a firm belief that their mother tongue is music. The eternal source, the mysterious power that leads all living beings inward and upward, the melody that is in line with the voices of the ancestors, and the persistent spirit that breathes and shares the fate of the creatures in the homeland, allows people to travel through time and space at any time to reach the true world of life. (Musical Arts, 2020)."

CHAPTER III

Research Methodology

This chapter adopts qualitative research method, and the researcher chose Butuo County, Liangshan Yi Autonomous Prefecture, southwest Sichuan Province as the research area. Since this area is the place where Mr. Jiaba Asan was born and grew up, and it is also the area where the Yi music in Daliangshan is the most traditional and complete, the researcher selected three informants in the area to interview. This research was completed according to the following steps:

3.1 Research Scope

- 3.1.1 Research content scope
- 3.1.2 Research site scope
- 3.1.3 Research time scope

3.2 Research Process

- 3.2.1 Informants and songs
- 3.2.2 Research tools
- 3.2.3 Data collecting
- 3.2.4 Data management
- 3.2.5 Data analysis
- 3.2.6 Presentation of research results

3.1 Research scope

3.1.1 Research content scope

- 1) Study about Yi music writing techniques of Jiaba Asan
- 2) Analysis components of selected Yi music of Jiaba Asan

3.1.2 Research site scope

The research site is located in Butuo County, Liangshan Yi Autonomous Prefecture, southwest Sichuan, China.

3.1.2.1 Sichuan Province, China



Figure 2. Map of Sichuan Province, China
Source: <https://www.istockphoto.com> (2023)

3.1.2.2 Southwest Sichuan

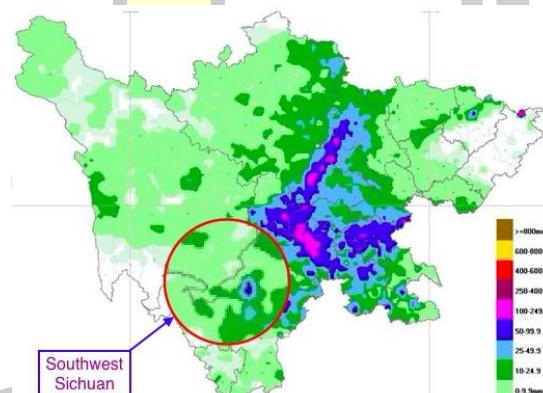


Figure 3. Map of Southwest Sichuan, China
Source: <https://www.istockphoto.com> (2023)

ພ້ອນ ປນ ຄີໂຕ ຂ່າວ

3.1.2.3 Liangshan Yi Autonomous Prefecture



Figure 4. Map of Liangshan Yi Autonomous Prefecture, Sichuan, China

Source : <https://www.google.com> (2023)

3.1.2.4 Buto County

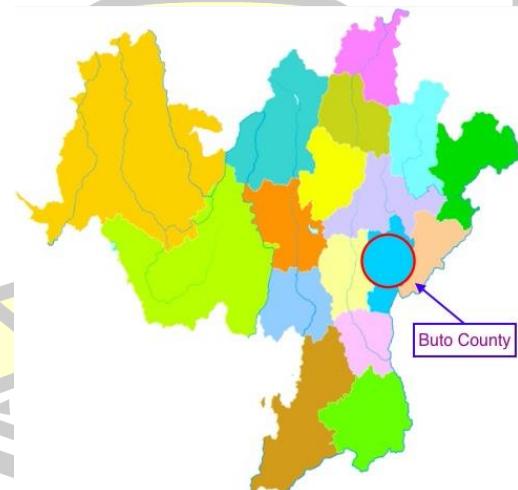


Figure 5. Map of Butuo County, Liangshan Yi Autonomous Prefecture, Southwest Sichuan, China

Source : <https://www.google.com> (2023)

3.1.3 Research time scope

From July 2022 to April 2023.

3.2 Research process

3.2.1 Informants and songs

3.2.1.1 Informants

According to the research objectives, the researcher selected two groups of informants as interviewees for field investigation. They are: key informants and general informants. The following is an introduction to the selected candidates:

- 1) Key informant (The research object of this thesis)



Figure 6. Jiaba Asan

Source: Weixing Chen (2023)

Jiaba Asan : Born in Butuo County, Liangshan Yi Autonomous Prefecture, Sichuan, is a musician, singer, and songwriter of the Yi nationality.

- 2) General informant

The criteria for selecting general informants are:

- (1) The Yi people who were born and raised in Daliangshan.
- (2) Familiar with the development process of Yi music and culture.
- (3) Those who are familiar with Mr. Jiaba Asan's works and understand his life and work experience.
- (4) Have certain attainments in the professional field, have many years of practical experience, and be recognized as a person of high morals and prestige.

Based on the screening criteria above, we selected two general informants. The selected candidates include: Mr. Luo Qingchun and Mr. Aojie Age (Figure 7~8).



Figure 7. Luo Qingchun

Source: Weixing Chen (2023)

Luo Qingchun : Poet, professor, doctoral supervisor of Yi nationality.



Figure 8. Aojie Age (left)

Source: Weixing Chen (2023)

Aojie Age : Yi nationality singer, musician and songwriter.

3) Casual informant

Due to different identities and positions, they maintain different views on Jiaba Asan's music. According to this criterion, the temporary informants are composed of performers and ordinary audiences engaged in literary and artistic work in the Liangshan Yi area. The researchers randomly selected them at the event site. The following two groups of people were interviewed as temporary informants (Figures 9~10).



Figure 9. Actors in Butuo county cultural center

Source: Weixing Chen (2023)



Figure 10. Audiences at the event in Butuo County

Source: Weixing Chen (2023)

3.2.1.2 Songs

There are more than a hundred original songs written by Jiaba Asan, covering many styles. The researchers selected them according to the research needs. The criteria for selecting songs are:

- 1) Award-winning albums or songs.
- 2) Songs that are popular among the Yi people.
- 3) Songs with national characteristics and innovative elements.
- 4) Songs with relatively high online playback volume.
- 5) Excellent songs actively recommended by the author.

Based on the above selection criteria, the researchers carefully compared Jiaba Asan's five personal albums and finally selected three songs from the "Dream Back to Nanzhao" album for analysis. These three songs are: "Dream back to Nanzhao"; Morning Light; "Guo Guo".

3.2.2 Research Tools

- 1) Camera: record the observed information.
- 2) Smartphone: Record interview information.
- 3) Voice recorder: related to recording music
- 4) Camera: capture local details
- 5) Laptop: Find network resources
- 6) Folk guitar: live demonstration of creative skills

In addition, it is equipped with auxiliary equipment such as tripod, charging treasure, and data cable.

3.2.3 Data Collecting

In March 2023, Mr. Jiaba Asan was invited to return to his hometown to participate in a public welfare performance. The researcher was fortunate to accompany him all the way. During the accompanying process, the researcher listed relevant questions for the first objective, and conducted an on-site interview with Mr. Jiaba Asan and recorded it.

The questions listed in the interview were as follows:

- 1) When did you start to get in touch with music?
- 2) How did you learn music when you were young?

- 3) What are the status quo and characteristics of contemporary pop music of the Yi people?
- 4) talk about your ideas and methods of creating music?
- 5) What kind of role does the traditional culture of the Yi nationality play in your creative process?
- 6) Where does the source of your music creation come from?
- 7) how to learn from the experience of the predecessors for their own use?
- 8) how to understand western music? How did it integrate and innovate with Yi music?
- 9) How to choose between "preserving tradition" and "advancing with the times"?
- 10) How do you think the Yi music should be innovated to be valuable?
- 11) talk about the current situation and future development trend of Yi nationality's contemporary music.
- 12) What advice would you give young Yi musicians?

For the second objective, the researchers collected and sorted out existing documents and books, searched for information about Yi folk customs, Yi folk music, Yi pop music and Western contemporary music, A detailed analysis of Jiaba Asan's music using musicology and ethnomusicology theories (see chapter V for details).

3.2.4 Data Management

After the researchers collected the data, they sorted the data one by one.

The content of the first goal is mostly obtained from field investigations, and it is necessary to carry out informatization processing on the content, such as converting the recorded audio information into text information, extracting effective content from it, and then checking the accuracy of the data, the clarity of the video and pictures , and finally save the backup.

In the second objective, there are many documents and materials, which need to be sorted out to facilitate timely reference.

3.2.5 Data Analysis

In the first objective, the researchers analyzed the data collected during the fieldwork on how to compose songs from a musicology and ethnomusicology perspective.

In the second objective, the researchers conducted a comprehensive analysis of the selected songs using music theories such as harmony and form.

3.2.6 Presentation of research results

The research results are presented in 6 chapters, as follows:

Chapter I: Introduction

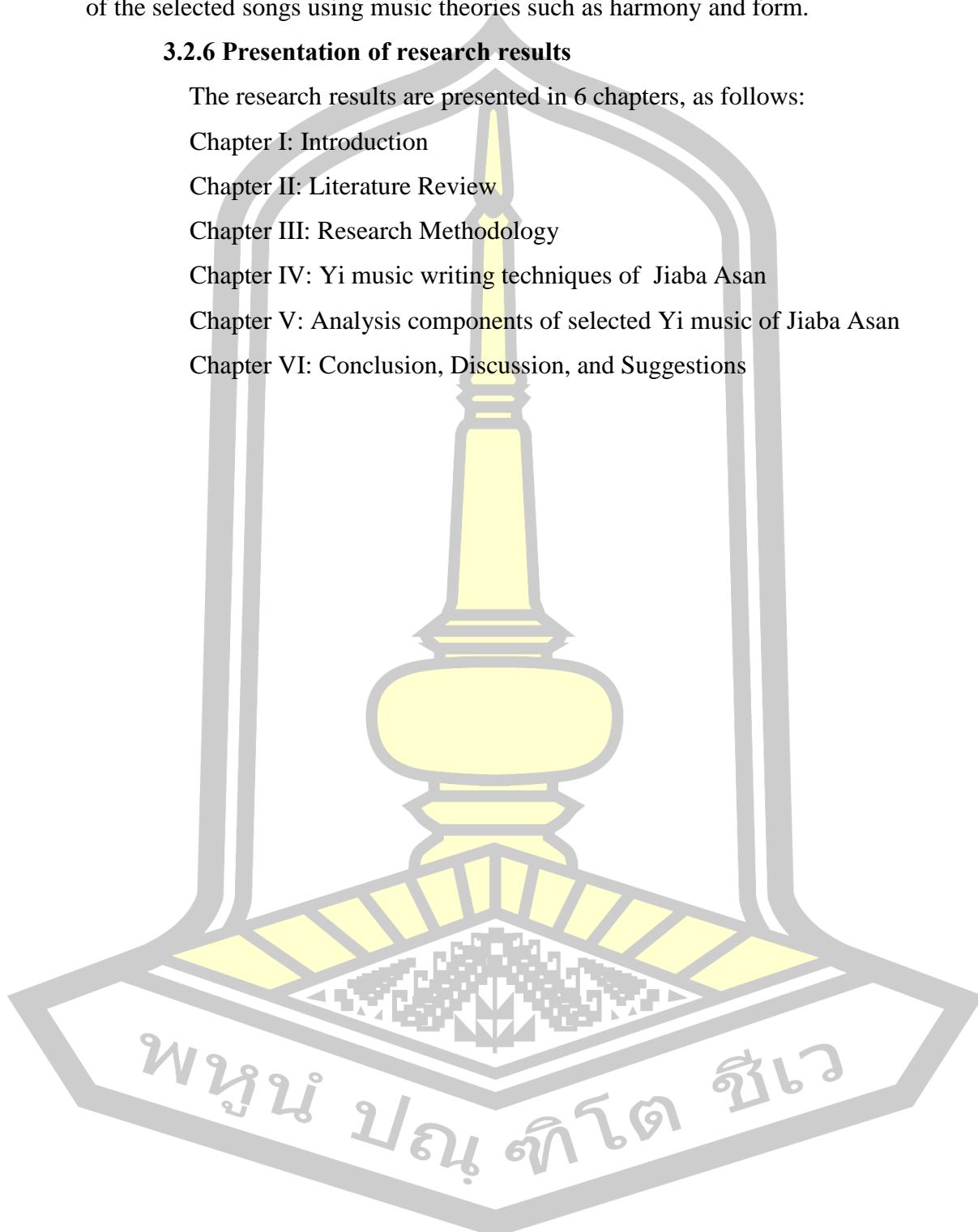
Chapter II: Literature Review

Chapter III: Research Methodology

Chapter IV: Yi music writing techniques of Jiaba Asan

Chapter V: Analysis components of selected Yi music of Jiaba Asan

Chapter VI: Conclusion, Discussion, and Suggestions



CHAPTER IV

Yi music writing techniques of Jiaba Asan

The creation of music has a certain degree of chance, but the sources of material such as song melodies and lyrics are often traceable, and the arrangement of pop music will also follow certain techniques. This chapter mainly elaborates on Jiaba Asan's music creation process from the following aspects:

- 4.1 Melody
 - 4.1.1 Adu Gaoqiang
 - 4.1.2 Religious music
- 4.2 Lyrics
 - 4.2.1 Gao Qiang lyrics
 - 4.2.2 Yi and Chinese lyrics
- 4.3 Arrangement
 - 4.3.1 Electronic instruments
 - 4.3.2 National musical instruments
- 4.4 Recording
 - 4.4.1 Music software
 - 4.4.2 Music recording

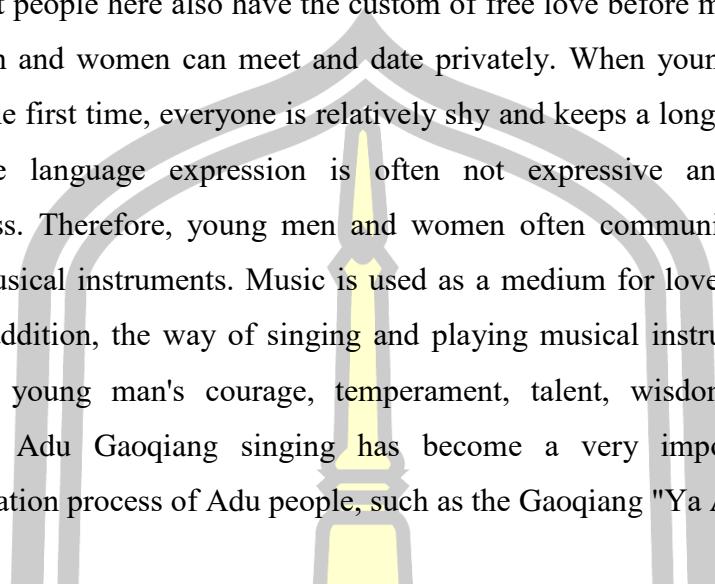
4.1 Melody

Melody is the core of song creation. In addition to catchy melody, excellent songs usually have distinctive personalities and cultural connotations. The Yi area is rich in folk cultural resources. Jiaba Asan drew on the traditional folk songs of the Yi people, Aadu Gaoqiang, and the music in religious ceremonies to compose the melody of the song, which is mainly reflected in the following two aspects:

4.1.1 Adu Gaoqiang

In the Yi ethnic area of Liangshan, Sichuan, people's marriages are based on the principles of endogamy within the same ethnic group, endogamy among castes, exogamy within the family branch, and non-marriage between aunts and cousins

(Jiaba Asan, 2022). Therefore, the choice of marriage partner is restricted by many factors, but people here also have the custom of free love before marriage. Unmarried young men and women can meet and date privately. When young men and women meet for the first time, everyone is relatively shy and keeps a long distance from each other. The language expression is often not expressive and smooth due to nervousness. Therefore, young men and women often communicate by singing or playing musical instruments. Music is used as a medium for love, and music has its place. In addition, the way of singing and playing musical instruments can directly express a young man's courage, temperament, talent, wisdom and knowledge. Therefore, Adu Gaoqiang singing has become a very important part of the communication process of Adu people, such as the Gaoqiang "Ya Aiqing":



Transcription by Weixing Chen



Figure 11. Gaoqiang "Ya Aiqing"

Source: Weixing Chen (2023)

4.1.2 Religious music

In the Yi area, there are two types of clergy: Bimo and Suni. Bimo is a religious priest in Yi society, and Suni is a wizard who specializes in exorcising ghosts. In the daily life of the Yi people, they all play a special and sacred role of "people and gods share the same". Bimo and Suni originally lived in a Yi village and were engaged in agricultural production during the busy farming season. The rest of the time they spent at home waiting for invitations from others. However, the market economy has also quietly changed the religion of the Yi people. The field of religious performance is also constantly expanding. Many religious elements are also used in popular music. Many clergy are also willing to go to the stage and join in cultural performances. Go in. Ritual songs that can only be heard at the ceremony are increasingly being used in current popular music.

The main function of Bimo music is to curse enemies and point the way. It is mainly in four beats and two beats. The rhythm is scattered and free, a bit like the R&B style of rap music in contemporary music. Bimo's ancestors would use chickens, pigs, cows, and sheep to sacrifice to ghosts and gods, so that the ghosts and gods could take away the souls of their enemies. Among the Zhilu music, "Cuo Bi" is the most typical sacrificial music. It is the largest sacrificial activity in the Liangshan Yi area, aiming to save the souls of the dead old people and let them live peacefully and happily in heaven. Suni music mainly curses ghosts and gods. Legend has it that ghosts and gods will hook people's souls away. Suni singing Suni music will take back people's souls from the hands of ghosts and gods, and people can be reborn. When Suni conjures spirits, they usually sing while beating a sheepskin drum to syncopate the main rhythm. Those with mild illness kill chickens, and those with severe illness kill pigs and sheep. In this way, the lives of animals can be exchanged for human souls.

At the beginning of the Bimo sacrificial ceremony, various types of scriptures need to be chanted continuously. Bimo assistants burn a stone until it turns red, and then put the stone into a container of water, using the steam formed by boiling the stone into the water., surround the ceremony site, and sing while offering sacrifices, such as the following chanting style Jingqiang:

Jingqiang

Transcription by Weixing Chen

Figure 12. Bimo Jingqiang

Source: Weixing Chen (2023)

The Bimo sacrificial ceremony is widely spread among the people. In the sacrificial ceremony, folk song-like tunes and ballad-like language are used to recite the behavioral norms of the Yi people. Jiaba Asan made full use of the melody characteristics of the Yi religious music during the creation process. Sometimes clergy are invited to communicate and create on the spot, perform on the same stage, etc., so that some works have distinctive personalities and national characteristics.

4.2 Lyrics

4.2.1 Gao Qiang lyrics

The lyrics used in Aadu Gaoqiang are divided into two parts: fixed chapters and improvisations. The fixed chapters are based on traditional love stories, with five-character or seven-character lyrics as lyrics. The lyrics are very long and can be sung from night to dawn; improvisations include on-the-spot performance, adapted themes, and temporary lyrics. The lyrics are easy to understand and catchy. The improvised lyrics include "ah ah ah ah ah yo, mu ah ah ah ah oh, ah ah, ah" and so on. It is sung with a combination of real and false voices, which has strong improvisation and lyricism. Sometimes people can't express their feelings in words, so they just sing with lyrics. The word "Aya" is added at the beginning or end of the song, which means pain and sadness in the Adu language. These lining words and lining words, which are constantly and flexibly changed according to the mood of the singer, express people's different thoughts and emotions in singing.

4.2.2 Yi and Chinese lyrics

The lyrics of Jiaba Asan's songs include both Yi lyrics and Chinese lyrics, as well as lyrics that are a combination of Yi and Chinese. This model draws on the themes of Yi folk lyric poems for creation.

The Yi people have a large amount of rich folk literature and are known as "the nation with the richest folk literature in Southwest China". The long narrative poem is the crystallization of the wisdom of the Yi people. It is a long narrative poem passed down by the Yi people through oral creation. The ancestors of the Yi people created their own writing very early. There are two main ways of spreading long folk lyric poems of the Yi people: one is spread by word of mouth, and the other is spread in the form of written words. They mainly express complaints. The theme of the

unreasonable marriage system embodies the emotion of longing for freedom and happiness in married life. These stories have become indispensable creative materials for Jiaba Asan.

The mother tongue of the Yi poets in Daliangshan is Yi. Many poets have received Chinese cultural education since childhood. Some poets choose to create in Chinese forms, and some poets choose to write poetry in both Yi and Han languages. They not only flow with the blood of the mother tongue of the nation, but also master the With the expression skills of Chinese, the poet can freely enter and exit the two languages, and consciously or unconsciously create and reconstruct the poetic language. Jiaba Asan drew on poetry creation techniques. In the creation of the song "Morning Light", the first part is Yi lyrics, and the second part is Chinese lyrics. Not only does the entire lyrics not appear obtrusive, but the two texts echo each other, and the two cultures interact with each other. Blending is unprecedented in Yi pop songs. It is also innovative in terms of lyrics and has achieved great success.

4.3 Arrangement

Yi musical instruments are mainly single-part melodies, such as Yueqin, Kouxian, etc. Single-part instruments are suitable for accompaniment of traditional Yi folk songs, but the attributes of contemporary pop music require effects such as rich sound, full texture, and rich harmonic colors. Traditional single-part instruments cannot meet this requirement, so Jiaba Asan's songs make extensive use of electronic band orchestration, combined with the Berklee harmony system for arrangement, and the creative technique of "national melody plus world harmony" is eye-catching. Below are the orchestrations that are often used in Jiaba Asan's songs. The musical instruments are introduced:

4.3.1 Electronic instruments

4.3.1.1 Performance and characteristics

1) Electric guitar

The electric guitar has six strings (Figure 13). The first string and the sixth string are two octaves apart, and the timbres in different note area are quite different. It is suitable for playing various scales, block chords, broken chords, etc. It not only has rich harmonic accompaniment effects, but also can play solo phrases such as

preludes and interludes. In terms of timbre, it is often equipped with effects such as "chorus" (often used for broken chords), "distortion" (often used for main melody or countermelody), and "heavy metal" (often used for power chords). The use of various effects greatly improves the expressiveness of the electric guitar.

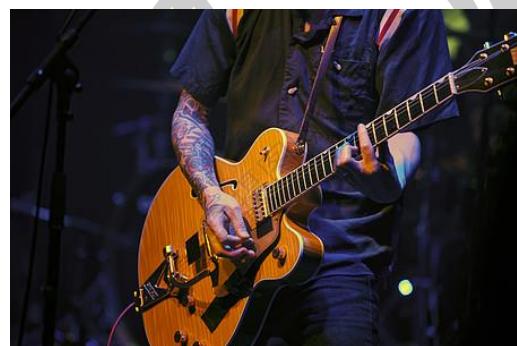


Figure 13. Electric guitar

Source: Weixing Chen (2020)

4) Electric bass

The shape of the electric bass is similar to that of the electric guitar, but because it is a basso instrument, the strings are thicker than those of the electric guitar, usually 4 strings (Figure 14). The bass area of the electric bass has a deep sound; the alto area has a full and thick sound; the treble area has a soft and slightly bright sound; the very high area has a sharp sound and a short reverberation. Like the electric guitar, it is divided into two types: finger playing and pick playing. The finger-picking tone is soft and the pick-picking tone is rough, suitable for playing jumping intervals and less dense melodies.



Figure 14. Electric bass

Source: Weixing Chen (2020)

5) Electronic synthesizer

Electronic synthesizers have extremely rich timbres. In addition to simulating the timbres of almost all orchestral instruments, they also have a large number of natural sounds that ordinary instruments cannot express, such as human voices, whistles, motor sounds, wind and rain, and guns. Sound, etc., and you can freely adjust and edit the desired sound effects according to your own preferences. Electronic synthesizers have flexible playing skills, wide range, large intensity changes, and rich expressiveness (Figure 15).



Figure 15. Electronic synthesizer

Source: Weixing Chen (2020)

6) Electric piano

The electric piano is played in the same way as the piano, with not many timbres, but a sweet sound, a wide range, and strong penetrating power. It is often

used to play block chords, broken chords or solo melodies in the accompaniment of songs. It is an important harmony instrument in the electronic band (Figure 16).



Figure 16. Electric piano

Source: Weixing Chen (2020)

7) Electric drums

Electric drums are a type of percussion instrument that directs the speed of the entire piece of music during performance. Electric drums are composed of bass drum, snare drum, tom, hi-hat, ride and crash cymbal (Figure 17). This percussion combination, completed by the coordination of limbs, has distinctive rhythmic characteristics, diverse playing styles and strong impact.



Figure 17. Electric drums

Source: Weixing Chen (2020)

4.3.1.2 Electronic band arrangement

In arranging the music, Jiaba Asan shared the following experiences:

1) Song analysis: After getting a piece of work, don't rush to start writing. You should play and sing repeatedly, become familiar with the work, and analyze the structure, tonality, rhythm, style, etc. of the song.

2) Select the band formation: During the repeated playing and singing of a song, make a choice of the feature instruments used in the band. Even local timbre selections for instruments such as synthesizers can be marked out step by step.

3) Chord configuration: Start with relatively simple triads as the main chord configuration. The chord rhythm should conform to the music content. The frequency of chord changes should not be too fast, and don't go several bars without changing chords. Usually, the chords should be changed once every bar. In the later stage, gradually replace the triads with seventh chords, additional tone chords, and substitute tone chords in order to pursue better harmonic effect. If there are modulations, clearly transpose the chords. In short, in complex melody sounds, based on the beat position, quantity, pitch relationship, etc., to identify which sounds are chord sounds and which sounds are external sounds, the chord configuration should be based on the requirements of functional sequence under the premise of obeying the melody. Come and write.

4) Bass writing: "Tall buildings rise from the ground". The bass part is the cornerstone of the entire piece of music and is played by the electric bass. Usually the first note of the bass is the root note of the chord to determine the properties of the chord in the entire period. Positions other than the root note need to be appropriately extended and changed according to the style of the song. The rhythm of the electric bass usually echoes the rhythm of the bass drum.

5) Rhythm: The rhythm of the electric drum plays a decisive role in the electronic band. It is like a conductor, affecting the entire song in terms of tempo, style, mood, etc. When writing rhythm patterns, you must find out the rhythm characteristics from the work itself, so that rhythm and melody become a whole.

6) Background: In electronic music, the background is often played by keyboard strings, electric guitar, and electric piano. Depending on the specific style of the work, choose string long tones or block chords and broken chords from electric guitar or electric piano to fill the inner part. At this time, pay attention to the rationality of the sound area. For example, dense writing in the bass area can easily

violate the rules of the overtone series and make the timbre muddy and unclear. The range of the background string music is too high, which will push the background to the foreground, etc.

7) Countermelody is the secondary melody: it is often played by color instruments or electric guitars or electronic synthesizers. It plays the secondary melody or contrasting melody attached to the main melody, forming an interactive effect of combining dynamic and static with the singing, enriching the means of musical expression. When using countermelody in the narrative period of a work, saxophone, harmonica, flute and other timbres are often used, while in lyrical periods, strings, distorted electric guitar and other timbres are often used.

In addition to mastering the performance and characteristics of various musical instruments, arrangement must also be familiar with the tone range, tone zone and notation of the instruments used. Unreasonable registers will cause inconvenience in performance and also affect the orchestration effect. In short, the orchestration of an electronic band is a display of comprehensive knowledge. It requires the writer to have a comprehensive knowledge of music theory and a clear understanding and good awareness of the sound of electronic music. The acquisition of good consciousness is based on listening more, seeing more, and practicing more.

4.3.2 National musical instruments

In terms of national musical instruments, Jiaba Asan often uses Yi Kouxian. Compared with other musical instruments, the Kouxian retain more of the characteristics of the original era. In many works that highlight national themes, Kouxian are used as the prelude to the music. Due to the special structure of the Kouxian, they can produce a musical melody that is very close to spoken language, as if a person is telling a story.

4.4 Recording

4.4.1 Music software

Jiaba Asan is not only an all-round musician who combines songwriting, arrangement, and music research, but he is also a music producer. After all of his works come out, he must arrangement and production the finished product by himself, and then produce the finished product. Provide it to people in the industry or friends

to listen and absorb opinions from all parties. In his words: "I will try my best to complete all my ideas. If the original intention is destroyed, I would rather not create." This attitude towards music deserves the respect of every music maker.

Computer music has become quite common in the production of popular music today, and related technologies and hardware equipment have also become mature. The music software used by Jiaba Asan when producing music is called Logic Pro (Figure 18).



Figure 18. Music arrangement software

Source: Weixing Chen (2023)

4.4.2 Music recording

Popular song recording is generally divided into two methods: simultaneous recording and split-track recording. Simultaneous recording is the simultaneous recording of multiple instruments or vocal tracks, usually at the performance site. Jiaba Asan's "Out of the Mountain" album adopts the band's simultaneous recording mode (Figure 19). Split-track recording uses computer recording software to record each instrument track separately (Figure 20). Split-track recording is more convenient to operate, and you can more flexibly control all aspects of recording, and post-production synthesis is also easier. When recording in separate tracks, Jiaba Asan usually first determines the tempo of the song, then plays and sings the song on the guitar along with the metronome, records the guitar part, and then records the vocals along with the recorded guitar accompaniment track. With these two After the parts, the overall structure of the song is revealed, and then we start recording other tracks such as electric bass, electronic drums, and electronic synthesizers.



Figure 19. Jiaba Asan's "Out of the Mountain" Concert

Source: Weixing Chen (2020)



Figure 20. Track split recording

Source: Weixing Chen (2023)

ພណ៌ បណ្តិត ខេវ

CHAPTER V

Analysis components of selected Yi music of Jiaba Asan

This chapter analysis Jaba Asan's selected Yi songs from four parts: song structure, key, melody and rhythm characteristics, and song harmony arrangement.

5.1 Analysis of the song "Dream Back to Nanzhao"

5.1.1 Structure

5.1.2 Key

5.1.3 Melody and Rhythm

5.1.4 Harmony arrangement

5.2 Analysis of the song "Morning Light"

5.2.1 Structure

5.2.2 Key

5.2.3 Melody and Rhythm

5.2.4 Harmony arrangement

5.3 Analysis of the song "Guoguo"

5.3.1 Structure

5.3.2 Key

5.3.3 Melody and Rhythm

5.3.4 Harmony arrangement

5.1 Analysis of the song "Dream Back to Nanzhao"

5.1.1 Structure

The song "Dream Back to Nanzhao" is a combination of Yi religious music and folk songs, the singing style is Adu Gaoqiang. The song is 5 minutes and 10 seconds long and is divided into three parts. The first part is Bimo chanting sutras of the Yi people. The content of the sutras comes from some fragments of the Yi epic poem "Leeteyi" and the history of the evolution of heaven, earth, man and all things. After a minute of chanting as a foreshadowing, it gradually introduces the second chapter. In the second part, Adu Gaoqiang. The second part is also the main part of

the song. Finally, the third part ends with Suni beating the sheepskin drum. This is also part of the religious ceremony and echoes the Bimo chanting in the prelude.

The structure of the music is a monophonic piece, and each phrase is a song. The religious rituals before and after are just for foreshadowing, highlighting the national character of the work and enhancing the sense of ritual. A phrase is a song, and the rhythm pattern is a dotted pattern with a short front and a long back. These forms are considered in music history to be the characteristics of folk songs in the primitive period. Its musical form is obviously ancient, this musical form is almost common in Butuo Adu Gaoqiang folk songs.

5.1.2 Key

The song is in the key of A minor and starts with the note e^2 (Figure 21). The first phrase is a natural melody built around the note E, with no inflections. Immediately afterwards, the second phrase starts from the d^2 note, changes and repeats the melody of the first phrase, and then falls to the a^1 note, returning to the tonic of A minor. The subsequent melody is developed on the basis of A minor. The whole song has a simple tonality and no obvious modulation, which is also in line with the single tonality of traditional folk songs.

Dream back to Nanzhao

Composer: Jiaba Asan
Transcription by Weixing Chen (2023)



Figure 21. "Dream back to Nanzhao"

Source: Weixing Chen (2023)

5.1.3 Melody and Rhythm

The beginning of the singing is a continuous upward jump of two perfect 4th, then suddenly rises to a high note, and then continues to be sung in a falsetto voice, then quickly jump down and fall back to the starting note. At the end of the phrase, it changes to true voice, the long note of the sound ends a phrase, the rhythm pattern is mainly dotted notes (Figure 21), and a similar melody trend change and pattern progression method is used to repeat several phrases before ending the whole song. Most of the singing range is around e^2 note. The melody has strong jumping characteristics, high and low, sharp sound and unrestrained emotions. It is the most natural and sincere emotional expression for the Yi people. The singing method mainly adopts the falsetto voice method. After singing in the true voice, the calling Gaoqiang is suddenly sung in the falsetto voice, and the subsequent lyrics are sung with a dotted note rhythm, and finally the song quickly drops to the bass ending. Compared with other Yi folk songs, Adu Gaoqiang does not emphasize embellishment, but is simple and natural. It has a unique and distinctive personality, highlighting the straightforward character of the Yi Adu people.

5.1.4 Harmony arrangement

The overall accompaniment of the song is mainly folk guitar, with Yi Kouxian used as a link between phrases. The second period adds a flute sound as a countermelody, which echoes the Gaoqiang in tandem. The song ends with slight percussion. The drum beats add to the atmosphere and tension, pushing the mood of the entire song to a climax. The harmony of the song is mainly reflected in the guitar chords. Starting from 1 minute and 12 seconds, the guitar plays the Am7 chord, the second measure is the F#dim chord, changing the G note in the soprano to the F# note, leaving the basso and alto unchanged (Figure 22). This technique of using chords that only changes the soprano note is used in popular music. Very commonly used in.

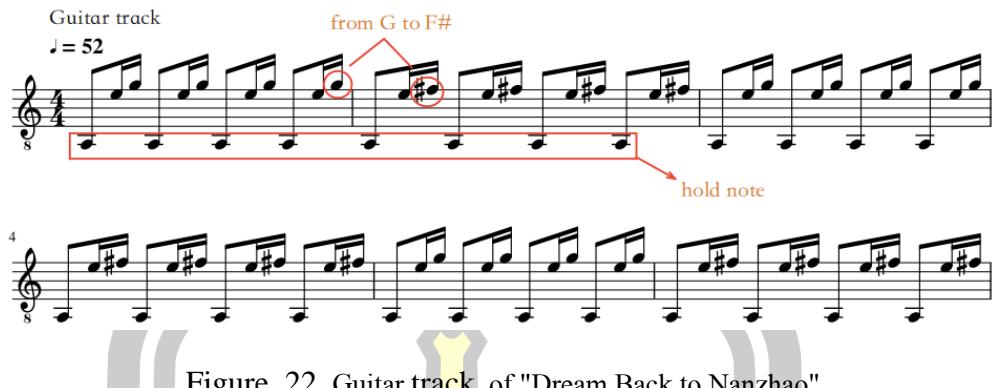


Figure 22. Guitar track of "Dream Back to Nanzhao"

Source: Weixing Chen (2023)

5.2 Analysis of the song "Morning Light"

5.2.1 Structure

The song "Morning Light" has a binary form structure and is a typical pop music style. The song is 4 minutes and 56 seconds long and is divided into two periods A+B. Period A1 is four phrases of equal length. Periods A2 and A1 have the same melody but different ending note (Figure 23). Period B is the chorus part of the song. The whole song is composed of A+B+A+B+B period structure, and ends with a concluding sentence of 4 bars.

Moring Light

Composer: Jiaba Asan
Transcription by Weixing Chen (2023)



Figure 23. "Morning Light"

Source: Weixing Chen (2023)

5.2.2 Key

The verse part of the song is in the key of C major. It uses a straightforward singing to recall the scenes of life in childhood. The morning sunshine and the sheep on the distant hillside are vividly visible. The lyrics of "Ah ya ya yo ho" in the chorus part are modulation from C major to F major in the verse part, and the melody continues to stay in the soprano (Figure 24). Although it is difficult to sing, this is where the Yi people stand. The way of singing freely on the top of the mountain is also their way of expressing their love for music and the land. At the same time, after the chorus ends, a brief closing sentence is used to express Jiaba Asan's nostalgia for his lost childhood life.

Moring Light

Composer: Jiaba Asan
Transcription by Weixing Chen (2023)

$\text{♩} = 70$

B

5

Figure 24. "Morning Light"
Source: Weixing Chen (2023)

5.2.3 Melody and Rhythm

The melody of the song uses 2 bar as a phrase, starting from the g^1 note with a slow and steady eighth-note rhythm. This is the theme and motivation of the beginning of the song. The second phrase ascends a fifth to imitate the first phrase, and the third phrase starts from the second. The ending note of the phrase begins to gradually develop downwards, connecting the fourth phrase and ending the A1 period. The A2 period has the same melody as the A1 period (Figure 23). period B is the hook of the song. The melody is high-pitched and powerful. It revolves around the a^2 note, and uses a half-note rhythm to maintain the high pitch and release the emotion. The overall melody of period B remains in the high-pitched area between $g2$ and $c3$ (Figure 24).

5.2.4 Harmony arrangement

The song is mainly accompanied by piano broken chords, and the piano tone is integrated with Jiaba Asan's vast and ethereal voice. In terms of harmony, a large number of chord progressions from contemporary pop music are used in the arrangement. For example, the Cadd9 chord at the beginning of period A (Figure 25) is a commonly used chord in contemporary pop music. The song begins to add string parts in the A period after the bridge, using electronic synthesizer timbres and playing long lines in the soprano as a foreshadowing (Figure 26), which increases the thickness of the accompaniment parts and makes the vocals sound more there is power.

Moring Light

Composer: Jiaba Asan
Transcription by Weixing Chen (2023)

Piano track $\text{♩} = 70$

6

Figure 25. Piano track of "Morning Light"

Source: Chen Weixing (2023)

អនុនា បន្ទាន់ ខ្មែរ

Moring Light

Composer: Jiaba Asan
Transcription by Weixing Chen (2023)

String track

$\text{♩} = 70$

5

Figure 26. String track of "Morning Light"

Source: Chen Weixing (2023)

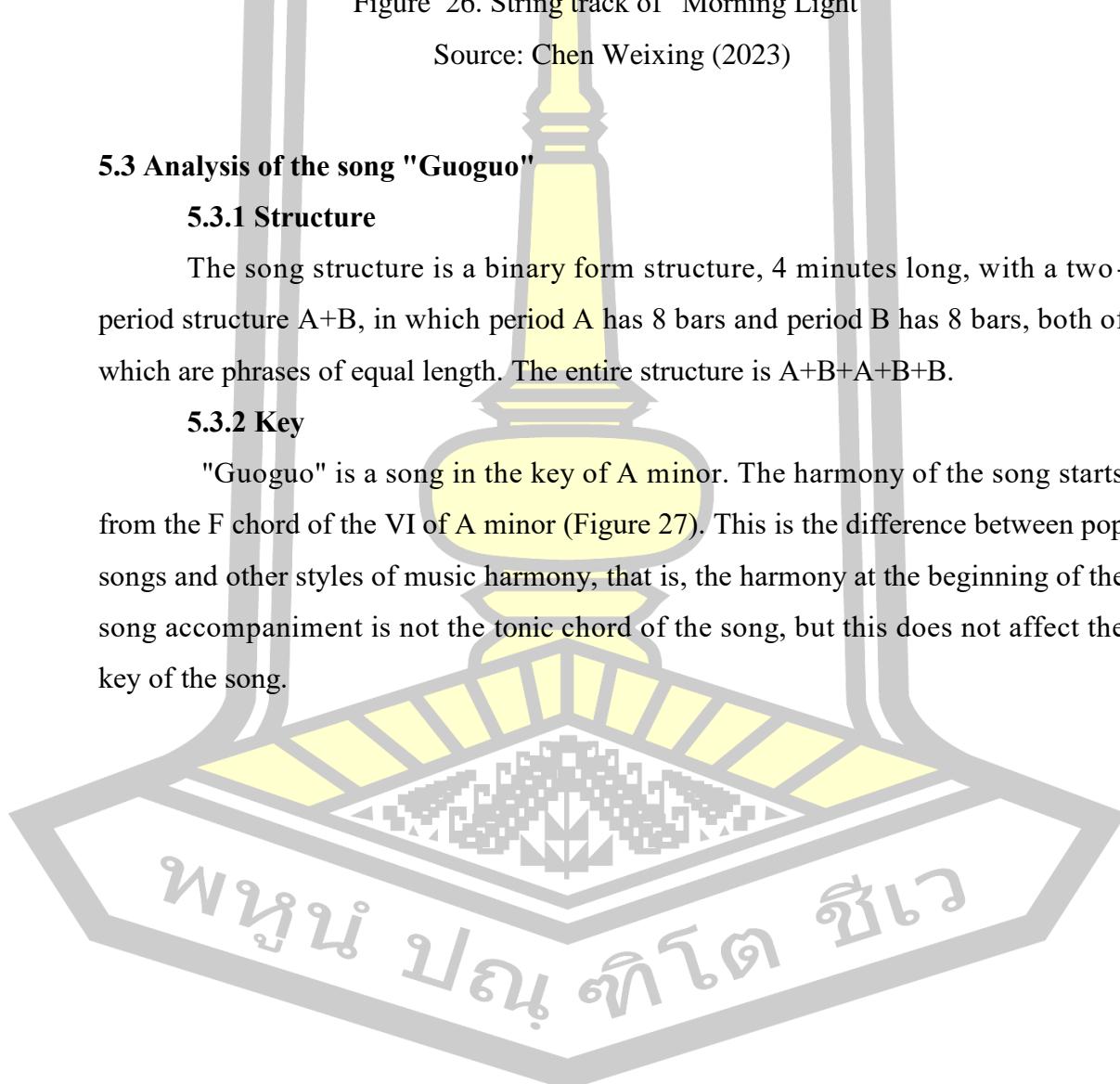
5.3 Analysis of the song "Guoguo"

5.3.1 Structure

The song structure is a binary form structure, 4 minutes long, with a two-period structure A+B, in which period A has 8 bars and period B has 8 bars, both of which are phrases of equal length. The entire structure is A+B+A+B+B.

5.3.2 Key

"Guoguo" is a song in the key of A minor. The harmony of the song starts from the F chord of the VI of A minor (Figure 27). This is the difference between pop songs and other styles of music harmony, that is, the harmony at the beginning of the song accompaniment is not the tonic chord of the song, but this does not affect the key of the song.



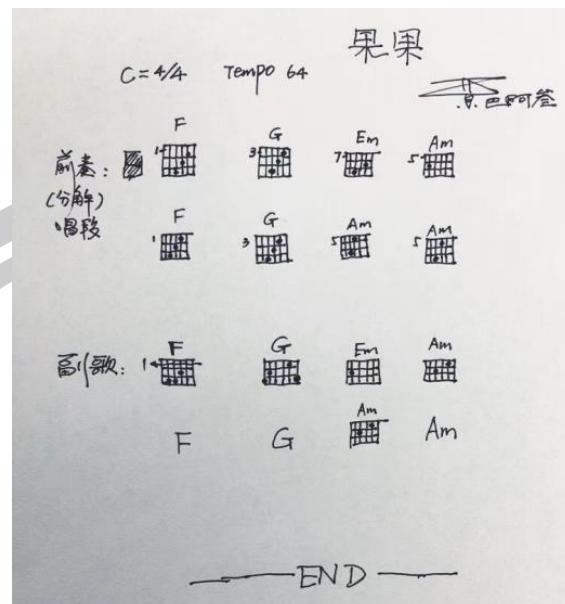


Figure 27. "Guoguo" chords

Source: Jiaba Asan (2023)

5.3.3 Melody and Rhythm

The song arrangement incorporates some European and American styles, and the rhythm pattern is the highlight of the song, adding the rhythm characteristics of Funk and R&B. The guitar uses the technique of broken chords and hitting the guitar string to stop the sound to simulate a rhythm pattern similar to R&B (Figure 28). The whole song revolves around this rhythm pattern. The intro and A period are accompanied by two guitars, and a rhythm guitar adds the melody guitar tells the story of the Yi young men and women's confusion about love in the jumping R&B rhythm. The chorus of period B begins with the addition of a long electric bass, with dotted notes as the main rhythm (Figure 29), and the drum set adopts a popular four-beat rhythm pattern (Figure 30), presenting a complete electronic band as a whole. prepared by. The bridge uses electronic synthesizer sounds to imitate the sounds of ethnic musical instruments while also having a fashionable element.

Guo Guo

Composer: Jiaba Asan
Transcription by Weixing Chen (2023)

Guitar track **hit guitar strings, same after**

J = 70

Figure 28. Guitar track of "Guoguo"

Source: Weixing Chen (2023)

Guo Guo

Composer: Jiaba Asan
Transcription by Weixing Chen (2023)

Bass track

J = 70

Figure 29. Electric bass track of "Guoguo"

Source: Weixing Chen (2023)

Guo Guo

Composer: Jiaba Asan
Transcription by Weixing Chen (2023)

Drum track

J = 70

Figure 30. Drum set track of "Guoguo"

Source: Weixing Chen (2023)

5.3.4 Harmony arrangement

The harmonic characteristics of folk songs are that the harmonies are relatively simple, and the changes are not very frequent, and they are very repetitive. The whole song "Guoguo" only uses four chords, namely F, G, Em, and Am (Figure 27), and they are all simple triad attributes. The chord arrangements of the four phrases in period A and period B are also exactly the same. Use two chords a bar and perform them in a loop in a fixed order. The four same chords trends form a fixed connection pattern. This pattern is called in popular music It is a "Harmony routine" and is a harmonious feature of popular songs.

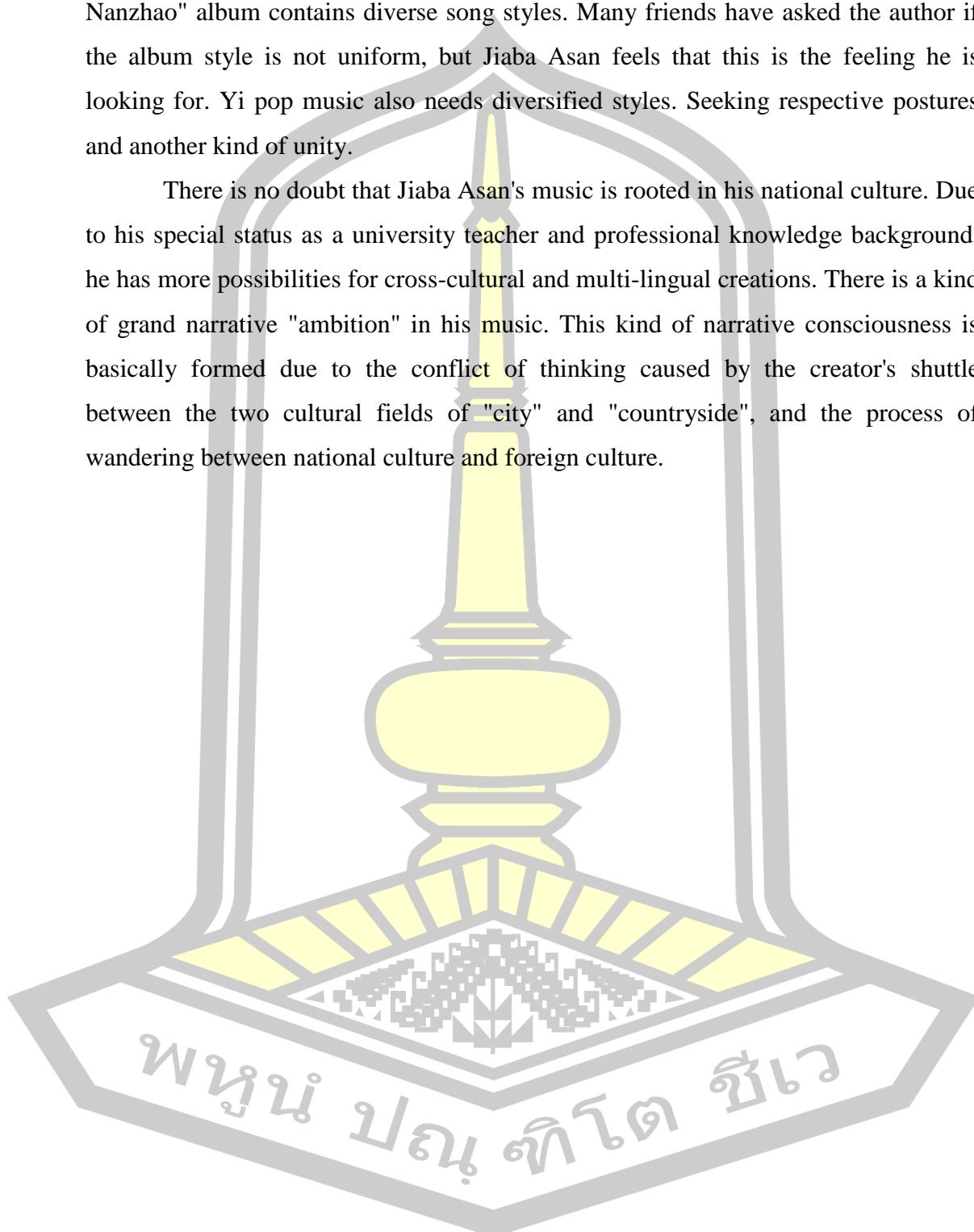
Summarize

The style of the entire album "Dream Back to Nanzhao" is positioned as a folk song. "Folk music" is a kind of resistance against the fast-moving life of the moment; a possibility of trying to pull back the rushing clock of life by a few seconds; a music style that is close to real life. Nanzhao is a name in the history and culture of the Yi people. It is a reflection and return to the past culture. Moreover, during the Nanzhao Kingdom period, it was the cultural center of all ethnic groups in southwest China. The name of the album "Dream Back to Nanzhao" can express the author's nostalgia for his hometown.

The song "Morning Light" in the album writes about the beautiful memories of childhood. The "I" in this song not only represents the absolute individual "I". The song says, "I" stand on the top of the mountain and look out. What is the mountain beyond the mountain? "I" pray for divine foreknowledge. It not only reflects personal longing and confusion about the future, but at the same time, it also reflects the hesitation of a generation about the future. The song "Guoguo" conveys the love of Liangshan Yi youth through inner monologue, which can't help but remind people of the high "value" issue in the current marriage customs of Liangshan Yi society. The singer attempts to track the lives of a group of people and a generation in real time through personal monologue-style love songs. The song "Dream Back to Nanzhao" has been in a dynamic development process, during which it used some experimental integration of traditional music and contemporary technology. Since there are many elements of improvisational singing, each performance will have a different version,

but this is exactly the kind of innovation the author wanted. The "Dream Back to Nanzhao" album contains diverse song styles. Many friends have asked the author if the album style is not uniform, but Jiaba Asan feels that this is the feeling he is looking for. Yi pop music also needs diversified styles. Seeking respective postures and another kind of unity.

There is no doubt that Jiaba Asan's music is rooted in his national culture. Due to his special status as a university teacher and professional knowledge background, he has more possibilities for cross-cultural and multi-lingual creations. There is a kind of grand narrative "ambition" in his music. This kind of narrative consciousness is basically formed due to the conflict of thinking caused by the creator's shuttle between the two cultural fields of "city" and "countryside", and the process of wandering between national culture and foreign culture.



CHAPTER VI

Conclusion, Discussion and Suggestions

In this study, there are two objectives:

1. To study about Yi songs writing techniques of Mr.Jiaba Asan.
2. To analyse components of selected Yi songs of Mr.Jiaba Asan.

The researcher used field surveys, on-site data collection, references and other methods. The final research results are summarized as follows :

6.1 Conclusion

6.1.1 In the first objective, through interviews and research on Jiaba Asan, we learned how he created Yi pop songs, which can be summarized in the following aspects:

1) Jiaba Asan uses Yi ethnic religious music and folk song materials to create song melodies, and writes lyrics using cultural themes such as Yi mythology, epics, and poetry.

2) Jiaba Asan uses electronic and ethnic instruments, as well as contemporary music harmony to arrangement songs, and uses computer music software to record songs.

3) Jiaba Asan's childhood memories and observations and perceptions of life are the source of song creation.

6.1.2 In the second objective, through the analysis of Jiaba Asan's selected songs, the following conclusions are drawn:

Jiaba Asan's songs are sung with a Adu Gaoqiang and arranged with contemporary harmonies. The style of his works covers pop, folk, rock, electronic music and many other European and American music elements. The accompaniment of the song is mainly an electronic band (electric guitar, electric bass, electric synthesizer, electric drum, etc.), supplemented by Yi folk instruments such as Kouxian. The music is arranged using contemporary music harmonies and the lyrics

are sung in Yi language. The popular arrangement combines folk singing methods to give the ancient primitive words a catchy melody.

6.2 Discussion

6.2.1 Religious culture in music

Through research, the author found that Jiaba Asan integrated religious rituals into contemporary music and put them on the stage. Some scholars believe that this tradition should not be placed in unfamiliar cultural scenes and spaces. Others think that it is a spoof of culture for certain economic interests. The stage There should be no real clergy on the planet. Researchers believe that by using artistic and popular methods to present folk culture to the public, the traditional culture in music is no longer the tradition itself, it is a figment of the singer or director. In the new pop music context, the sacredness and functionality of traditional culture are covered, and what is presented is performance and appreciation. Once returned to the original context, its ritual and mystery will not be reduced. . In this sense, we should be grateful for the efforts of Yi musicians. The foundation of culture is its ability to spread. During the spread process, old meanings are constantly disappearing and new meanings are added, thereby promoting others' understanding of local traditional culture and promoting culture. Communication and integration.

6.2.2 Integration of local folk songs and contemporary music

Local folk songs absorb new elements, and contemporary music is integrated into the flavor of life. Both sides draw on their own strengths, which is conducive to overcoming constraints and changing disadvantageous situations (Zhou Yi, 2022). Zhou Yi mentioned in "On the Integration of Local Folk Songs and contemporary Music" Therefore, the integration of local folk songs and contemporary music is conducive to enriching their respective contents and levels. Researchers strongly agree with this view. Any type of song needs to be sung. If folk songs cannot reach the public, they will lose the soil for survival. As the times change, folk song creators should be open to the melody, form, rhythm, harmony and other musical forms of folk songs, and combine them with contemporary aesthetic tastes to make more people love local folk songs. On the contrary, looking at our country's popular music, although it has absorbed many musical elements from Europe and the United States, it

has gradually lost its own roots and personality. The precious element of local folk songs is that it has a high degree of recognition and can win the recognition of the nation. Therefore, contemporary music needs to find its roots and have its own personality and character. The key is to discover the folk customs, folk customs and sentiments of various places, absorb the musical style of local folk songs, and demonstrate its own unique charm. Only by integrating the two can they learn from each other's strengths and complement each other's weaknesses, and exude their respective charm.

6.3 Suggestions

6.3.1 Recommendations for further research

In this thesis, a detailed analysis of the Yi song writing techniques of Jiaba Asan, and further research includes the following contents:

- 1) the social value of Jiaba Asan's song innovation.
- 2) a comparative study of Jiaba Asan songs and other Yi popular songs.
- 3) In addition to Adu Gaoqiang, innovative research on other Yi folk songs, how to make good use of these precious folk materials and maintain tradition and innovation under the background of the new era.

6.3.2 Suggestions for the application of research results

- 1) The research results provide reference for the song creation of young Yi musicians.
- 2) Local governments and cultural institutions can make use of the excellent works of Jiaba Asan to promote culture, raise national awareness and build cultural self-confidence.
- 3) The spread of culture should start from education. Schools and educational institutions can organize musicians to hold lectures and incorporate excellent works into classroom teaching.

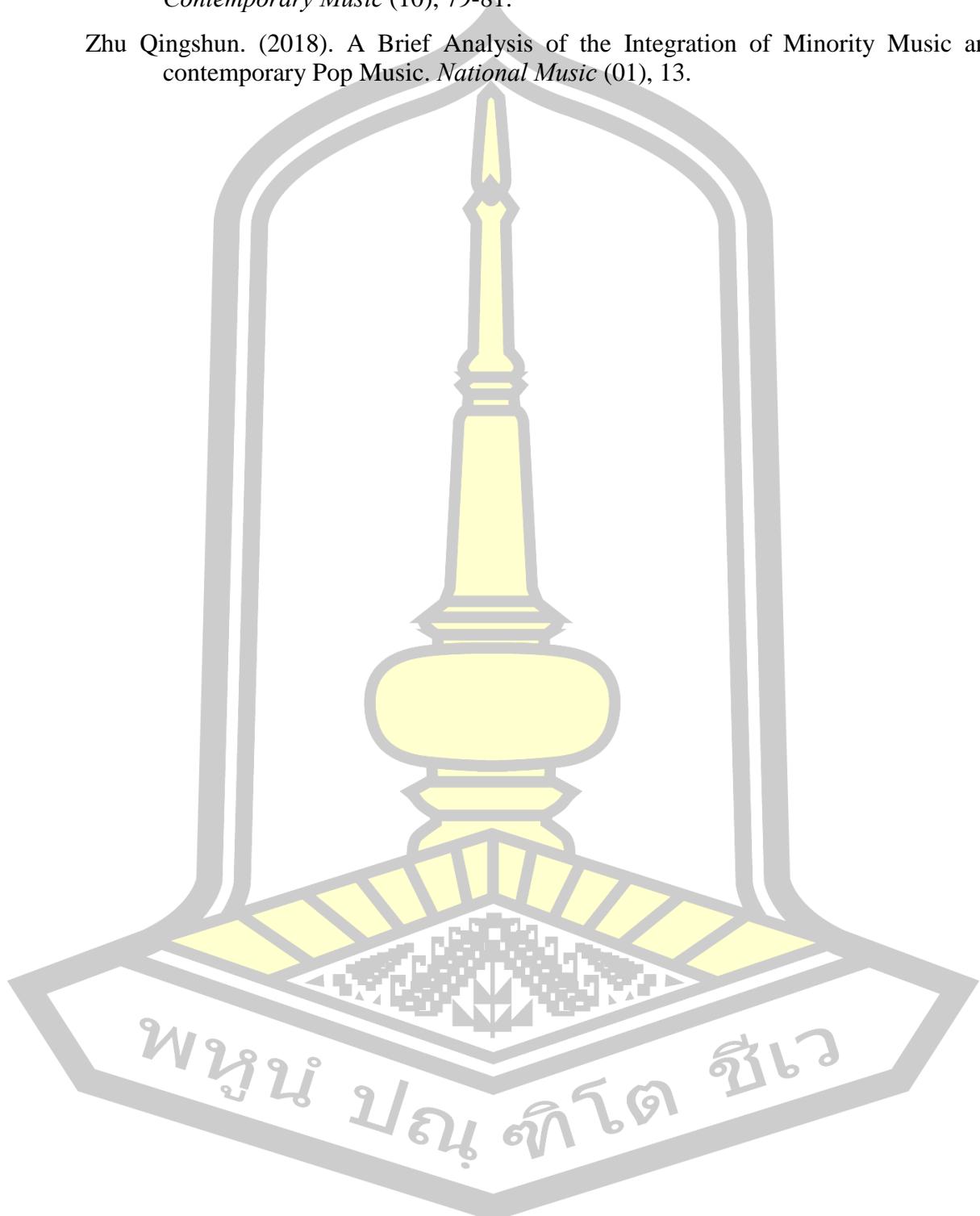
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APPENDIX

1. "Dream Back to Nanzhao" Score and lyric

Dream back to Nanzhao

Composer: Jiaba Asan
Transcription by Weixing Chen (2023)

$\text{♩} = 68$

1

5

9

13

17

21

25

Dream Back to Nanzhao



2. "Morning Light" Score and lyrics

Moring Light

composer: Jiaba Asan
Transcription by: Weixing Chen

$\text{♩} = 70$

1

5

9

13

17

21

25

29

D.C.
D.S.

Morning Light

The morning sun shines on the eaves of my house

Grandpa and I went to herd sheep together

The sheep are scattered on the hillside

The aroma that hits your nostrils

Standing on the highest mountain top in my hometown

Looking into the distance is still that far away

Apvosa came to my side

Tell me what the future will be like

Ah hey ah coax, hey, coax

Hey, coax oh

Ah hey ah coax, hey, coax

Hey, coax oh

ஓ ନାନା

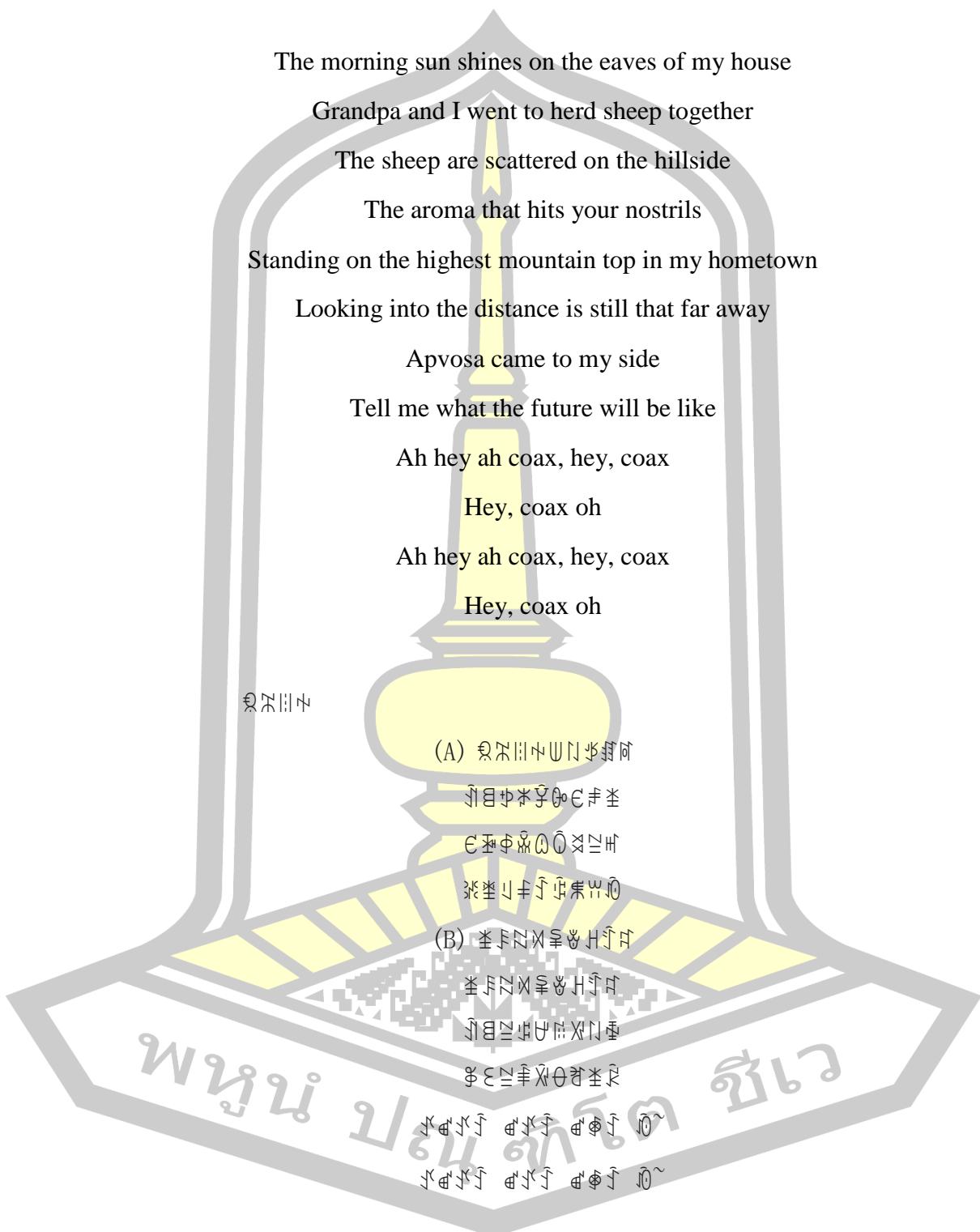
(A) ଓ ନାନା ନୁ ପାଇବା

କିମ୍ବା କିମ୍ବା କିମ୍ବା

କିମ୍ବା କିମ୍ବା କିମ୍ବା

କିମ୍ବା କିମ୍ବା କିମ୍ବା

(B) କିମ୍ବା କିମ୍ବା କିମ୍ବା



3. "Guoguo" Score and lyrics

Guo Guo

Composer: Jiaba Asan
Transcription by Weixing Chen (2023)

$\text{♩} = 70$

The musical score consists of 17 measures of music for a single instrument, likely a bowed instrument. The score is in common time (indicated by '♩ = 70') and uses a treble clef. The music is divided into measures by vertical bar lines. Measure numbers are placed to the left of the staff. The score features a variety of rhythmic patterns, including eighth-note groups, sixteenth-note patterns, and eighth-note pairs. Measure 9 contains a fermata over the eighth note. Measure 17 contains a fermata over the eighth note and includes a dynamic instruction 'D.S.' above the staff and 'D.C.' below it. The background of the score is a stylized illustration of a traditional vase with a yellow base and a grey top, set against a grey decorative border. The title 'Guo Guo' is prominently displayed at the top center. The entire score is contained within a large, light-grey, stylized vase shape.

1

3

5

7

9

11

13

15

17

D.S.
D.C.

GuoGuo

Come on, Guoguo

If you are a little confused about life

Not as good as us

Let's take a look at Soma on the Wuke hillside

Let go of some

If you still have feelings for the future

Not as good as us

Let's enjoy the moonlight of Labuezhuo together

I can do it without gold or silver

In this life, as long as I protect your purity

Areguoguo you ah you

It is the clear spring in the deep mountains

Ayimuga, you, you, you

It's the blazing sun

Come on, Guoguo

If you are a little confused about life

Why don't we take a look at Soma on the Wuke hillside?

Let go of some

If you still have feelings for the future

Why don't we enjoy the moonlight of Labuezhuo together?

I can do it without gold or silver

In this life, as long as I protect your purity

Ajaguoguo you ah you

It is the clear spring in the deep mountains

Ayimuga, you, you, you

It's the blazing sun

I can do it without gold or silver

In this life, as long as I protect your purity

Areguoguo you ah you

It is the clear spring in the deep mountains

Ayimuga, you, you, you

Ayimuga, you, you, you

(A) ፳፻፲፭ ዘመን አንቀጽ ፳፻፭

步卦

46-47

(B) ፳፻፲፭ ዓ.ም.

卷之三

卷之三

卷之三

(C) ଲେଖନ କାହାରେ

卷之三

卷之三

中国书画函授大学

(A) 亂用ひびきをもたらす

第11章

印子集

(B) ໂກສະກາດ ຖະໜາ

116 ▶ KM ▶ 16 ▶

七七二七

(a) $NH_4^+ + CH_4$

፳፻፲፭

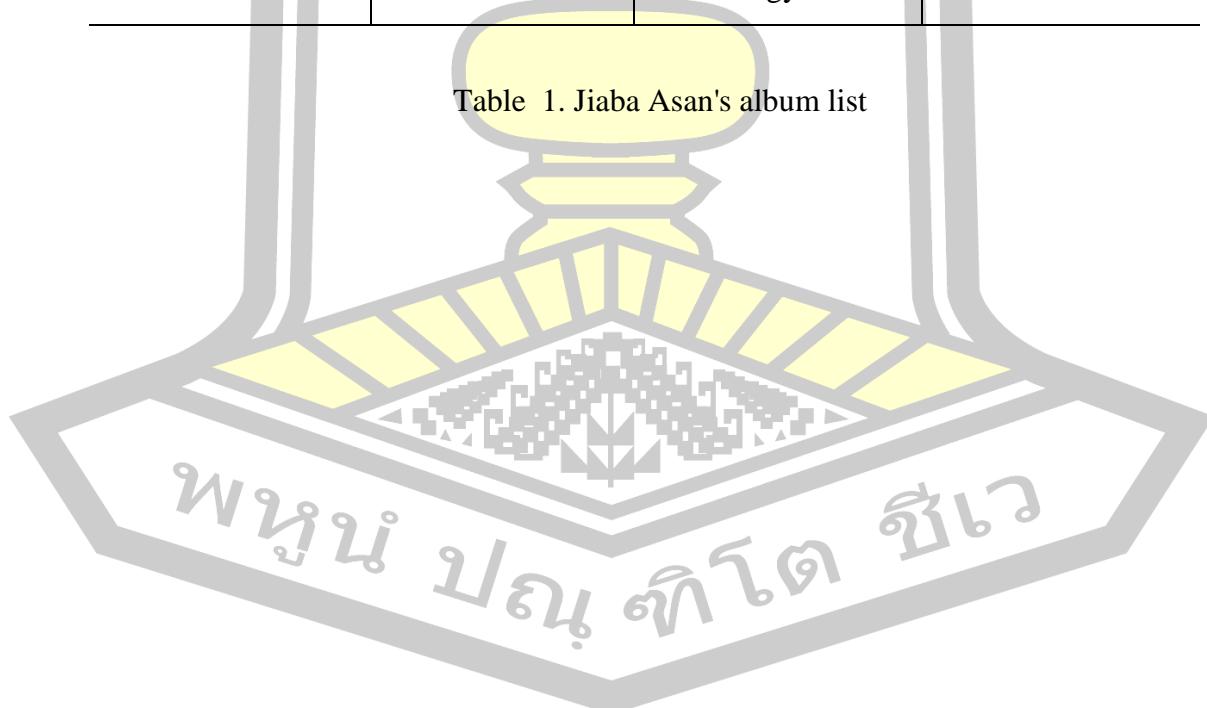
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(C) **ជាបាសាខ្មែរ**
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4. Jiaba Asan's original music album

The album name	year of issue	representative repertoire	style features
"Beautiful Time"	2005	"time"	Popularity
"Dream Back to Nanzhao"	2015	"Dream Back to Nanzhao"	Ethnic pop
"Out of the Mountain"	2020	"Dawn"	Ethnic rock
"universe"	2022	"Witch Words and Mingyue"	Ethnic Fusion

Table 1. Jiaba Asan's album list



5. The Photos from the Fieldwork



Fieldwork in Butuo County, Daliangshan (2023)



Butuo County participated in activities and performances (2023)

ພ້ອນ ປນ ພິໄຕ ຂ່າວ



Interview with key Informant Jiaba Asan (2023)



Interview with general Informant Aojie Age (2023)

ພ້ອນ ປນ ຄີໂຕ ຂໍເວ



Interview with Informant Luo Qingchun and Jiaba Asan (2023)



Interview with Informant Xiaohei of "Sun Tribe" (2023)

ພ້ອນ ປນ ຄີໂຕ ຂົວ



Interview with casual Informant actors in Butuo county cultural center (2023)



Field interviews and data collection (2023)

6. Performances with Jiaba Asan



Sichuan Minjiang Music Radio Performance (2022)



Chengdu Xiaojuguan Bar Anniversary Event (2020)

BIOGRAPHY

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