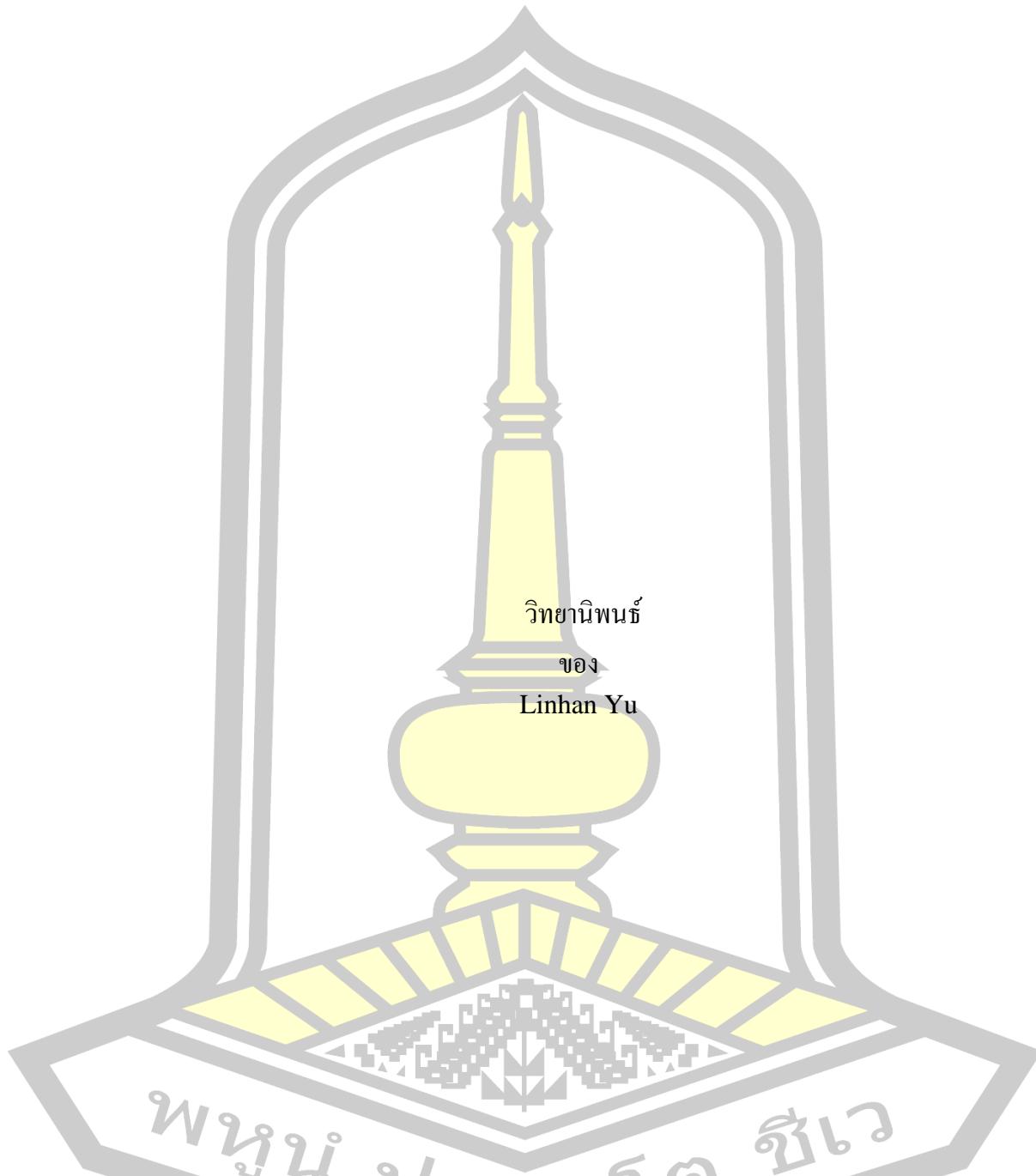


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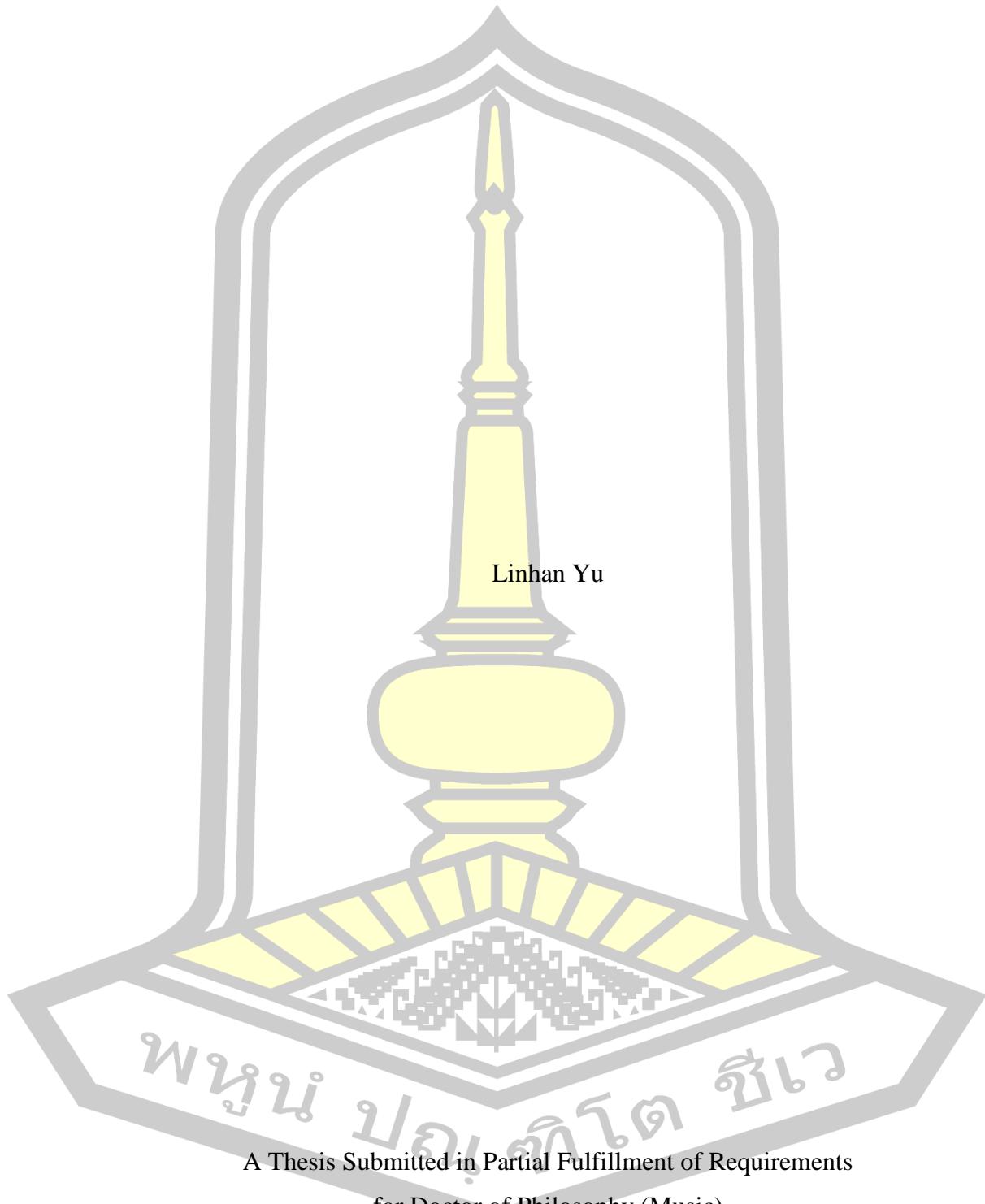
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

A study of Miao folk songs in Wenshan, Yunnan, China



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

February 2024

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

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ABSTRACT

The topic of research for this study is a study of Miao folk songs in Wenshan, Yunnan, China. The research objectives have three: 1)To study the history and development of Miao folk songs in Wenshan city Yunnan Province,China ; 2)To analyze the vocal characteristics of Miao folk songs in Wenshan city Yunnan Province,China ; 3)To propose the guidelines for preservation and transmission of Miao folk songs in Wenshan city Yunnan Province,China. The results of this study reveal the following points:

1) The history and development of Miao folk songs in Wenshan can be divided into three stages: The first stage (1373 AD–1621 AD) Formed the oldest Wenshan Miao “Sheng ”music; The second stage (1644 AD–1867 AD), On the basis of the original historical and ancient songs, there are more categories: The third stage (1868AD-2023AD), At this stage, the classification of Miao folk songs was more clear.

2) The vocal characteristics of Miao folk songs are: melody is beautiful, which is very close to the tone of natural language, and the tone can be high or low; most of the tunes are on the traditional Chinese natural pentatonic scale. Lyric freedom of sentence structure, focus on parallelism, contrast freedom, can increase or decrease; The rhythm is smooth and lyrical, and the time value is flexible and free. Singing style is unique; singing in a variety of forms is Miao language singing.

3) To propose guidelines for the protection and transmission of Miao folk songs in Wenshan. Protection guidelines: raise awareness of cultural inheritance, establish a database for the protection of intangible cultural heritage, attach importance to the protection and rescue of inheritors, and strengthen the protection of the ecological environment of the Miao people; Communication guidelines: school education communication, family education communication, social education communication, communication mode, and means of innovation.

Keyword : Miao folk songs, Vocal characteristics, Guidelines, Preservation, Transmission

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Finally, I want to thank you all for your hard work. I wish all the teachers good health, the students have a prosperous career, the school cultivate more talents, the prosperity of the motherland.

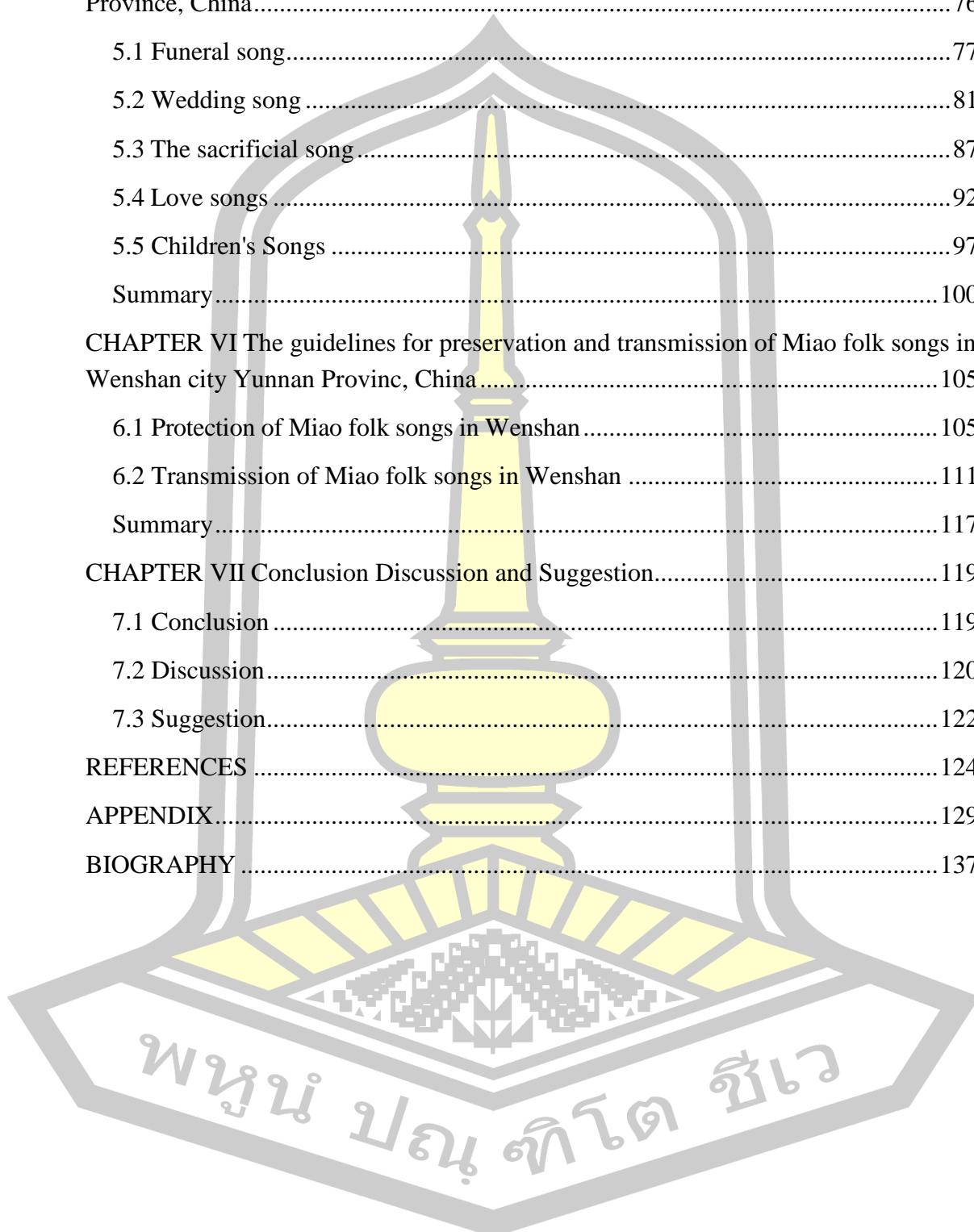
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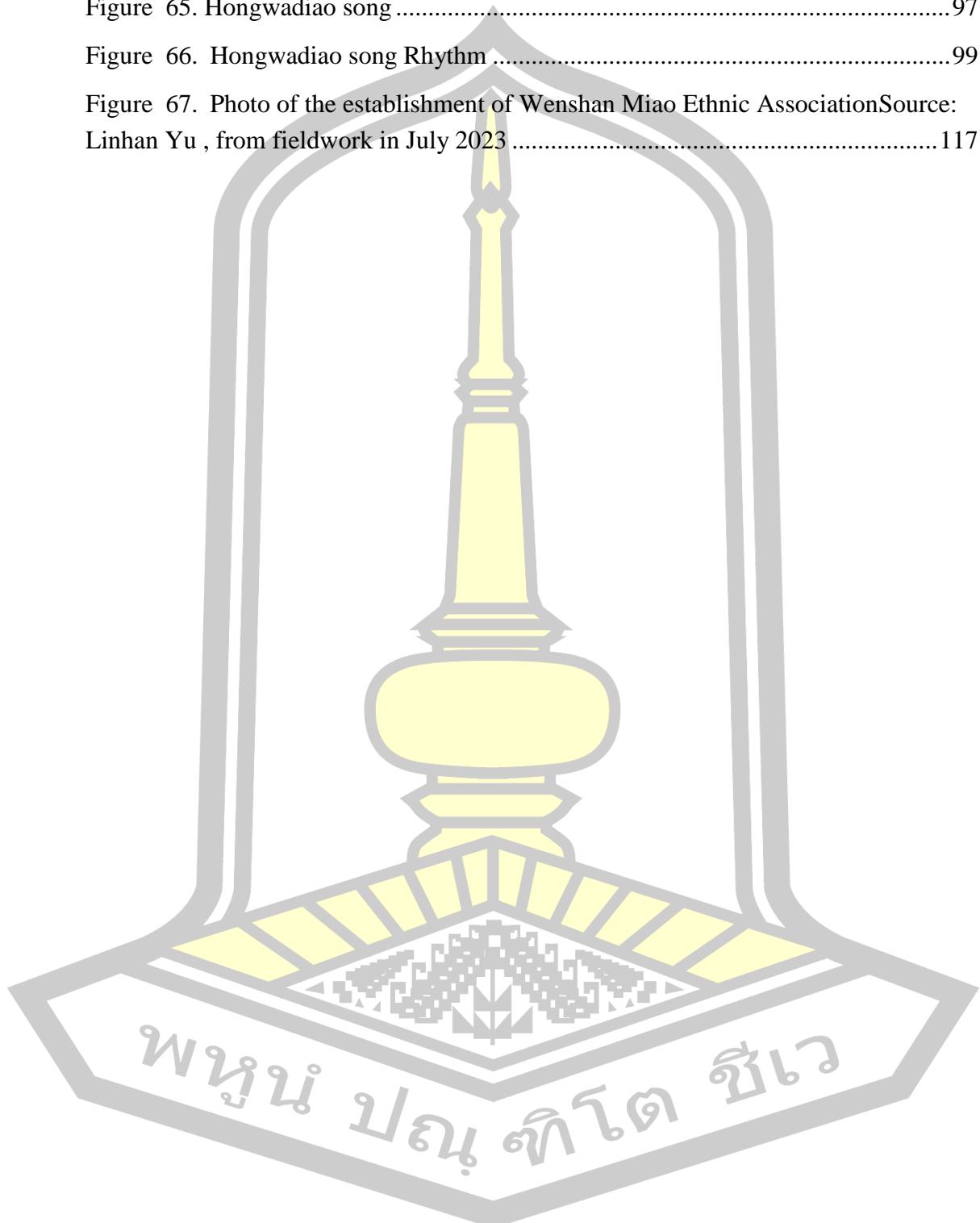
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CHAPTER I

INTRODUCTION

1.1 Background and problem of research

China is a multi-ethnic country with a long history. Since ancient times, many excellent folk songs of various regions and nationalities have been circulated, and these folk songs are the portrayal of historical life and the treasures of the Chinese nation. (Wenshan County system, 2022).

Miao nationality is the largest minority nationality in Wenshan area besides Zhuang nationality. So Wenshan prefecture full name Wenshan Zhuang and Miao Autonomous Prefecture. According to China's sixth Census, the Miao population in China in 2022 was 1,067,929. Yunnan province has the third largest Miao population. There are 481,200 Miao people in Wenshan Prefecture of Yunnan Province, accounting for 13.68% of the total population of the province. The Miao live in eight counties of the state. The largest Miao population is in the three counties of Machuan, Guangnan and Malipo. (Wenshan County system , 2021).

The Miao people in Wenshan are good at singing and dancing. There are many kinds of folk music and dance, such as folk song, rap, instrumental music, percussion music and dance, with rich content, beautiful melody and great length. As far as music is concerned, according to incomplete statistics, there are nearly 50 kinds of tunes (including folk songs, rap and instrumental music) that are widely circulated in the folk, with all-inclusive content and diverse types of tunes.(Miao Research Committee of Yunnan Ethnic Society, 2006)

The Miao are one of the oldest ethnic groups in China. For more than 5,000 years, the Miao people have made indelible contributions to the development of Chinese civilization. In the long historical development process, the Miao gradually developed into a worldwide nation through three stages of development, which will be elaborated in detail in the later study. According to incomplete statistics, foreign Miao people are mainly distributed in Vietnam, Laos, Thailand, Myanmar, the United States, France, Canada, Australia, Argentina and other countries.

Miao folk songs in different regions of China have their own unique characteristics and styles. The common regional Miao folk songs are: 1) Guizhou Miao folk songs: Guizhou Miao folk songs are famous for their delicate, graceful and melodious. Songs often show the awe of nature and love of life, such as the song "Singing beautiful hometown" and so on. 2) Hunan Miao folk songs: Hunan Miao folk songs are characterized by loud, passionate and unrestrained. These songs usually express emotions, narrate history and carry forward the national spirit as the theme, such as the Song of Miao in Western Hunan. 3) Yunnan Miao folk songs: Yunnan Miao folk songs combine the musical elements of local multi-ethnic groups to form their own unique style. The songs mostly express love, life stories and national history, such as "Lusheng Song". 4) Hainan Miao folk songs: The main characteristics of Hainan Miao folk songs are fresh, cheerful and bright. These songs are often closely related to the folk culture of Hainan, such as the Song of Wuzhishan. 5) Guangxi Miao folk songs: Guangxi Miao folk songs are characterized by gentleness, tenderness and lyricism. The songs mostly express the love for hometown, relatives and life, such as "Huashan Ballad" and so on. In general, Miao folk songs from different regions have their own unique features in terms of musical style, lyric content, singing methods, etc. These songs not only show the rich cultural traditions of the Miao people, but also present the lifestyle and emotional world of the Miao people everywhere. (Chen Dingxiu, 1995)

At present, there are three problems in the study of Miao folk music in Wenshan. First of all, there are few historical studies on the Miao folk songs of Wenshan, lacking of induction and summary; Secondly, the discovery, recording and video of Miao music is very limited, and there are few sheet music. In the process of study, the predecessors did not systematically classify and sort out the Miao music of Wenshan, and the academic value, humanistic value and social value of Wenshan Miao folk songs were not high. Secondly, because Miao is a world-famous ethnic group, many researches on Miao music are homogenized at present, and the original local ancient songs of Miao are in urgent need of protection and attention. Third, the transmission of Miao music is mainly carried out through oral inheritance and physical guidance, and the means of "protection" and "transmission" are simple and powerless. Miao folk songs inherit less

and less old artists, the average age is too high, there is no successor, continue to protect and inherit.(Hou Jian, interviewed 2022)

These factors constitute the driving force of my research on Miao folk songs. Secondly, the Miao population in Yunnan is the third in China, and Wenshan has the unique conditions to study Miao music. Wenshan is where most of the Miao people live, and it is also my hometown. There are professional performance groups here, there are many heritage artists. It is very convenient to communicate with Miao inheritors and composers here, and it is easy to collect video, audio and photos. Based on the above problems and reasons, this paper summarizes and discusses the history and development of Miao folk songs of Wenshan through field investigation, literature research, music analysis and other methods, combined with the theories and methods of Chinese history, anthropology, communication and other related disciplines, analyzes the characteristics of vocal music, and puts forward the guidelines for protection and dissemination.

1.2 Research objectives

- 1.2.1 To study the history and development of Miao folk songs in Wenshan city Yunnan Province , China.
- 1.2.2 To analyze the vocal characteristics of Miao folk songs in Wenshan city Yunnan Province , China.
- 1.2.3 To propose the guidelines for preservation and transmission of Miao folk songs in Wenshan city Yunnan Province , China.

1.3 Research questions

- 1.3.1 What is the history and development of Miao folk songs in Wenshan city Yunnan Province , China?
- 1.3.2 What are the vocal characteristics of Miao folk songs in Wenshan city Yunnan Province , China?
- 1.3.3 What are the guidelines for preservation and transmission of Miao folk songs in Wenshan city Yunnan Province , China?

1.4 Research Benefit

1.4.1 Understand the history and development of Miao folk songs in Wenshan city Yunnan Province , China.

1.4.2 Understand the vocal characteristics of Miao folk songs in Wenshan city Yunnan Province , China.

1.4.3 Understand the guidelines for preservation and transmission of Miao folk songs in Wenshan city Yunnan Province , China.

1.5 Definitions of terms

1.5.1 Miao folk song

Miao folk song refers to the folk songs sung by the Miao people in Wenshan Prefecture, Yunnan Province, China. It only studies vocal music and does not include accompaniment or other forms

1.5.2 history

Consult relevant literature and books to study the historical situation, divided into three stages to carry out research. The first stage: about the Ming Hongwu period to the tomorrow Qi period (1373-1621). The "Qiubei County records" of the Republic of China "moved into the early Ming province from Guizhou" part of the Miao. The second stage (1644-1867) : About the period of Wu Sangui's rebellion against the Qing Dynasty during the Kangxi period of the Qing Dynasty, due to the influence of the war, a large number of Miao people moved to Wenshan during this period. During the Xianfeng period of Qing Dynasty, Tao Xinchun and Tao Sanchun moved in after the uprising failed, and the Miao people moved into Wenshan for the third large-scale migration. The third stage: historical development from 1868 to the present.

1.5.3 development

It refers to the progress of "folk songs", from the beginning, the continuous development of "folk songs", constantly updated, is a constantly changing process.

1.5.4 vocal characteristics

This paper mainly adopts the methods of western music research and combines the characteristics of traditional Chinese music to analyze the melody, lyrics, rhythm and singing characteristics of Miao folk music.

1.5.5 Preservation

It refers to the protection and dissemination of the folk songs of the Miao nationality in Wenshan, Yunnan, China.

1.5.6 Dissemination

It refers to the spread of the folk songs of the Miao nationality in Wenshan, Yunnan, China

1.6 Conceptual Framework

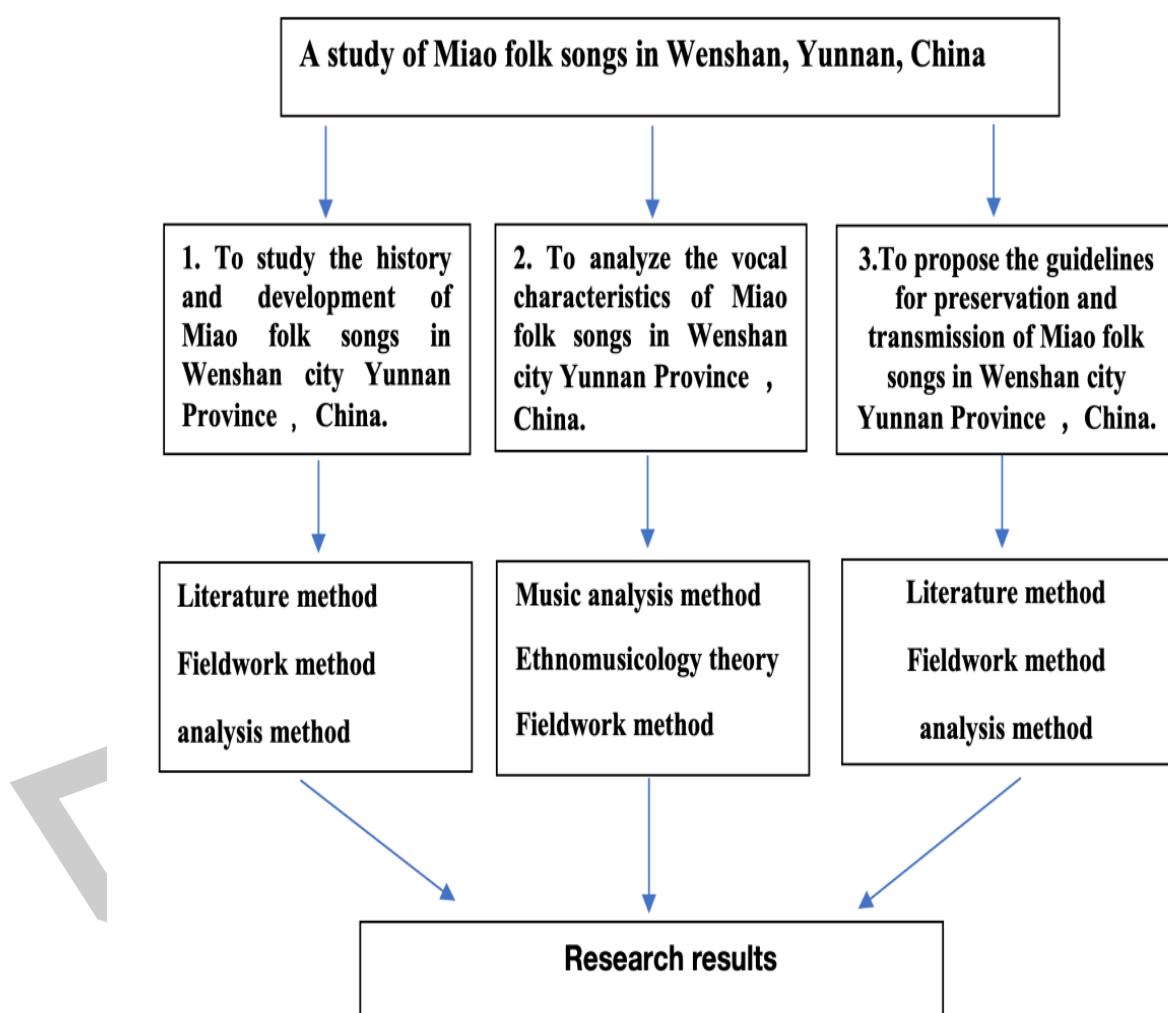


Figure 1. The Conceptual Framework of The Dissertation

Source: Linhan Yu, 2023

CHAPTER II

LITERATURE REVIEW

In the subject about Research on the A study of Miao folk songs in Wenshan, Yunnan, China. The researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

- 2.1 General Knowledge about Wenshan, Yunnan, China
 - 2.1.1 Wenshan Miao geographical environment
 - 2.1.2 Wenshan Miao culture
 - 2.1.3 The language of Wenshan Miao Nationality
 - 2.1.4 Musical Instruments of the Miao nationality in Wenshan Prefecture
 - 2.1.5 Miao Nationality Music and Dance
 - 2.1.6 Miao Costume
- 2.2 Miao folk songs in Wenshan
 - 2.2.1 Classification of Miao folk songs
 - 2.2.2 Miao folk song singing occasion
 - 2.2.3 Inheritance of Miao folk songs
 - 2.2.4 The social function of Miao folk songs
- 2.3 The vocal characteristics of Miao folk songs
 - 2.3.1 Melody
 - 2.3.2 Lyrics
 - 2.3.3 Rhythm
 - 2.3.4 Singing characteristics
- 2.4 The theory used in this research
- 2.5 Miao folk songs culture conservation and development
- 2.6 Literature and research of the Miao nationality in Wenshan

2.1 General Knowledge about Wenshan, Yunnan, China

- 2.1.1. Geographical overview of Wenshan Prefecture

Wenshan Zhuang and Miao Autonomous Prefecture (hereinafter referred to as "Wenshan Prefecture") is located in the southeast of Yunnan Province, bordering Guangxi Baise City to the east, Socialist Republic of Vietnam to the south, Honghe Prefecture to the west, and Qujing City to the north. The border is 438 km long. The horizontal distance between east and west is 255 kilometers, the vertical distance between north and south is 190 kilometers, and the land area is 31,456 square kilometers, with mountainous areas and mid-levels accounting for 97% of the total area. The state capital is located in Wenshan County, 356 kilometers away from Kunming. The prefecture has 102 towns and cities in 8 counties: Wenshan, Yanshan, Xichou, Malipo, Majuan, Qiubei, Guangnan and Funing. There are 11 ethnic groups living in the prefecture: Han, Zhuang, Miao, Yi, Yao, Hui, Dai, Buyi, Bai, Mongolian and Gelao.

(Wang Wanrong,2010)

Wenshan Prefecture, a typical limestone landform, belongs to the Zhongshan plateau area in southeast Yunnan. The terrain is high in the northwest and low in the southeast, the highest elevation is Wenshan County, Bo Zhu Mountain, 2991.2 meters, the lowest elevation is the bow of Malipo County, only 107 meters, and the average elevation in the territory is between 1000 and 1800 meters. The Tropic of Cancer traverses the state, is a low-latitude plateau monsoon climate, the climate is humid, abundant rainfall, annual rainfall between 992.2~1329.4 mm, the annual average temperature between 15.8°C~19.3°C, frost-free period in 273~353 days.

The mountains in the territory belong to the remnant of the Yunling mountain system, mainly six Zhao Mountain, Yangxiong Mountain, Bo Zhu Mountain, Laojun Mountain, Delong Mountain, Jiulong Mountain, etc., six Zhao Mountains in the whole state. The rivers in the state belong to the Pearl River and the Red River basin two major water systems. The Pearl River system mainly includes Nanpan River, Liulangdong underground River, Qingshuijiang River, Xixijiang River, Nama River, Puting River, Danniang River and so on. The Red River system mainly includes Panlong River, Palbu River, Nanli River, Mifu River, Xiaobai River, Chuyang River, So Guo River, Lang Ganges River, and so on, from the southeast and southwest of the exit into the Vietnam Red River. The total amount of water resources is 17.25 billion cubic meters, the water energy reserves are 3.22 million kilowatts, and 1.34 million kilowatts can be developed and utilized.

Wenshan is rich in natural resources. Biological resources, hydropower resources, mineral resources, tourism resources development prospects are good. Wenshan Panax Notoginseng, Qiubei pepper, Guangnan eight treasures rice, Funing star anise, and Moguan grass fruit are all famous local specialties. There are many minerals in the state, large reserves, high grade, a variety of non-ferrous metals, of which: tin, antimony, manganese reserves ranked second, third and eighth in the country. The natural scenery is beautiful, the historical sites are diverse, and the national culture is colorful.



Figure 2. Map of Wenshan Prefecture, Yunnan Province, China

Retrieved from <https://worlduniversitydirectory.com/map/4924>

2.1.2 Wenshan Miao culture

Wenshan Prefecture is home to 11 ethnic groups, including Han, Zhuang, Miao, Yi, Yao, Hui, Dai, Buyi, Mongolian, Bai and Gelao. According to the 7th National census data, there are 1,487,900 Han people, accounting for 42.47% of the total population. There were 201.48 million ethnic minorities, accounting for 57.51% of the total population. Among them, 987,600 are Zhuang, 506,600 are Miao, 362,200 are Yi, 82,600 are Yao, 26,900 are Hui, 16,100 are Dai, 10,800 are Bai, 0.72 are Buyi, 0.500 are Mongolian, 0.15 are Gelao, and 0.78 are other ethnic minorities. For a long time, the people of all ethnic groups in Wenshan have jointly supported, united and developed

on this land, and formed a unique and diversified national culture and a strong ethnic custom.(Ma Zhengxin,2007)

The ancestors of the Miao people in Wenshan flourished in the middle and lower reaches of the Yellow River more than 5,000 years ago. At that time, they existed under the name of the Jiuli Tribe. Their leader was called Chiyou and their people called themselves Meng. Later, after Chiyou lost a war with the tribal alliance of Yan and Huang Emperors, a large-scale migration was held. During the period of Yao and Shun, it moved to the area of Dongting Lake and Poyang Lake. At that moment, be divided into the "cover Chi", "xu", "Mongolia Bei" three, people call them the "three miao". The Shang and Zhou dynasties were called "Nanman" and "Jingchu". During the Spring and Autumn Period and the Warring States Period, it became the main nationality of the state of Chu. Xiang Yu, the overlord of Western Chu during the conflict between Chu and Han was one of them. After the Qin and Han dynasties, due to war and famine and many other reasons, the "Mongols" continued to migrate westward. In the ancient songs of many branches of the Miao people, it is described as follows: "The sun and moon move westward, while the mountains and rivers move eastward. Our ancestors, following the direction of the sunset, came over mountains and rivers to the West." The Miao people entered Wenshan during the early Tang Dynasty in the seventh and eighth centuries. It was described in the tenth volume of Manshu by Fan Chuo, a historian in the Tang Dynasty. After the early Qing Dynasty, the Miao entered Wenshan in greater numbers. The records of Machan County during the Republic of China read: "Miao people, first from Hunan channeling Guizhou, Guizhou into Yunnan, it has been a long time." At this time of the "people" is not "three miao", but "seven", namely "beans" (albino), "xu" (green crops), "mensah (miao)," "poetry", "old men", "Mongolia Bei" "meng ba (generally referred to as the flower seedlings). The Miao nationality is a minority nationality that moved to Wenshan area in ancient times. It is reported that in the early Ming Dynasty, more than 2,000 Miao families from Guizhou Province moved into the present Wenshanbei County. In 1796, small flat land and other Miao villages appeared in Liizou, Qiubei County. Miao according to who says he said branches, and a lot of, only of wenshan of the miao, claims to have bean, mensah, xu, mons, Bei etc. He said there are white seedlings, Han seedlings, flower seedlings, green seedlings, plain seedlings and so on. Miao language belongs to the Chinese-Tibetan Miao

language branch, Wenshan Prefecture Miao language for Sichuan, Guizhou and Yunnan sub-dialect of the first native language.

Among the "seven Monts" in Wenshan, Mengdou was the most populous branch with a population of about 165,000 people, mainly distributed in the south of Guangnan, Funing and southeast of Qiubei. Yanshan to the east, Xichou to the east and Malipo to the northeast. The population of "Mongolian poetry" is about 82,000, mainly distributed in the towns and villages at the junction of the four counties of Wenshan, Yanshan, Xichou and Shimaguan. There are about 55,000 people living in Mengsou, mainly in several villages in Qiubei and west Yanshan. The "Mengdresan" numbered about 55,000 people, mainly in Durong, on the southern border of Shimonoseki, and a small number in some towns in the northwest of Wenshan County. "Be Bei" about 40000 people, mainly distributed in the south, northwest and southwest of wenshan maguan township. About 20,000 people live in Babao, Hezhiguo and Yangliujing in Guangnan County and Huajia, Xinhua, Mulun and Muyang in Funing County. The "Mengba" population is about 10,000 people, mainly distributed in Gumu, Yanjing, Pingba in Wenshan County, Pobei Langqiao, Lichang, Gulinqing and other towns and villages in Machan County. The "Red Miao", as he called them, numbered only a few thousand and lived in Huajia Township, Funing County.

In the big family of the Chinese nation, the Miao nationality is one of the oldest members. Due to the geographical environment and mentality of the Miao people in Wenshan area, they have kept their own traditional culture completely. After thousands of years of development, it still retains its own language, customs, clothing, music and dance, and inherits its own ethics, aesthetic thoughts and thinking habits. However, our ancestors did not have their own written history of cultural development, and most of them spread by word of mouth, which is rich in ancient books. The "Lusheng culture" of the Miao nationality is one of the classics of ancient book culture.

The Huashan Festival is the most solemn traditional festival of the Miao people. It is generally held on the second, third and fourth days of the first lunar month. During the festival, to carry out the traditional pole climbing sports activities, lively; Young men and women choose a mate with antiphonal songs, singing ups and downs. Huashan Festival, is a full of love, happiness, joy, auspicious festival.

Miao people's life etiquette, still retain the traditional ceremony. The folk customs, such as "the Miao people say their relatives", "the Miao people bow down" and "the Miao people marry their relatives through the Five Passes", have unique local and ethnic characteristics.

My state Miao people live in the mountainous area, the staple food is generally Bao grain and rice, followed by buckwheat, potato and other cereals. Miao's original religion is polytheistic belief, which is manifested as nature worship and ancestor worship. A small minority of the Hmong people believe in Catholicism. Along with the reform and opening up and the globalization of market economy, the Miao people at home and abroad keep exchanging and cooperating, promoting the economic and cultural development of the Miao people in Wenshan.

The Miao people in Wenshan are good at singing and dancing. Folk songs, rap, instrumental music, percussion, dance and other folk-art forms are diverse, rich in content, beautiful in tune and long in length. As far as music is concerned, according to incomplete statistics, there are nearly 70 kinds of tunes (including folk songs, rap and instrumental music) which are widely circulated in the folk culture. Before the 1980s, due to the blocked traffic in the Miao area and the obstructed cultural communication channels, the music of each branch had its own relatively fixed mode, tonality, musical form and tune. Through oral teaching, the music of each branch took root in the whole field of life of the people of the Miao nationality for a long time, forming its own "color zone". Since the mid-1980s, with the deepening of reform and opening up, the communication media of ethnic minority languages have developed rapidly.

Through the wide dissemination of radio and television as well as the extensive communication through various channels, Miao music in Wenshan Prefecture has learned from each other regardless of branch or region. Each branch, based on its own inherent tunes, constantly absorbs and uses foreign tones, forming a complex of each other and each other, which is really a dazzling variety of flowers. As far as Lusheng music dance is concerned, most of them still maintain the traditional styles of different regions, branches and schools. A few of them vary from person to type in the process of inheriting masters and apprentices at different levels. There are standardized movements with fixed rhythm, irregular and varied self-created movements, and even

some difficult performance skills. It has formed the Lusheng music and dance system of the Miao nationality in Wenshan.

The Miao people in Wenshan have rich national cultural resources. National festivals include treading on the Flower Mountain, beating the Back Festival, the Spring Festival, the New Taste Festival, the Dragon Boat Festival and the Dragon Festival. In terms of sacrifice, there are "cutting Mars", "offering to the earth", July half and other customs.

In addition to folk songs, there are also Musical Instruments such as lusheng, straight flute, horizontal xiao and mouth string. Rap forms are Rangeng, Balaba, Shenluo claw and other music.

2.1.3 The language of Wenshan Miao Nationality

In China, Miao language belongs to the Miaoyao language branch of the Chinese-Tibetan language family, which is divided into three dialects, namely Xiangxi dialect, Qiandong dialect and Sichuan, Guizhou and Yunnan dialects, also known as eastern dialect, central dialect and western dialect. Wenshan Miao is the Sichuan, Guizhou and Yunnan dialect (western dialect) of the Sichuan, Guizhou and Yunnan sub-dialect Miao language, in 1956, the Party and the government helped the Miao people to create Miao language, Wenshan Miao people call themselves "Mengchuan, Guizhou and Yunnan sub-dialect, spelling is: " Hmong ".

In Wenshan Miao, there are actually Hua Miao (Miao Nzhuab), (Miao Bes), (Miao Buak), (Miao sound), Bai (Miao dleub) and bian (Miao)Shuat, red head Miao (Miao Lab houd) and other branches, the pronunciation of the language is roughly the same, the intonation is slightly different, and the Miao song is also different. No matter what kind of branches and schools, their language and artistic color have some common characteristics.(Ma Zhengxin,2007)

2.1.4 Musical Instruments of the Miao nationality in Wenshan Prefecture

Musical Instruments of the Miao nationality in Wenshan:

- 1) Wind pipe sounds: Lusheng, reed horizontal xiao, whistle mouth vertical xiao, plug mouth vertical xiao, Shanbawu, etc
- 2) Pick and pick music: Brass ring
- 3) Lip music: Wood leaf

4) Percussion: cowhide drum, wedge drum, witch doctor set drum, bamboo drum, etc

5) Foreign Musical Instruments: Erhu, Xianzi, flute, suona, etc

1. Lusheng



Figure 3. The Lusheng, a musical instrument of the Miao nationality

Source: Linhan Yu from fieldwork in Jan 2023

1) Types of Lusheng

The Lusheng of the Miao nationality in Wenshan is divided into two types: one is the feather style Lusheng, taking the mezzo-tone Lusheng as an example, whose tone sequence is a, c, d, e, g and a from bottom to height, denoted by notes 6, 1, 2, 3, 5 and 6 respectively. The other is the characteristic mode of major color. Take the mezzo-tone Lusheng as an example. The tone arrangement from bottom to height is g, A, c, d, e, g, respectively, represented by notes 5, 6, 1, 2, 3, 5.

2) The title of Lusheng of Miao nationality

Each branch of the Miao nationality in Wenshan has a different name for these two lusheng.

From the property of the tone series, (1) the opposite style Lusheng is called "Genlang" [Ghenx lang] and "Genmengshi" [Ghenx Hmongb shib]; (2) The Duyu style Lusheng is called "Gen Gen" [Ghenx shent] or "Gen Mengba" [Ghenx Hmongb buak]. Most Bai Miao called the Yu style Lusheng "Gen Xiaochao" [Ghenx xaod chaox].

In terms of melody attributes, there are six categories according to the Miao nationality: Shuab ghenx Hmongb shib, Shuab ghenx Hmongb nzhuab, and

Shuab ghengx Hmongb bes and Shuab ghenx Hmongb buak] and Shuab ghenx Hmongb shuat.

3) Playing performance of Lusheng

The traditional Lusheng of the Miao nationality is a harmonic instrument. Although its vocal range is only composed of six narrow tones, its expressive force in performance is quite rich, and the artistic appeal of the music is also extraordinary. It can not only play lyrical, elegant and sobbing single tone melody with single pipe connection, but also play plump, chunky and sonorous harmony melody with multiple pipes at the same time.



Figure 4. Lusheng dance picture

Source: Linhan Yu from fieldwork in Jan 2023

4) Lusheng Music

The Lusheng repertoire of the Miao nationality is varied, large in length and rich in content. According to the use of occasions, there are funeral songs, wedding songs, sacrificial songs, festival songs, etc. Divided by the content, there are ritual melodies, ballads, dance music and so on.

Funeral songs and wedding songs, including ritual song and ballade two categories. It is mainly used in funeral rites and wedding rituals of the Miao nationality.

Festival songs are mainly used by the Miao people to step on the flower mountain and gather with friends.

5) Harmonic characteristics of Lusheng Song

The harmonic law of Lusheng song is different from the traditional harmonic structure, which is characterized by alternating density, free harmony,

progressive layer by layer and ups and downs. The harmonic scale has two, three, four, five and eight degrees according to the needs of the music or artistic conception. The thickness of the part of harmony has two harmonies, three harmonies, four harmonies and so on.

(1) single multi - entry, such as line through beads. This harmonic type is often used in overtures [Ndid ghenx or Sob ghenx].

(2) natural clutch, alternating thickness. This type of harmony is often used in dance music [Ghenx tlat] and coda [Souk ghenx].

(3) with the word, the word with the sound. This type of harmony is often used in the Lusheng ballade.

2. Single wind instrument (reed horizontal Xiao, whistle vertical xiao, stoporifice vertical xiao, Sanbawu)

1) Reed horizontal flute. Miao language is called "Zhangbu Lai" [Drangx nblais] or "Drangx ngaod lud", wherein "Zhangbu Lai" is named for the reed, "Zhangfen loo" is named for the transverse xiao overtone into the principle of sound, is a single reed wind instrument favored by the Miao people.

The horizontal flute has seven finger holes, of which the first six and the second one. A copper reed is inset at the mouthpiece. In the center of the reed there is a sword shaped voice of hollowing out with the tip of the voice slightly upward. With the mouth to the upper mouthpiece blowing, by the impact of the air, the reed will emit a beautiful and soft sound.

2) The mouth of the whistle plays a flute

The mouthpiece of vertical xiao is of whistle type, which is called "Drangx box led" in Miao language. The general production method is: cut the top of the whistle mouth into two pieces as the mouthpiece, about five centimeters away from the lower end of the mouthpiece is opened with a triangular voice hole. A thin bamboo piece is stuck into about one third of the lower end of the pronunciation hole between the mouthpiece and is used as a pronunciation piece. Then, the edge seam of the upper section of the pronunciation piece is plugged tightly with an air flow slot in the middle. When playing, the chin will cover the mouth of the pipe and let the air flow down the small mouthpiece. When the sound piece is affected, part of the air flow will be evenly discharged into the pipe, and the vertical flute will emit a clear and pleasant sound.

Whistle mouth vertical xiao has six finger holes, the sound quality is fine, soft, euphemistic. Because each tone level has octave phase nature, the effective vocal range can reach 17 degrees, with rich playing performance.

3) The vertical flute is plugged

There are two kinds of vertical xiao, one with six finger holes and the other with four finger holes. It is called "Drangx juat" in Miao language. It is easy to make vertical xiao by opening a square hole at the rough end of a thin bamboo pipe, and then opening four or six pronunciation finger holes in proportion. Then a small wooden plug is inserted into the bamboo pipe, and a small gap is opened along the edge of the cork, aiming at the square hole, and blowing air into the small gap with your mouth will make a beautiful sound of vertical xiao.

The vertical xiao with four finger holes was popular in some Hongtou Miao [Hmongb soud and Hmongb buak] in Wenshan, Yanshan and Qiubei counties in the past. The tube tone was arranged upward, and the notes were listed as 1, 2, 3, 5, 6 and the corresponding octave of high notes, with a vocal range of about 10 degrees. Limited by its tone series, this kind of vertical xiao can only play one or two tunes at most, which has not been very popular until now.

4) Sambau

Shanbawu, Miao people called "Li tang" [led langl], made of toothed grass spike pole or Luchai spike pole, is a kind of wind instrument favored by Miao teenagers. It is easy to make and play. The two ends of a 15-20 cm long palisade stalk or reed wood stalk are cut flat, and a small rectangular piece of pronunciation piece is cut out at the other end about 2 cm from the top. The inner layer of the pronunciation piece is cut to the core of the tube, and three finger holes are opened on the tube surface aligned with the pronunciation piece. Running a short accompaniment through a slightly smaller finger hole in the middle of the tube. Playing fingering is simple, with the left index finger running through the pinky hole and the right index finger and middle finger running through two slightly larger holes respectively. When playing, with the tip of the tongue against the mouth of the tube, the sound piece under the action of the air flow, produce uniform harmonic vibration, and emit a crisp and bright sound.

Most of the application occasions of Shanbawu are played when teenagers enjoy mountains and rivers and children graze in the wild. Its music features a strong mountain pastoral style.

3. Lip music: Wood leaf

Copper Xiangli, also known as mouth string, is collectively known as "Njangk" by the Miao people. It is a special plucking instrument integrating hand and mouth. The length of the ring is different, generally between ten and twelve centimeters, small and exquisite, clear tone, quiet and beautiful, unique, is the best carrier for young men and women to pour out their love in the quiet of night.

There are two kinds of slangs: one is the notch slangs, which the Miao people call "Njangk dlangb nbuak"; The other is the flat style, which the Hmong call Njangk zas. The notched lister spring is slightly longer, and with the function of resonance groove, the delay of playing once is generally long to about five seconds, which is very suitable for the music with open, euphemistic and lyrical notes. The flat flap spring is a little shorter. Because there is no resonance groove, the duration of a play is generally about three seconds, which is very suitable for the music with careful and cheerful jumping notes.

4. Wood leaves

Wood leaves, called "nurgrong" [Nblongx] by the Miao people, are a kind of wind instrument that "you don't need to buy or make, you can just get it when you go out". When playing, the edge of the wood leaf is rolled up and contained between the upper and lower lips, the upper edge of the wood leaf is aligned with the edge of the upper lip, and the lower part of the wood leaf is pressed on the lower lip with both hands or the index finger and middle finger of one hand, and the empty chamber of the mouth is pressed small, leaving a flat shape of the air seam to blow air out. The upper part of the wood leaf is vibrated by the impact of the air flow, and the sound is crisp and pleasant. The pitch is controlled by the tensioning amplitude of the lips and mouth. If the tensioning amplitude is large, the vibration frequency of the leaves is low, and the sound is low; if the tensioning amplitude is small, the vibration frequency of the leaves is high, then the sound is high.

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It is easy to make and play. The two ends of a 15-20 cm long palisade stalk or reed wood stalk are cut flat, and a small rectangular piece of pronunciation piece is cut out at the other end about 2 cm from the top. The inner layer of the pronunciation piece is cut to the core of the tube, and three finger holes are opened on the tube surface aligned with the pronunciation piece. Running a short accompaniment through a slightly smaller finger hole in the middle of the tube. Playing fingering is simple, with the left index finger running through the pinky hole and the right index finger and middle finger running through two slightly larger holes respectively. When playing, with the tip of the tongue against the mouth of the tube, the sound piece under the action of the air flow, produce uniform harmonic vibration, and emit a crisp and bright sound.

Most of the application occasions of Shanbau are played when teenagers enjoy mountains and rivers and children graze in the wild. Its music features a strong mountain pastoral style.

5. Percussion instruments

The main percussion instruments of the Miao people in Wenshan are cowhide drum, wedge drum, bamboo drum, Wu Gong Gong, Wu Gong ring, etc., all of which have their own uses and forms of expression.

1) Ndrual deud Nyox, called "Ndrual deud nyox" by the Miao people, is 60 to 80 cm in diameter and about 1.2 meters long. It is mainly used as a percussion instrument to play with the lusheng during funerals and sacrificial activities.

2) Wedge drum, Miao people called "Ndrual nzhat", diameter is about 30 cm, usually made of sheepskin. Because a number of thin cowhide rope fixed on the drum body is cross-worn on the edge of the drum skin to pull it, and a number of small wooden wedges are inserted in the middle, solid name wedge drum.

The wedge drum is often used in witchcraft and funeral activities, together with the big gong, small gong, small cymbals and other copper percussion instruments.

3) Witchcraft kits

Ndrual zab nenb, or ndrual zab nenb, is a kit used in witchcraft activities, usually consisting of a brass gong, an iron ring, and a set of finger bells.

(1) Brass gong. The Miao people call it Ndrual nenb, and the gong used by the wu gong is actually just a regular brass gong. Before or during sorcery, it plays the role of sounding gongs to open the way and drive away demons.

(2) Iron coil. The Miao people call it "zab nenb", and it is used as excessive percussion music between various rounds during witchcraft.

(3) Set finger bell. The Miao people call it zhub nenb, a bell made of two thin concave pieces of copper joined together through a finger hole and inside filled with small round iron beads, which is worn on the thumb by a sorcerer and is used throughout witchcraft activities.

4) Bamboo drum

Bamboo drum, or Ndrual nblait njout as the Miao people call it, is a percussion instrument that children like to play.

Shape characteristics: With a diameter of about 10 centimeters bamboo tube, with two sections of bar, in the bamboo section along the bamboo tube excised a plane gap about 3 centimeters wide, gap in the middle of a square mouth to open the bamboo tube empty hall, in the plane gap on both sides respectively pry open two small pieces of continuous edge of the bamboo strip, with two chopsticks head thick small wooden stick will bamboo strip two sides hold high, so that two bamboo strips become a pair of parallel lines, Cut a square thin piece of bamboo and align it with the square small mouth. Then hit the two strips with a small wooden stick. The two strips vibrate and make a sound similar to a snare drum.

6. Other instruments

In addition to the various relative native instruments mentioned above, the Miao people also like to use the erhu, flute, suona, Yueqin and other national instruments.

The Miao people call the erhu "Drangx naos njangk", the dizi "Drangx ndangd", the suona "Drangx xot", and the moon qin "Xenx zil". Among them, Erhu, dizi, Yueqin and other instruments are mainly used to play folk songs, followed by some simple Han music. Suona has its own special music, mainly used in red and white wedding events and music dance performance.

2.1.5 Miao Nationality Music and Dance

Miao music and dance generally include:

1. Lusheng Music and Dance
2. Suona music and dance
3. Nuo Dance

4. Paper Horse dance

1. Lusheng Music and Dance

Lusheng music and dance are mainly used in funerals, weddings, sacrifices and festivals.

Its types include: sacrificial music dance, entertainment music dance, competitive music dance.

1) Sacrificial music and dance are mainly used in various ritual procedures of funeral and sacrificial activities, which are divided into narrative music and ritual music and dance.

(1) Narrative music and dance set free, procedures vary from person to person, simple movements.

(2) Ritual music and dance movement standard, fixed procedures, simple or complex movements, depending on the content of the blowing.

2) Entertainment music and dance

Entertainment dance can be carried out regardless of the occasion, generally in festival activities, friend gatherings, mass recreational activities are often seen entertainment dance performances, common dance forms include: single dance, double dance, multiple dance, large group dance, etc.

2. Competitive music and dance

Competitive Lusheng music dance can be divided into single, double and multi-player performances, and dancers need to have technical movements of high difficulty.

3. Nuo dance

Nuo dance is mainly used for funerals and witchcraft activities.

In funerary activities, there is also a Tlat shell. Its function is to lead visitors to the home of the deceased for sacrifice, after the welcoming ceremony, can be performed in the funeral activities' noisy atmosphere.

In witchcraft activities, its role is to escort the witch Lord to "walk Yin and cross Yang and exorcise demons and ghosts". The Miao people call this kind of Nuo dance "Tlat mual jof", which means "jumping horse feet".

4. Paper Horse Dance

Paper horse dances are mainly used for funeral activities. It is called Tlat nenl dlangb, which means "horse ghost". Generally composed of two or four men, its dance

moves include: double cross walk "8" circle, "to chew bristle", back and forth to kick, shake head to kiss, etc. Its function is also to lead visitors to the home of the deceased for sacrifice, after the reception ceremony is no longer performed. (Li Zhengzhou, 2011)

2.1.6 Miao Costume

Miao costumes are bright and colorful. The glittering silver ornaments on the costumes make pleasant and beautiful sounds when they shake. Appreciating Miao costumes is an audio-visual feast to appreciate the "smart beauty".



Figure 5. Miao costume

Source: Linhan Yu from fieldwork in Jan 2023

The Miao people of Wenshan Zhuang and Miao Autonomous Prefecture in Yunnan Province are roughly divided into white, green, flower and Han. According to the classification of Miao costume types by Miao experts, there are three types of Miao costume in Wenshan Prefecture, namely Maguan style (cross-stitch pleated skirt style), Qiubei style (white skirt style) and Kaiyuan style (ribbon style). In Maguan County, Wenshan Prefecture, Yunnan Province, Miao costumes are famous for their dazzling colors, complicated decorations and rich cultural connotations.

Traditional Miao clothing mainly cotton, silk, linen less. Miao women learn to weave cloth and make clothes from their elders when they are young. Miao costume not only has gender, age difference in appearance, but also has dressed-up, medium dress, plain dress, more regional differences.(Hou Jian,2000)

From the modeling point of view, it adopts the traditional Chinese line drawing or almost line drawing, with a single line as the pattern outline modeling technique.

From the perspective of production techniques, there are examples of five forms in the development history of clothing, namely, weaving, sewing, stitching and cutting, in Shimaguan Miao clothing, with a clear historical hierarchy, which can be called the exhibition hall in the history of clothing production.

From the point of view of color, most are strong contrast color, the pursuit of color rich and thick sense, generally composed of red, black, white, yellow, blue five colors. From the perspective of composition, the emphasis is not on highlighting the theme, but on adapting to the overall sense of clothing requirements.

Nowadays, the style of the Miao dress in Machuan has developed from the big, fat, wide and loose style in the 1950s and 1960s to the modern style that integrates the length of all the branches of the Miao dress, which is lighter and more comfortable, and also more suitable for the wearing needs and aesthetic taste of modern people.

2.2 Miao folk songs in Wenshan

The folk songs of Wenshan Miao nationality originated from the long-term social production and living practice, and have gone through a long historical process. In the process of continuous migration, they have integrated the cultural and artistic characteristics of various local ethnic groups, forming their own unique ethnic culture, ethnic cultural characteristics and psychological characteristics. Miao folk songs reflect a wide range of themes, such as the formation of the universe, such as Zhif ndox zhifdeb describes the origin of human beings, such as the ancient song "Muas nol zhif renx yenb"; NoxDangb Mol Ndoukjuaaf, which tells the origin of the flower pole in the Huashan Festival, For example, "Nbet Niix Nceb" ("Zoxjik blens") shows the love song of young men and women in love, "Zoxjik Blens" ("Zoxjik Blens") reflects the folk customs, "funeral song" ("Ngouxzid said") and "Wedding song" ("Ngoux chongb") reflects the culture of witchcraft. Such as "Ngoux nenb" and so on. These folk songs of the Miao nationality are like a huge and long picture scroll, fully reflecting all aspects of the social production and life of the Miao people in Wenshan.

Miao folk songs are in the pastoral scenery, mountain paths, in nature, where they go to sing, they sing in the mountains and rivers, see the sun sing the sun, see the moon sing the moon, see the girl sing love songs, see the middle-aged and elderly sing songs of the family, in-laws, wine songs, do whatever they want, sing what they think, no

constraints, no rules, even an audience sing, no audience sing. Miao folk songs can be divided into various forms, mainly duet singing, can be divided into single solo, double duet, multiple duet. Among them, the duet of young men and women is the most, the most vivid and touching, the most emotional and profound. Young men and women of the Miao nationality began to learn singing when they were teenagers. They are keen on various forms and contents of duet songs, master the characteristics and skills of love song duet singing, collect and memorize the lyrics and tunes of various contents, master the singing method and conduct a lot of drills. Every festival, adults will gather the children together to teach singing. They can practice singing alone in production labor, at home and outside, in the crowd can also practice singing, someone in the neighborhood can go to listen to the duet, not only enjoy, learn from, collect various singing methods of lyrics, but also learn from others' experience. To the youth, love, where encountered the right song, you can show their rich lyrics and excellent singing skills. Practice more, many young people, middle-aged and elderly people with beautiful tones, singing voice, harmonious charm, can edit, can sing, the content of the lyrics is diverse, three days and three nights do not turn over the head, with rich and thick singing and become a party called bird, deeply loved and praised by people.

The Miao people in Wenshan are good at singing and dancing. There are many kinds of folk music and dance, such as folk song, rap, instrumental music, percussion music and dance, with rich content, beautiful melody and great length. As far as music is concerned, according to incomplete statistics, there are nearly 50 kinds of tunes (including folk songs, rap and instrumental music) that are widely circulated in the folk, with all-inclusive content and diverse types of tunes. Before the 1980s, due to the blocked traffic in the Miao area and the poor channels of cultural exchange, the music of different places had their own relatively fixed modes, tonalities, musical forms and tunes, and through oral teaching, they took root in relatively independent areas of life for a long time, forming cultural areas with their own characteristics. Since the mid-1980s, with the gradual deepening of reform and opening up, the transportation conditions and various cultural facilities in the Miao area have gradually improved, and the Miao people have gradually had the conditions to carry out various cultural exchanges. In particular, after the establishment of Wenshan People's Radio Station in 1979 and the broadcasting of Miao language, the music of the Miao people in Wenshan gradually spread regardless of

branch or region. By listening to the radio in the Miao language, each branch of the Miao people constantly absorb and use foreign tones on the basis of their own inherent tunes, forming you and me, and you are really dazzling and colorful.(Liang Yuming,2007)

2.2.1 Classification of folk songs

Miao folk songs are mostly improvised songs that can touch the scene. Different tunes express different artistic conception: some tunes are beautiful, lingering sound around the beam, euphemistic; Some tunes are sad and sad, smoked people heart and lung; Some melody sobs, liver crack intestinal break; Some tunes are cheerful and happy. Some tunes are soft and pleasant, full of lively waves; Some tunes are sad and grim; Some are innocent and full of childlike interest.

Miao folk songs of Wenshan are divided into five categories: funeral songs, wedding songs, sacrificial songs, love songs and children's songs according to the specific occasions and emotional characteristics of the songs.

2.2.2 Occasions for singing folk songs

The singing of Miao folk songs is not limited to occasions. It can be sung indoors or outdoors at weddings and funerals, gatherings of friends, festivals, streets, fields, etc.

2.2.3 The inheritance of folk songs

Miao folk songs are mainly passed down orally, taught by the elderly, taught by teachers and apprentices, taught by relatives and friends, and created by individuals. It has been continuously processed and recreated in the process of spreading, with both inheritance and variability, but it has always lost its original character and popular positioning. In the non-popular folk songs, the inheritance approach is different. Among them, witchcraft songs are taught by ancestors' "fate", while funeral songs, wedding songs, sacrificial songs and spiritual-seeking songs are learned by hobbies and interests.

2.2.4 The social function of Miao folk songs

(1) Understand the function

Miao folk songs reflect the life of different times and the spiritual outlook of people through rich and colorful lyrics, simple and vivid music images, and different singing techniques, expressing people's various experiences of social life and understanding of historical development.

(2) Educational function

Folk songs not only have the function of historical education and ideological and moral education, but also have the function of spreading modern scientific and cultural knowledge. In the aspects of history education and ideological and moral education: (1) The ancient song reflects the ancient Miao people's industrious, brave, honest and kind spirit of creation, which plays a role in educating and encouraging the Miao people to inherit the precious tradition of hard work and entrepreneurship of their ancestors, so as to better create a better tomorrow; (2) Narrative folk songs reflect the Miao people's fearless spirit of fighting against the evil forces of nature and society through vivid stories, and educate people about what is true, good and beautiful and what is false and ugly; (3) Love songs show people's pursuit of freedom and happiness in a rich and colorful way, and educate people to establish a simple view of love, outlook on life and values.

In the dissemination of modern science, technology and cultural knowledge of the function: the Party's line, guidelines, policies, laws and regulations, modern science and technology, medical health and other related knowledge in the form of popular folk songs to spread to the public, so that they gradually improve their ideological awareness and scientific and cultural level in the process of receiving the communication, to build their own beautiful home with better scientific and cultural quality.

(3) Aesthetic function

Miao folk songs are the product of the practice of social production and life of the Miao people. According to their own aesthetic views, people express their feelings about all objective things with beautiful ideals and wishes. Folk songs are usually about "shaping the image of things according to the law of beauty". In a certain sense, folk songs are "both products and carriers of beauty".

(4) Entertainment function

On wedding and funeral events, festive festivals, friends' gatherings and other occasions, Miao folk songs use impromptu duet to describe objects such as astronomy, geography, characters, animals and things. Through superb and humorous language skills, and literary techniques such as metaphor, metaphor and inversion, Miao folk songs describe the development process of things vividly and exquisitely, allowing people to fully enjoy the "unexpected, And in the sense of "artistic effect.

2.3 The vocal characteristics of Miao folk songs

The characteristics of Miao folk songs, this study mainly from the funeral songs, wedding songs, sacrificial songs, love songs, children's songs to carry out five types of songs, each type of songs from the four characteristics of melody, lyrics, rhythm and singing form are analyzed. The analysis method of western folk music is used.

2.3.1 Melody

The melody of Miao folk songs has the following characteristics:

- (1) The tone is elegant, the music is simple, and the formal decoration is less
- (2) Melody and pitch are very close to the tone, intonation and rhythm of natural language, and the pitch can rise and fall freely along the level of intonation without losing its main mode.
- (3) Although there is a fixed mode, there is no fixed melody. A basic mode, can be made a variety of free changes, a singer twice with the same mode to sing a folk song of the same content, in addition to the beginning and the end of the song of the drawl is roughly the same, the rest of the middle part, in the singing process often appear two different melodic trends.
- (4) All kinds of tunes are mostly natural pentatonic scales, and natural chromatic scales other than pentatonic scales (change palace or clear Angle) are used less;
- (5) Melody: the melody uses four degrees and five degrees of change and ups and downs, and there will be points and syncopation rhythm, which can avoid monotony and boredom, and increase the sense of layer and dynamic sense of the song
- (6) Simple and easy to remember: the melody is usually simple and easy to remember, which can make it easier for guests to sing along with the rhythm, increasing the interaction and warmth of the atmosphere. In some rituals, the melody may suddenly speed up or slow down to emphasize a particular moment or emotion.
- (7) Improvisation: Miao love songs also have the tradition of improvisation. The singer can improvise the lyrics according to the mood, environment, situation and other factors at the time, so that each song is full of freshness and personality.

2.3.2 Lyrics

The lyrics of Miao folk songs have the following characteristics:

(1) Clear theme: Lyrics are only described around the type of song and the theme of the song. For example, love songs are composed around the theme of love, and funeral songs are composed around the theme of funerals.

(2) The lyrics have free sentence pattern, combination of long and short, clear paragraphs, pay attention to the use of parallelism and comparison, and emphasize rhyme

(3) The lyrics are rich in metaphors, implicit in meaning, and rich in emotional expression. All kinds of folk song lyrics are often full of various emotions, such as awe, gratitude, sorrow, sweetness, etc. These emotional expressions help to enhance the atmosphere of the ceremony and the participation of participants.

(4) The lyrics are easy to understand, easy to understand and feel, so that more people can resonate.

(5) Concise and clear: the lyrics are concise and clear, expressing the emotions of the deceased directly, without too much modification and exaggeration.

2.3.3 Rhythm

The rhythm of Miao folk songs has the following characteristics:

(1) The rhythm is often the length of the lyrics to determine the severity of the phrase, it is very irregular, singing the value of expansion and freedom, in addition to the opening sentence and the end of the middle paragraph of the long sound, the length of the pitch of the middle part of the value, by the singer according to their own use of the song skills, free to decide to pause or drag.

(2) The structure of word notation is simple. In a unit beat, the shape of word notation corresponding to one or two notes is quite common, and the phenomenon of words corresponding to more than three conjunctions rarely appears.

(3) Variation of rhythm: The rhythm of Miao folk songs will appear syncopated rhythm, syncopated dotted rhythm, which makes the song more dynamic and dynamic in hearing.

(4) Freedom of rhythm: The rhythm of Miao folk songs is relatively free and not subject to rigid constraints. This freedom makes the singer more flexible in expressing the emotion and artistic conception of the song, and can better show the connotation and personality of the song.

(5) Simple beats: 2/4, 3/4, 4/4, 6/4 beats are more commonly used, and some songs alternate with several beats

2.3.4 Singing characteristics

Miao folk song singing has the following characteristics:

(1) The vocal music of Wenshan Miao people has various singing forms, including solo singing, duet singing, chorus singing, among which duet singing is the most distinctive singing form.

(2) The interlining is free and can be added or subtracted. In the process of conversion of pitch or rhyme, the use of interlining is added or subtracted at will by the singer from beginning to end.

(3) Singing occasions: They are sung on corresponding occasions, for example, sacrificial songs are usually sung on sacrificial ceremonies or religious ceremonies, and wedding songs are sung at the wedding scene, which has a strong sense of ceremony.

(4) Singing skills: Singers need to have certain singing skills. It's mostly sung in the Miao language.

(5) Voice use: When singing, Wenshan Miao vocal music pays attention to the use of voice, and uses soft voice, air voice and falsetto and other skills to produce a soft and moving effect.

(6) In the singing process, with the change of the singer's feelings and lyrics, the beat, tune and melody are constantly undergoing subtle changes. "Tune goes with the words", the melody is relatively free, the same combination sings the same song at different times, in terms of melody, rhythm, speed, etc., the effect of the first singing and the second singing is different.

2.4 The theory used in this research

2.4.1 Ethnomusicology theory

Anthropological Theory Ethnomusicology is a theoretical discipline under musicology, which studies the traditional music of all nationalities in the world and its development types. Field investigation is the basic way to obtain research data. Its predecessor was comparative musicology in Europe. (Baidu, 2015)

Ethnomusicology belongs to the category of musicology and is closely related to ethnology and folklore. It includes a survey of the musical characteristics of different peoples, countries and regions, and discusses the relationship between these music and geography, history and other cultures, thereby drawing some conclusions related to music. In addition, comparative instrumentology and comparative music history are both subjects of study in this discipline.

Ethnomusicological theory deals with music in general (possibly sound), specific musical traditions, the music of a range of related communities, or the cognition, art, experience, society, and culture associated with music. Description, classification, comparison, explanation and generalization of subjects, themes and processes of political, political and economic issues. Ethnomusicological theory may be derived from scientific, social, or musical theory, but fundamentally it does not draw on ideas from other disciplines, although it may be necessary to do so as a starting point. At the same time, it may stem from our own and previous observations. (Wang Wanrong,2018)

Based on the ethnomusicology rooted in field investigation, this paper investigates the culture, history, geography, language, social system, production and life style, ethnic customs and other aspects of the Miao nationality in Wenshan, and probes into the characteristics of Miao nationality music culture. This process is described, classified, compared, explained and summarized, and some relevant conclusions are drawn from it.

2.4.2 Fieldwork method

Fieldwork is recognized as the basic methodology of anthropology and also the earliest anthropological methodology. It originates from the practice and application of the "direct observation method", which is the basic research methodology of cultural anthropology and archaeology. It is also a necessary step to obtain first-hand raw data before conducting research work. Field investigation technique is the living background for researchers to deeply study phenomena. Through participating in observation and exploration, researchers can perceive the behaviors of research objects and the cultural content behind their behaviors, so as to gradually reach the understanding of research objects and their social life. Information is collected through participatory observation and unstructured interviews, and the data is the only qualitative research method. (Tao Yonghua,2018)

In my research, I will apply the theory of field investigation and go to Wenshan, Yunnan, China for several times to observe and interview key informants. By participating in observation and exploration, we can deeply study the survival background of the phenomenon, perceive the behavior of the research object and the cultural connotation behind it, and gradually achieve the purpose of the research object and its social life.

2.4.3 Music analysis method

As a method and means to understand music, music analysis plays an important role in human music activities. The definition of analysis is to divide a thing, a phenomenon or a concept into relatively simple components and find out the essential properties of these components and the relationship between them. Musical analysis is the decomposition of a musical structure into its relatively simplified components and the study of the role of certain factors in the structure. Music analysis takes music as the research object. As an independent subject, music analysis must have its own distinctive characteristics. First, the object of study is a specific musical work or instrument. All analysis and research is based on sheet music and instruments. Secondly, the purpose of music analysis is to promote the creation of music and the understanding of music works, and to study the formation of music works itself. Finally, the fundamental function of music analysis is based on empirical practice. It is a very practical technical analysis. Its starting point is technical phenomena in music, rather than those peripheral and extended events. Musical analysis always tends to be close to the nature of science. (Tao Yonghua,2018)

Through analyzing the melody, lyrics and rhythm of Wenshan Miao folk music, this study reveals the characteristics and style of Wenshan Miao folk music. In my research, I will adopt the method of music analysis to analyze the collected scores and lyrics, as well as the background, source, melody, musical structure, singing skills and musical characteristics, so as to better study the stylistic characteristics of the Miao folk music of Wenshan.

2.4.4 Theory of Chinese ethnic pattern

Chinese national pattern refers to the pentatonic pattern composed of Gong, Shang, jiao, zi and Yu in Chinese harmony, as well as the six tone and seven tone patterns based on the five tone. Under the signature of the same key, Gong, Shang, jiao, zi and Yu

belong to five different tones in the same system. The working tone is the same as the same tonic, and the shang tone is the same as the second tone of the same major. The jue tone in the same major is the same as the third tone; V in the same major key is in the same key; The residual tone is the same as the VI tone in the same major key. (Li Congguang, 1990)



Figure 6. Scales in C Major

Source: Linhan Yu 2022

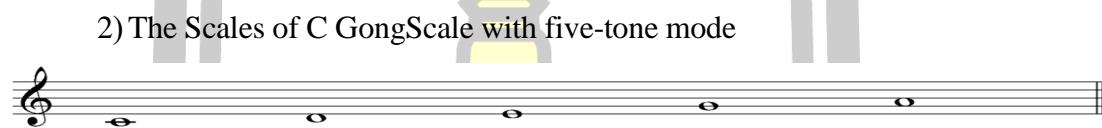


Figure 7. The Scales of C Gong Scale with five-tone mode

Source: Linhan Yu 2022

Chinese pentatonic mode

Chinese pentatonic mode is the Chinese national mode, which is composed of five tones including Gong, Shang, Jiao, Zheng, Yu, and the key symbol is the same as the tonic tone. There are five types of key symbols: 1) Gong mode; 2) Quotient model; 3) angular mode; 4) Characteristic pattern; 5) Feather pattern. The first tone named pattern tone, the tonic name of the position is combined with the pattern type, and the five patterns under the same key symbol belong to the same house system.

1. C GongScale with Chinese pentatonic mode



Figure 8. C GongScale with Chinese pentatonic mode

Source: Linhan Yu (2022)

2. D ShangScale with Chinese pentatonic mode



Figure 9. D ShangScale with Chinese pentatonic mode

Source: Linhan Yu (2022)

3. E JueScale with Chinese pentatonic mode



Figure 10. E JueScale with Chinese pentatonic mode

Source: Linhan Yu (2022)

4. G ZhiScale with Chinese pentatonic mode

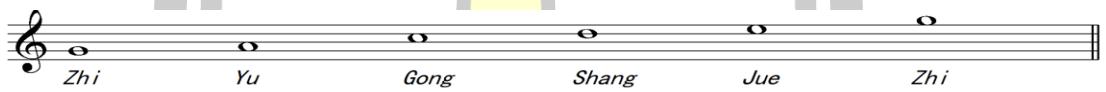


Figure 11. G ZhiScale with Chinese pentatonic mode

Source: Linhan Yu (2022)

5. A YuScale with Chinese pentatonic mode

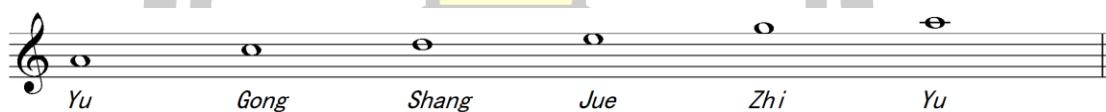


Figure 12. A YuScale with Chinese pentatonic mode

Source: Linhan Yu (2022)

Hexatonic mode is formed by adding clear Angle tone (minor second above Angle tone) or changing palace tone (minor second below palace tone) on the basis of pentatonic mode. The notes in the hexatonic mode, like the pentatonic mode, can be arranged in relation to the pure fifth (or pure fourth). Namely: clear horn, palace, sign, Shang, Yu, horn, change palace. The hexatonic mode is related to the pentatonic mode, and is characterized by the addition of chromatic interval relationships (between clear angles and between varying palace).

Add the hexatonic mode of clear Angle

1. Add Qingjue of C Gong Scale with six-tone mode



Figure 13. Add Qingjue of C Gong Scale with six-tone mode

Source: Linhan Yu (2022)

Two, add the quotient mode of clear Angle

2. Add Qingjue of D Shang Scale with six-tone mode

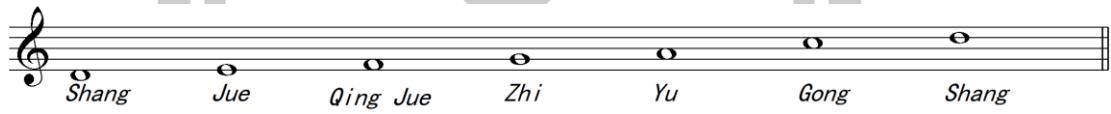


Figure 14. Add Qingjue of D Shang Scale with six-tone mode

Source: Linhan Yu (2022)

Three, add the Angle mode of clear Angle

3. Add Qingjue of E Jue Scale with six-tone mode

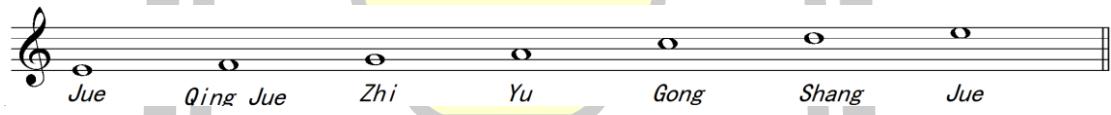


Figure 15. Add Qingjue of E Jue Scale with six-tone mode

Source: Linhan Yu (2022)

Four, add the sign mode of clear Angle

The second leading tone is added, which is not much help to the function of mode, but only the function of color.

4. Add Qingjue of G Zhi Scale with six-tone mode



Figure 16. Add Qingjue of G Zhi Scale with six-tone mode

Source: Linhan Yu (2022)

Five, add clear Angle feather mode

The addition of the lower tenor is conducive to the completion of the mode and the strengthening of the function.

5. Add Qingjue of a YuScale with six-tone mode



Figure 17. Add Qingjue of a YuScale with six-tone mode

Source: Linhan Yu (2022)

Add the hexatonic mode of changing palace

First, add the palace mode of change palace

The leading tone is added to strengthen the dominant function, and the leading tone's tendency to the main tone is also fully displayed.

6. Add Biangong of C GongScale with six-tone mode

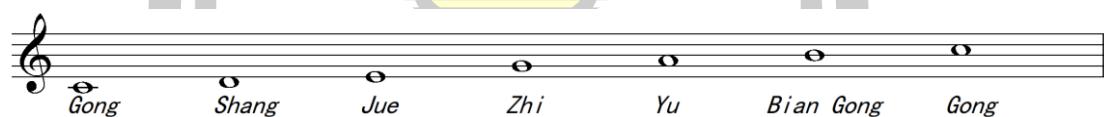


Figure 18. Add Biangong of C GongScale with six-tone mod

Source: Linhan Yu (2022)

Second, adding the Shang mode of Changgong adds the lower middle tone, which has no great enhancement in function.

7. Add Biangong of D ShangScale with six-tone mode

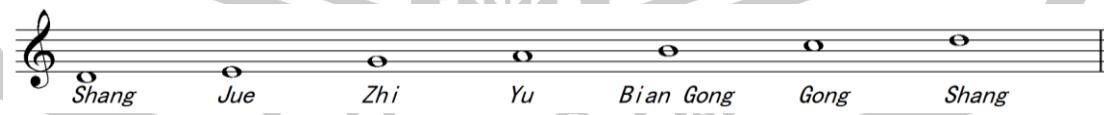


Figure 19. Add Biangong of D ShangScale with six-tone mode

Source: Linhan Yu (2022)

Adding the Angle mode of changing palace increases the dominant tone, which greatly improves the integrity of mode.

8. Add Biangong of E JueScale with six-tone mode



Figure 20. Add Biangong of E JueScale with six-tone mode

Source: Linhan Yu (2022)

Fourth, adding the sign mode of changing palace to increase the middle tone, the third-degree relationship between the tonic and the upper third is reflected, and the major tone is more obvious.

9. Add Biangong of G ZhiScale with six-tone mode

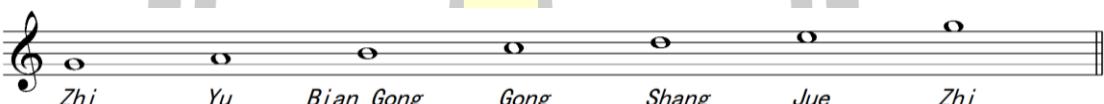


Figure 21. Add Biangong of G ZhiScale with six-tone mode

Source: Linhan Yu (2022)

Five, add change palace plume mode

The tonic is added to enhance the integrity of the mode.

10. Add Biangong of a Yu Scale with six-tone mode

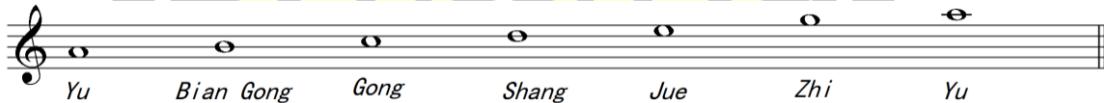


Figure 22. Add Biangong of a Yu Scale with six-tone mode

Source: Linhan Yu (2022)

Judging method:

The steps of hexatonic mode analysis of melody are as follows:

1. Take the end note of the melody as the i level of the scale, and then arrange the non-named notes in the melody from low to high into a six-tone scale.

(two) in the six-sound order look for the only small second interval. In the two hexatonic modes, the minor second of the sixth hexatonic scale is the uterine tone. The second minor second of the six-tone scale is the angular tone - the clear angular tone. After looking, still have to distinguish which is correct tone which is partial tone, can really find palace corner third.

The methods of identifying positive and partial sounds are as follows:

(1) In the melody, there are more positive notes and less partial notes, and the number is more positive notes.

(2) There are more positive tones in strong beats and more partial tones in weak beats.

(3) The long sound is correct.

(4) The partial sound is mostly in the form of mnemonic and passing sound.

(5) If the right tone is found, the third degree of the palace corner will be determined. Because the third degree of one corner of the house is composed of two positive notes, the other third intervals are composed of a positive - partial, such as clear Angle - Yu, sign - change palace, Shang - change sign, leap - quotient, etc. Knowing the palace-horn tone, it is not difficult to follow the tone level to the first tonic. The national six tone mode analysis is completed.

2. Chinese seven-tone National mode Chinese seven-tone national mode is based on the five-tone mode under the same key symbol, which is composed of seven tones and two external tones. Qingyue added two tones, equivalent to the fourth and seventh tones of the same tone; Yanyue, adding two variants of Qingjiao and run, is equivalent to the fourth and fourth grade bVI tones of the same tone. There are 15 types of seven-tone patterns. It is named the pitch of the first tone of the pattern, and the location's tonic name is combined with the pattern type. 1. Seven scales

1. C GongScale with seven-tone Qingyue mode

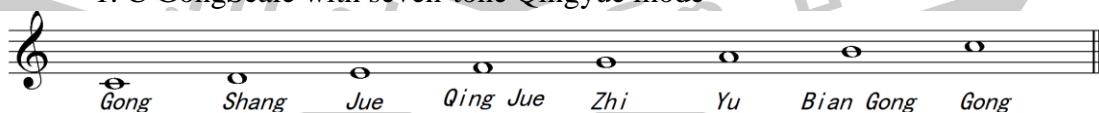


Figure 23. C GongScale with seven-tone Qingyue mode

Source: Linhan Yu (2022)

2. C GongScale with seven-tone Yayue mode



Figure 24. C GongScale with seven-tone Yayue mode

Source: Linhan Yu (2022)

3. C GongScale with seven-tone Yanyue mode

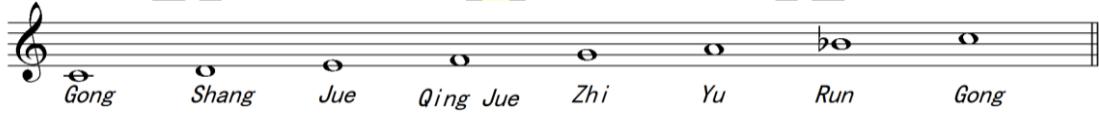


Figure 25. C GongScale with seven-tone Yanyue mode

Source: Linhan Yu (2022)

4. D ShangScale with seven-tone Qingyue mode

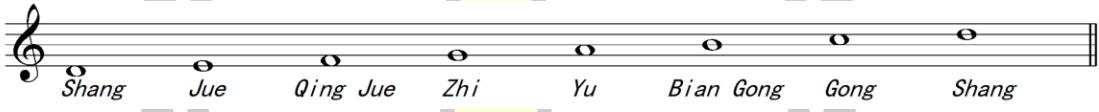


Figure 26. D ShangScale with seven-tone Qingyue mode

Source: Linhan Yu (2022)

5. D ShangScale with seven-tone Yayue mode

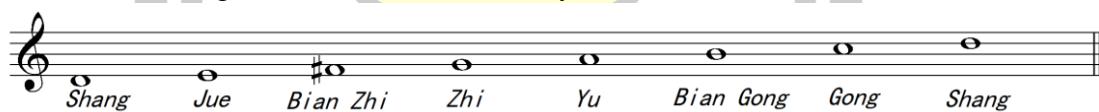


Figure 27. D ShangScale with seven-tone Yayue mode

Source: Linhan Yu (2022)

6. D ShangScale with seven-tone Yanyue mode

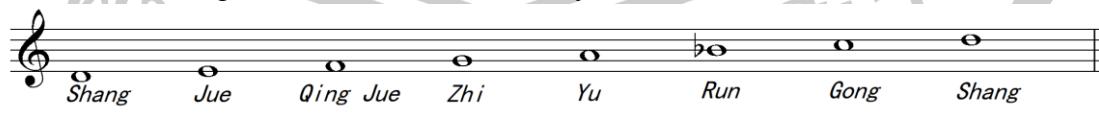


Figure 28. D ShangScale with seven-tone Yanyue mode25

Source: Linhan Yu (2022)

7. E JueScale with seven-tone Qingyue mode

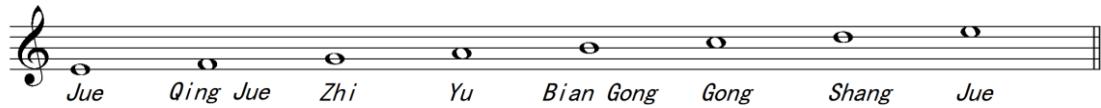


Figure 29. E JueScale with seven-tone Qingyue mode

Source: Linhan Yu (2022)

8. E JueScale with seven-tone Yayue mode



Figure 30. E JueScale with seven-tone Yayue mode

Source: Linhan Yu (2022)

9. E JueScale with seven-tone Yanyue mode



Figure 31. E JueScale with seven-tone Yanyue mode

Source: Linhan Yu (2022)

10. G ZhiScale with seven-tone Qingyue mode

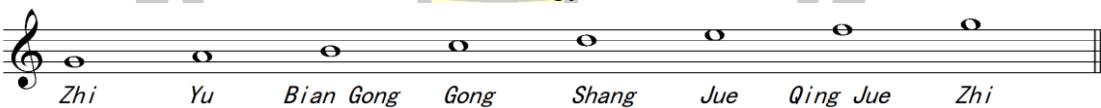


Figure 32. G ZhiScale with seven-tone Qingyue mode

Source: Linhan Yu (2022)

11. G ZhiScale with seven-tone Yayue mode



Figure 33. G ZhiScale with seven-tone Yayue mode

Source: Linhan Yu (2022)

12. G ZhiScale with seven-tone Yanyue mode



Figure 34. G ZhiScale with seven-tone Yanyue mode26

Source: Linhan Yu (2022)

13. A YuScale with seven-tone Qingyue mode



Figure 35. A YuScale with seven-tone Qingyue mode

Source: Linhan Yu (2022)

14. A YuScale with seven-tone Yayue mode

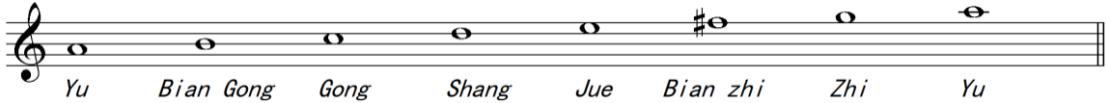


Figure 36. A YuScale with seven-tone Yayue mode

Source: Linhan Yu (2022)

15. A YuScale with seven-tone Yanyue mode



Figure 37. A YuScale with seven-tone Yanyue mode

Source: Linhan Yu (2022)

2.5 Miao folk songs culture conservation and development

As of October 2023, a search of journal papers on CNKI and Wanfang database showed that there were more than 760 papers on the protection and inheritance of intangible cultural heritage, but only eight papers related to Miao folk songs. Intangible cultural heritage is precious, has important research value, and is also the true witness of history. Protecting and making good use of intangible cultural heritage is of great

significance to the comprehensive, coordinated and sustainable development of economy and culture. Intangible cultural heritage has been passed down from generation to generation by the people of all ethnic groups, and various forms of traditional cultural expressions and cultural Spaces are closely related to people's lives. Protecting intangible cultural heritage can help people of all ethnic groups absorb nutrients of national spirit. Cultural relics have irreplaceable functions. Protecting intangible cultural heritage is the historical basis for protecting the ideological, moral, scientific and cultural quality of the people of all ethnic groups. Protecting intangible cultural heritage and safeguarding the inheritance of ethnic cultures are the prerequisites for connecting ethnic emotional bonds, enhancing ethnic unity, safeguarding world cultural diversity and creativity, and promoting the common development of mankind. (Agricultural Annals Compilation Committee of Wenshan Prefecture, 2001)

People pay more and more attention to the inheritance and preservation of Miao folk songs. As a kind of Chinese folk singing art, it has been paid more and more attention by people. Therefore, inheriting and preserving Miao folk songs is our young people's responsibility and obligation.

2.6 Literature and research of the Miao nationality in Wenshan

in order to better understand the history of the Wenshan Miao nationality, the author personally visited and consulted the county annals of Wenshan County, and learned about Wenshan County's geographical location, environment, history, economy, politics, culture, religious beliefs, folk customs and a series of materials. A series of data were screened and preliminarily analyzed. At the same time, I also searched the Internet (Wanfang, China Zhiwei and other databases) to collect relevant literature. Due to the limited domestic research on Wenshan Miao music, most of the research scope is the simple record of Wenshan Miao folk songs. Explanation of the origin and types of the Miao people in Wenshan. The content of Wenshan Miao music in different regions, different periods, and different types lacks detailed records and explanations. It is a pity that the musical content and musical characteristics it deals with are not mentioned. The author obtained a lot of materials and materials through detailed reading of local county annals and interviews with some inheritors. On this basis, the main references mainly include:

Li Ji (2004) *Introduction to Structural Analysis of Chinese Music*. Central Conservatory of Music Press. The main content of this book: Part One: Analysis of the structure of traditional Chinese music. It includes Chinese folk music, literati music, religious music, court music and opera music. Chinese compilation: Analysis of the musical structure combining Chinese and Western elements. These include new folk vocal and instrumental music works created by professional Chinese composers, Chinese-style music works written for Western instruments, and Chinese chamber music, symphonic music, opera and dance music created by borrowing Western genres. Part II: Analysis of Chinese modern music creation. In this way, it is more convenient to grasp the different overall styles and structural styles of Chinese music in different times. Along with this, there will certainly be new changes in analysis theory and methods. This paper mainly refers to the theory of part of the previous part.

Li, Chong Guang (1990) *A Brief Course in the Basic Theory of Music*. People's Music Publishing House. Li Chongguang's music course is praised as a classic course for the introduction of music theory in China, and this Concise Course of Basic Music Theory is a classic of classics. This book is a textbook about the basic theory of music, and its main contents can be summarized as follows:1) Tone and pitch: introduces the basic concepts of tone, pitch, tone name, as well as the physical properties of tone, such as frequency, intensity, timbre, etc.2) Scales and modes: The concept of scales and modes is explained in detail, as well as the characteristics and applications of various common modes.3) Rhythm and beat: Explain the concepts of rhythm, beat, bar line, as well as the characteristics of various common rhythm types and beats.4) Harmony and chord: Introduces the concept of harmony and chord, as well as the composition and nature of various common chords.5) Form and form analysis: The basic concepts and principles of form are explained, as well as the characteristics and structures of various common forms.6) Musical styles and genres: introduces the characteristics of musical styles and genres of various periods and regions, as well as the analysis of representative works.7) Music expression and appreciation: explains how to express emotions and artistic conception through music, and how to appreciate and analyze music works.

In addition, the course contains a large number of exercises and case studies to help students better understand and master the basic theory of music. In general, this textbook focuses on the combination of theory and practice, and the content is comprehensive and systematic.

Selected Songs and Dances of Wenshan Prefecture, edited by Liang Yuming in (2011) and published by Yunnan Nationalities Publishing House, is a collection of folk songs created by Mr. Liang Yuming. The songs in the book are numbered scores of Wenshan original folk songs, with simple melody. The second volume made a breakthrough in the collection of the original songs of Wenshan.

Tao Shangbin (2022) A Preliminary Study on the Singing Characteristics of Miao Folk Songs in Wenshan, The main contents of this paper are summarized as follows: With the continuous development of The Times, Wenshan Miao folk songs are being gradually swallowed by foreign cultures. In view of this, the author takes Wenshan Miao folk songs as the main object of research. On the premise of a systematic overview of Wenshan Miao folk songs, the author deeply explores its artistic characteristics, further analyzes the lyrics, melody and singing of Wenshan Miao folk songs, and then concludes that the traditional Miao folk songs of Wenshan should be inherited and protected from the current situation of its development It can play a positive role in promoting the inheritance and development of Miao folk songs in Wenshan.

Liang Yuming (2007) "Colorful" Meng "and Colorful" Meng "Song -- Introduction to Wenshan Miao Folk Songs" The main contents of this paper are summarized as follows: Meng is the self-proclaimed name of the Miao people in Wenshan Zhuang and Miao Autonomous Prefecture of Yunnan Province, and also the self-proclaimed name of the Miao people who speak the sub-dialects of Sichuan, Guizhou and Yunnan Miao languages. In the vast red land of the southwestern provinces, those who call themselves "Meng" and their brothers "Gu Di Meng" are these people. The ancestors of Meng multiplied more than 5,000 years ago. The author briefly introduces the origin, development and general situation of Wenshan Miao nationality and Wenshan Miao folk songs.

Wang Huiqin (1987) The Great Migration in Miao History. This book focuses on Miao history. The book focuses on the many large-scale migrations of the Hmong

people throughout history and their social, cultural, and economic impact. The author describes in detail the processes of these migrations and the reasons behind them. In addition, the book delves into how these migrations shaped Hmong culture and identity, and how they adapted and thrived in their new environment.

Miao Studies Research Committee of Yunnan Ethnic Society (2006) *Miao Migration and Culture*, Yunnan Ethnic Publishing House, 1st edition. The book mainly focuses on the migration and culture of the Miao nationality in Yunnan.

Wenshan Miao Nationality, edited by Wang Wanrong, Yunnan Nationalities Publishing House (2010) The book introduces the history, development status, cultural culture, customs and etiquette of the Miao people in Wenshan, as well as their living habits. It is a comprehensive introduction to the numerous large-scale migrations of the Miao people in Wenshan throughout history, and the impact of these migrations on their society, culture and economy. Through this book, readers can gain insight into the complexity and richness of Miao history, as well as the resilience and adaptability they have shown in the face of difficulties and challenges. The book not only provides an opportunity for the Miao people to learn about their own history, but also helps the outside world better understand and respect the Miao culture and traditions.

Wang Fuli (2015), *A Study on the Cultural Characteristics of the Dress of the Miao People in Wenshan*, mainly describes the dress culture of the Miao people and its characteristics.

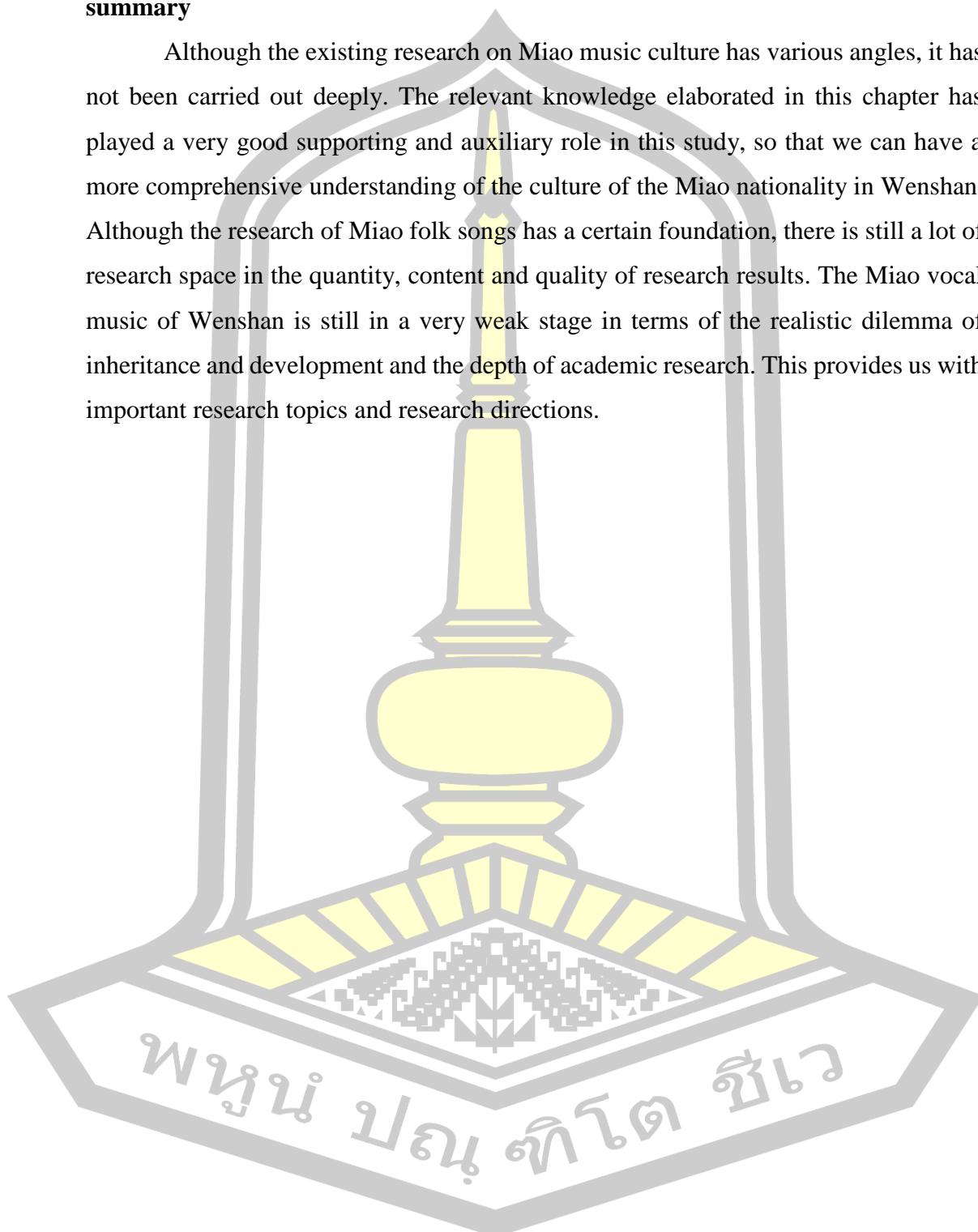
The Aesthetic Value and Cultural Connotation of Miao Costumes by Hou Jian (2000) mainly explains the characteristics, aesthetic value and cultural connotation of the costumes of the Miao culture in Wenshan.

Ma Zhengxin (2007) "The Lusheng Culture of the Miao People in Wenshan from the Perspective of Folk Music" mainly explains the Lusheng culture of the Miao people in Wenshan, its characteristics, classification, title, types, performance and Lusheng music.

Li Zhengzhou (2011) *A "Book" to wear on the body: The Cultural Functions of Miao Costumes in Wenshan Miao Autonomous Prefecture, Yunnan* Sources: Collections of Research on Ethnic Culture and Cultural Creative Industry (Vol. 3), mainly explains the classification, characteristics and cultural functions of Miao costumes in Wenshan.

summary

Although the existing research on Miao music culture has various angles, it has not been carried out deeply. The relevant knowledge elaborated in this chapter has played a very good supporting and auxiliary role in this study, so that we can have a more comprehensive understanding of the culture of the Miao nationality in Wenshan. Although the research of Miao folk songs has a certain foundation, there is still a lot of research space in the quantity, content and quality of research results. The Miao vocal music of Wenshan is still in a very weak stage in terms of the realistic dilemma of inheritance and development and the depth of academic research. This provides us with important research topics and research directions.



CHAPTER III

RESEARCH METHODS

Research methods: I plan to collect data in Wenshan area, Shimonoseki, Malipo, Nishichu and other areas. Find your key informant. Therefore, I have the following methods:

This study is both quantitative and qualitative. I chooses as the research field of Miao folk songs such as the Zhuang Miao area of Wenshan, Wenshan College, Wenshan Miao Association and Wenshan Music Association. As the above areas are the sources and creative places of Miao folk songs, I chooses key information providers as research clues. So, the process I use is as follows :

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 Selected select research site and key informant.

3.2.2 Research tools

3.2.3 Data collecting

3.2.4 Data management

3.2.5 Data analysis

3.2.6 Data Presenting

3.1 Research Scope

3.1.1 Scope of content

To study the history and development of Miao folk songs in Wenshan city Yunnan Province, China ; To analyze the vocal characteristics of Miao folk songs in Wenshan city Yunnan Province, China. Selects five categories of Miao folk songs: funeral songs, wedding songs, sacrificial songs, love songs and children's songs, and analyzes each type of songs from four parts: melody, lyrics, rhythm and Singing

style; To propose the guidelines for preservation and transmission of Miao folk songs in Wenshan city Yunnan Province, China.

3.1.2 Scope of research site

I chose Wenshan as the research site because it is my hometown, where there are professional performing groups, many heritage artists, and a large number of fans. I am also a fan of this Miao folk song. When I was a child, I often attended and watched the Miao folk love song duet performances at the Huashan Festival. I like their songs very much. I also learned about these art forms from the Miao musicians and singers here. I have a special understanding of the music and culture of the Miao folk vocal music in Wenshan, and I also understand all the efforts and hardships these artists have made for the development of these artistic contents. These factors constitute the driving force for my research on this music culture.

Field investigation sites of music in Wenshan: Wenshan Prefecture, Wenshan County, Yanshan County, Xichou County, Qiubei County, Funing County, Guangnan County;

Music field trip: Machiguan County wood factory, Wave bridge; Miao folk songs of Xichou County and Malipo County, Qiubei County.



Figure 38. China's location on the map of Asia

Retrieved from <https://worlduniversitydirectory.com/map/4924/>

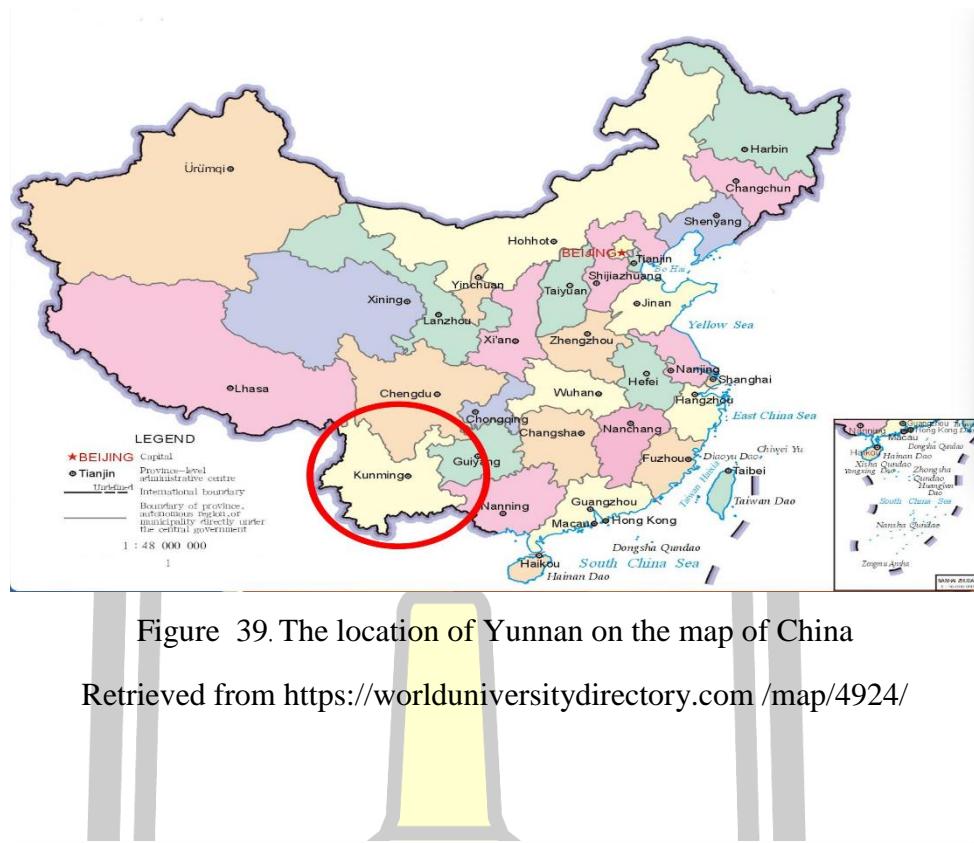


Figure 39. The location of Yunnan on the map of China

Retrieved from <https://worlduniversitydirectory.com/map/4924/>

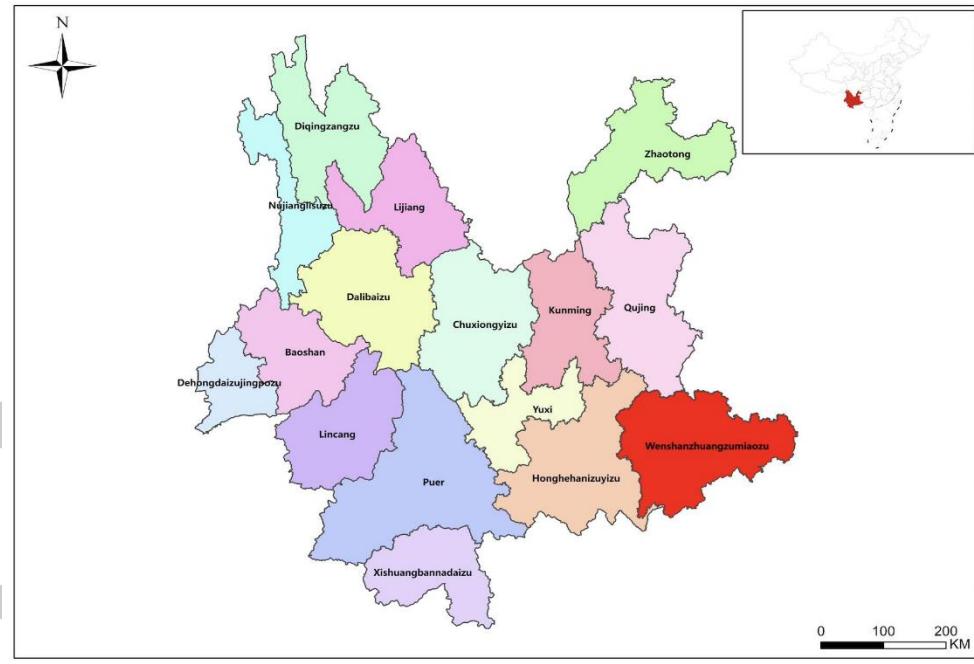


Figure 40. The location of Wenshan Mountain on the map of Yunnan

Retrieved from <https://worlduniversitydirectory.com/map/4924/>

3.1.3 Timeline of research

Key informants are classified into three types according to their importance: primary informants, secondary informants and general informants. The main informant refers to the inheritor and practitioner; Secondary informants refer to hobbyists and staff members related to the cultural center; General informants are mainly: students and the public.

I looked up the information of Miao folk songs in Wenshan, including asking folk artists and searching for performances, works and literature on the Internet. Select key informants, make a list of questions to interview, and then identify performing artists, heirs, and principals to interview. Secondary informants were randomly selected from folk lovers and staff associated with the museum; Regular informants are randomly selected from students and the public.

Criteria for selecting Miao folk songs:

1. Suggestions from highly respected Miao inheritors. 2. Classic representative works of Miao folk songs; 3. Songs that show distinctive regional characteristics. 4. According to the classification of songs, 1-2 representative works are selected from each type of songs for analysis and research; According to the emotional characteristics of the songs sung on various special occasions and corresponding festivals, the Miao folk songs in Wenshan are divided into six categories: funeral songs, wedding songs, sacrificial songs, magic songs, love songs and children's songs.

To select a key informant, the following conditions must be met:

First, you must be an authority in a certain field that represents our local Miao folk songs; second, you must be keen on studying Miao folk songs; third, you must have sung or studied Wenshan Miao folk music for at least 10 years; Fourth, I must be Miao, long-term contact with Miao customs, love Miao culture, and pay attention to the development of Miao. Through screening, select the key informants to interview, they are:

Mr. Tao Wing Wah, Mr. Yang Chao Shan, Mr. Peng Shixian, Mr. Leung Yuk Ming, Mr. Tao Shangbing, Ms. Law Xiu, Mr. Xiong Chao Chung.

3.2 Research process

3.2.1 Selected select research site and key informant.

1) Miao Music research Scholars in Wenshan: Mr. Tao Yonghua;



Figure 41. Mr. Tao Yonghua

Source : Linhan Yu from fieldwork in March 2023

He served as vice president of Wenshan Music Association for two terms and is now president of Wenshan Miao Association. The chorus song "We Are Called Miao" is recognized as the "Miao ethnic song" by the Miao people at home and abroad, and the love song "If You Are a Flower" is recognized as the "Yellow River ballad" of the Miao people. In addition, some ethnic literature and art works are widely circulated at home and abroad.

2) Miao Music research Scholars in Wenshan: Mr. Yang Chaoshan;



Figure 42. Mr. Yang Chaoshan

Source : Linhan Yu from fieldwork in March 2023

He is the vice president of the Wenshan Miao Association and has published many papers on Miao language, Miao education and Miao culture in journals above the

provincial level. He served as the deputy editor of the Compilation of Overseas Chinese History Data in Wenshan, and wrote some chapters of the Miao Nationality in Wenshan and the Miao Nationality in Shimaguan. Miao Mountain Village Community and other monographs were published.

3) Miao Music research Scholars in Wenshan: Mr. Peng Shixian;



Figure 43. Mr. Peng Shixian

Source : Linhan Yu from fieldwork in March 2023

President of Wenshan Musicians Association. The main works of the chorus "The Place where Flowers bloom in July" and "Bronze Drums Ring Zhuang Huan" won the Silver Award for Excellent Songwriting in the 60th anniversary of the founding of the People's Republic of China, published by the China Federation of Arts and Culture. "The Place Where 37 Flowers Bloom" was adapted into a program integrating music, poetry and painting.

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4) Miao Music research Scholars in Wenshan: Mr. Lliang Yuming;



Figure 44. Mr. Lliang Yuming

Source : Linhan Yu from fieldwork in March 2023

He edited 9 music monographs and 10 music anthologies. More than 90 of the more than 500 pieces of music were lucky enough to be selected for national, provincial and prefectural award lists. Before retirement, he visited the land of more than 60 towns and more than 150 villages in the autonomous prefecture and collected more than 4,000 folk music treasures.

5) The inheritor and creator of Miao music: Mr. Tao Shangbing,



Figure 45. Mr. shangbing Tao

Source : Linhan Yu from fieldwork in March 2023

Miao young tenor singer, music singer-songwriter, national second-grade actor, Miao music inheritor. Associate Professor of vocal music, Munsan University. Representative works: "Zhuang Miao Ling Sing", "Hero Wenshan", "Xinzui Mountain", "Forever Flower Mountain", "Thirty-Seven People" and so on.

6) Inheritors of Miao music: Mr. Xiong Chaozhong



Figure 46. Mr. Xiong Chaozhong

Source : Linhan Yu from fieldwork in March 2023

Miao, former world boxing champion Xiong Chaozhong, China's first world professional champion, is the only professional boxing champion in China to successfully defend his title. Planning and organizing the International Miao Huashan Festival every year has been devoted to the protection and dissemination of Miao music culture, and has played a certain role in the dissemination of Miao culture.

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7) Miao music inheritors and young Miao singers: Ms. Louxiu



Figure 47. Ms. Louxiu

Source : Linhan Yu from fieldwork in March 2023

A Miao language anchor in Wenshan prefecture, Yunnan province. Luo Xiu and Xiong Zhaozhong are husband and wife, and they have been inheriting and spreading Miao music. In February, 2023.2, the first International Huashan Festival held in Wenshan, Yunnan Province, held a Miao couple's love song duet performance, which was warmly welcomed by the audience.

Based on the above reasons, the author selected the above key informants according to the purpose of the research. A "Key informant Interview Information Table" was made for details of what each informant interviewed, as shown in the attachment: Table 11.

3.2.2 Research tools

The research tools used in this paper are mainly interviews and field observation.

- 1) Collect relevant documents from the library, consult local county records in government agencies, collect the history of Wenshan and the origin and development of Miao folk songs in Wenshan through websites and interviews.
- 2) Record and sort out the performance forms, music contents, instruments and tracks of Miao folk songs of Wenshan through interviews, literature review and field research.
- 3) Through interviews and field observation, the significance and function of Wenshan Miao folk songs are found, and the existing problems and difficulties are asked

to the relevant person in charge, and the protection and dissemination of Wenshan Miao folk songs are discussed and summarized.

In order to obtain better research data, the researcher designed corresponding survey interview forms according to different research objects. The production process (based on research objectives) was as follows: 1) sent to the consultant for inspection. 2) Modify according to the consultant's editing situation. 3) Send experts to check before use. 4) Modify according to expert advice before site operation.

The questionnaire is mainly made: 1) Interview preparation and process table; 2) Wenshan inheritors interview questionnaire; 3) Wenshan Miao composers interview questionnaire.

The interview preparation and process table is mainly formulated from the purpose of field investigation, background investigation of Miao folk music, investigation of Miao music inheritors and research results, etc. For details, see attached Table 12.

The interview questionnaire of Wenshan Inheritors is mainly formulated from the preparation and interview content required for interviewing Zhuang music inheritors. For details, see attached Table1 3.

The composer interview questionnaire is mainly based on the preparation and interview content of the Miao music composers. For details, see attached Table14.

3.2.3 Data collecting

In order to further study, the literature materials of libraries and cultural centers are referred to, and the network platforms such as CNKI are used for research. Using literature analysis, interviews, and field surveys, data was collected through three objectives:

1) Collected data through archival analysis and field investigation, completed literature analysis, and collected the history of Wenshan County and the origin and development of Miao folk songs through websites and interviews.

2) Go to the Miao minority area in Wenshan, China, interview the inheritors of the Miao music, and record the recording or video of the singing and performance of the Miao music through interviews, observations and interviews.

3) Copied the score with Miao elements from Wenshan's composer. Through interviews and field observation, the significance and function of Wenshan Miao folk songs are found, and the existing problems and difficulties are asked of the

relevant person in charge, and the protection, dissemination and development of Miao folk songs are discussed and summarized.

3.2.4 Data management

Good data management is the key to effectively collecting, storing, processing and applying data. The aim is to make full and efficient use of data, which is the core issue of data processing. The basic purpose of data management is to extract and derive data that is valuable and meaningful to someone from a large amount of data that can be confusing and difficult to understand. Through many field investigations and interviews with key information sources, I obtained a large amount of data, including pictures, videos, audio recordings and literature. I keep them by category to better manage them. Data can be found more directly and clearly when using it.

3.2.5 Data analysis

This research use concepts and theories to analyze the data and follow the definitions of objectives and terms. In the first objective, use quantitative research methods and field work data to analyze musical characteristics. Used the observation method to conduct on-the-spot investigation and sampling in the Miao-inhabited area of Wenshan, and interviewed key figures Mr. Xiong Chaozhong, Mr. Yang Chaoshan, Mr. Liang Yuming, and Ms. Luo Xiu to gain experience and relevant knowledge.

The second is to interview Peng Shixian of Wenshan Musicians Association, Tao Shangbin of Wenshan University, Miao music composer Tao Yonghua and other people by observation method, and to interview the music scores, sounds, videos and other relevant materials of Miao folk songs. Uses the method of literature analysis and practice to analyze the musical characteristics, melody, lyrics, rhythm and other aspects of Miao music.

This research analyze the musical characteristics, melody, Meaning of song,rhythm,mode,singing characteristics of Miao music. The third is to collect and sort out music materials through field investigation, and summarize the characteristics of Miao music through literature analysis. The core of data analysis is the spread and development of Miao folk songs. This research adopts the method of descriptive analysis.

Table 1. The field work Data

Serial number	Type	Quantity
1	picture	About 200 sheets
2	video	5GB, about 30 pieces
3	recording	About 160 minutes
4	Music score	About 60 songs
5	libretto	About 50 songs

Source: Linhan Yu (2022)

3.2.6 Data Presenting

In this article, the researcher will introduce seven chapters:

- 1) Chapter I: Introduction.
- 2) Chapter II: Literature review.
- 3) Chapter III: Research Methodology.
- 4) Chapter IV: The history and development of Miao folk songs in Wenshan city Yunnan Province , China.
- 5) Chapter V: The vocal characteristics of Miao folk songs in Wenshan city Yunnan Province , China.
- 6) Chapter VI: The guidelines for preservation and transmission of Miao folk songs in Wenshan city Yunnan Province , China.
- 7) Chapter VII: Conclusion Discussion and Suggestion.



CHAPTER IV

The history and development of Miao folk songs in Wenshan city Yunnan Province, China

This chapter mainly summarizes and discusses the history and development of Miao folk songs in Wenshan by consulting relevant literature and books, field investigation, literature research, sociological research and combining theories and methods of Chinese history, anthropology, communication and other related disciplines.

4.1 History of Wenshan Miao nationality

- 4.1.1 The first stage of the history of Miao folk songs in Wenshan
- 4.1.2 The second stage of the history of Miao folk songs in Wenshan
- 4.1.3 The third stage of the history of Wenshan Miao folk songs

4.2 The development of Miao folk songs in Wenshan

- 4.2.1 The first stage of the development of Wenshan Miao folk songs
- 4.2.2 The second stage of the development of Wenshan Miao folk songs
- 4.2.3 The third stage of the development of Wenshan Miao folk songs

4.1 History of Wenshan Miao nationality

The Miao folk songs of Wenshan originated from the long-term social production and life practice and experienced a long historical process. In the process of continuous migration, they integrated the cultural and artistic characteristics of various local ethnic groups and formed their own unique national cultural characteristics and psychological characteristics. The history of the entire migration of the Miao people in Wenshan is also the main factor in the formation of the history of Miao folk songs. (Wang Huiqin. Interview, 2022)

History is studied in three stages. The first stage: about the Ming Hongwu period to the tomorrow Qi period (1373-1621). The "Qiubei County records" of the Republic of China "moved into the early Ming province from Guizhou" part of the Miao. The second stage (1644-1867) : About the period of Wu Sangui's rebellion against the Qing

Dynasty during the Kangxi period of the Qing Dynasty, due to the influence of the war, a large number of Miao people moved to Wenshan during this period. During the Xianfeng period of Qing Dynasty, Tao Xinchun and Tao Sanchun moved in after the uprising failed, and the Miao people moved into Wenshan for the third large-scale migration. The third stage: historical development from 1868 to the present.

4.1.1 The first stage of the history of Miao folk songs in Wenshan (1373AD-1621AD)

The first stage: about in the Ming Hongwu years to tomorrow Qi years (1373AD-1621AD). During this period, due to the Liu officials and local officials sent by the Ming Dynasty to guard the Miao area in the southwest, "abusing others and enriching themselves, causing the Yi Miao to be in distress and angry" ("Ming Taizu Hongwu Record Volume 225), the class and national contradictions in Guizhou, Sichuan and other Miao areas continued to deepen, and the resistance struggle continued to be revealed. In the sixth year of Hongwu in the Ming Dynasty (1373AD), the Miao people in Dping of Guiming revolted; in the 26th to 28th year of Hongwu (1393AD-1395AD), the Miao, Yi and other ethnic groups in Xibao of Anshun revolted, killing and injuring more than 37,000 Ming soldiers. In December of the fourth year of Yongle (1406AD), the Miao people in Guilong, Wang Shi and other villages in GUI Ding "refused to lose Fu" and contacted the "Manshou" Song A Zao uprising. In the thirteenth year of Yongle (1415AD), Miao and Yi ethnic uprisings in various prefectures of Xuzhou in southern Sichuan. In the fourteenth year of Ming Dynasty (1449AD), people of all ethnic groups in Guizhou were overwhelmed by the hardships of the Ming Dynasty's distribution of grain and broke out a massive struggle against the feudal oppression throughout the province. No fewer than 200,000 people participated in the revolt, resulting in the siege of many prefectures and the blockage of the road from Huguang to Yunnan (Wang wanrong.2018). In the twenty-sixth year of Wanli in the Ming Dynasty (1598), Yang Yinglong's rebellion against the Ming Dynasty in Bozhou, Guizhou; in the first year of Tianqi (1621AD), She Chongming's war against the Ming Dynasty in Yongning, Sichuan, led to the Ming Dynasty's heavy army suppression. In these uprisings and struggles against the Ming Dynasty, Miao people were always used and took the lead. For example, Yang Yinglong made full use of "Miao soldiers to break the front, called the 'hard hand' army" (Yang

chaoshan.2018).Therefore, many Miao were massacred, resulting in a large number of Miao emigrate, and only "two out of ten" survivors (Li Hualong: "Bozhou's Aftermath"). This is part of the Miao who "moved from Guizhou Province in the early Ming Dynasty" recorded in the Qiubei County Annals of the Republic of China.

With regard to the origin and history of Miao folk songs at this stage, we have interviewed many informants and consulted relevant literature. From the book Wenshan Miao Nationality written by Mr. Yang Chaoshan, a key informant, we can learn that the earliest Miao folk songs are "sheng", which is "sheng" music that has been completely preserved from ancient ritual music culture till now. It is also a time-honored Chinese folk music. It is an ancient instrumental folk song preserved in the long history of Chinese vocal music. The reason why the "sheng" poem" in the Book of Songs only survives is that it was originally music. Similar music is "sheng" music of the Miao nationality. The reason why the Miao "sheng" music can be preserved so far is because the Miao language is easy to imitate the sound. After copying the sound by heart, I go to the Lusheng to harmonize the music principle. Miao folk songs also evolved from the Miao "sheng" music.

Miao folk songs have gone through many stages in the long history, and each stage has its unique characteristics and development. In this period, the types of folk songs of Wenshan Miao nationality include: ancient songs of chronicle rites and customs, ancient songs of migration, and ancient songs of funeral, whose functions are mainly narrative, migration and sacrifice. Mainly composed and sung in daily life, this stage of Miao folk songs mainly oral singing. Miao folk songs of this stage have unique historical and cultural value.

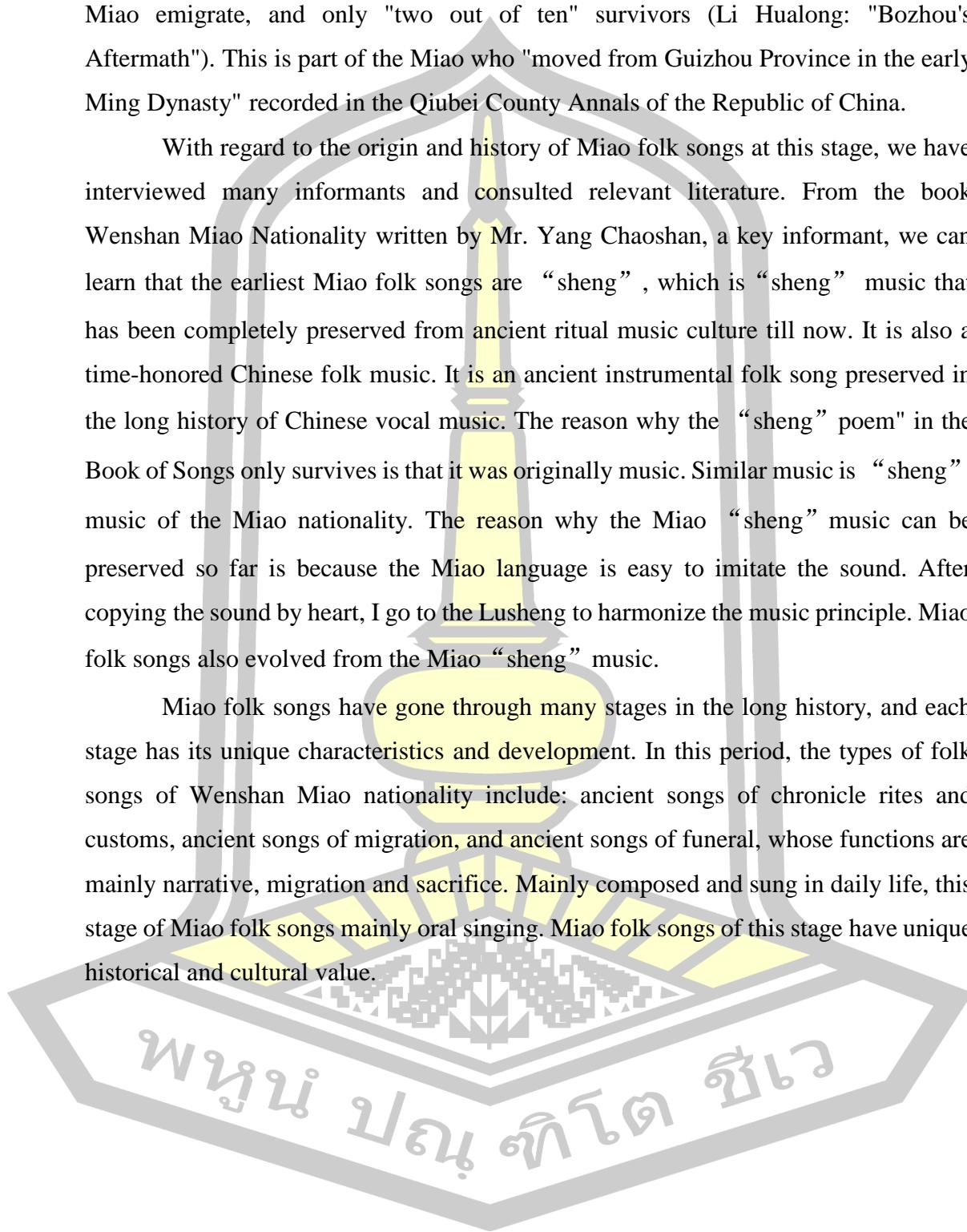




Figure 48. Photo of the first stage of Miao migration

Source : <https://image.baidu.com/search/index?tn=baiduimage&ipn>

4.1.2 The second stage of the history of Miao folk songs in Wenshan (1644AD-1687AD)

The second stage: about the Qing Dynasty Kangxi Wu Sangui anti-Qing period (1644AD-1687AD) . On March 19, 1644, the 17th year of Chongzhen, Li Zicheng's peasant army captured Beijing and declared the end of the Ming Dynasty. At this time, Wu Sangui, the guard of Shanhaiguan in Ming Dynasty, followed the trend of the general situation, led the soldiers to clear the pass, and forced Li Zicheng peasant army to retreat to Xi 'an. Wu Sangui was praised by the Qing Dynasty, was named King of Pingxi, and from Yongning, Xingwen and other counties in southern Sichuan to draw more than 3,800 Miao people to invade the west of the water, the death was disastrous, after the war only 1,840 people, of which more than 1,400 people moved to Yunnan Qiubei, Wenshan, Majuan area, more than 400 people live in Dading prefecture (today's Dafang County) eight Bao, Xinglong area, divided into six natural villages, that is, "six villages (Hou Jian.2018)." After wiping out the remnants of the Ming army in Southwest China and the rebellion of the Shuixi Tuosi, Wu Sangui became the most powerful and powerful vassal king in Yunnan. However, due to the policy of the Qing Dynasty to exclude Han, Wu Sangui was removed from the power of controlling Yunnan-Guizhou governors, and planned to reduce the Yunnan Green Flag soldiers by two-fifths. The executive power of Wu Sangui was deprived and the military power would be weakened, which led to the deepening contradiction between him and the

Qing government. In addition, in the 15th year of Kangxi's reign (1676), Shang Xili, king of Pingnan, who was guarding Guangdong, asked to return to Liaodong for retirement and was approved by Kangxi Emperor, Wu Sangui was forced by the situation to withdraw. In this regard, Qing Chen advocated different views, one advocated withdrawal, the other advocated staying. The Kangxi Emperor decided to grant Wu Sangui the removal of his kingdom because of his "sincere speech", and sent Serang Geerken of the Ministry of Rites and scholar Fu Dali of the Imperial Academy to Yunnan with an imperial edit to summon Wu Sangui to the north. To this end, in the twelfth year of Kangxi (1673AD), Wu Sangui supported the army against the Qing Dynasty in November, Guizhou, Sichuan, Guangdong, Guangxi, Fujian, Shaanxi, Gansu and other places of Han officers and soldiers have raised troops in response, and continuously attacked Hunan, Jiangxi, Zhejiang and other provinces, forming a large-scale anti-Qing war that lasted for eight years until December 19, the 19th year of Kangxi (1680AD). Wu Shfan, grandson of Wu Sangui, committed suicide in Kunming. In the 20th year of Kangxi (1681AD), the Qing government put Geng Jingzhong and his subordinates Zeng Yangxing to death. At this point, the anti-Qing struggle launched by Wu Sangui was a complete failure. In this struggle against the Qing Dynasty, many Miao people in Sichuan and Guizhou were caught up, and a large number of Miao people were killed in the Qing army's counterattack. Due to the influence of the war, a large number of Miao people moved to Wenshan during this period.(Yang Chaoshan.Interview,2023)



Figure 49. Wu Sangui anti-Qing photos

Source : <https://image.baidu.com/search/detail>

About the Qing Xianfeng period after the failure of Tao Xinchun and Tao Sanchun uprising moved in (1734AD-1867AD) .Since the Ming Dynasty, as the feudal dynasty strengthened the rule of the southwest, the degree of oppression and exploitation of all nationalities became deeper and deeper, which led to continuous resistance struggle. Therefore, after the Qing Dynasty put down Wu Sangui against the Qing Dynasty, the Yongzheng Emperor reformed the system of chieftaincy in the southwest provinces, and directly appointed Manchu and Han officials to rule, and all the transfer and promotion rights were returned to the court, entitled "Liuguan". The reason is that Yungui governor Ertai played on the "Yungui great trouble, no such as Miao man" crime. Due to the implementation of the "Liuguan" system, the power of the chieftain and the land official was deprived, which caused the dissatisfaction and resistance of the rulers of all ethnic groups in Southwest China. Thus led to the twelfth year of Yongzheng (1734AD) until the Xianfeng period in the southwest of all ethnic uprisings. It was under the influence of these uprisings that in May, 1860, in the tenth year of Xianfeng, the brothers Tao Xinchun and Tao Sanchun, after a long period of planning, swore an uprising in Chiao Caiping, near Hezhang County, with more than 10,000 participants from Miao, Yi, Kelao, Buyi and other ethnic groups. At the end of the year, after the rebel army captured Qixing Pass at the junction of Sichuan, Guizhou and Yunnan provinces, the neighboring Miao, Yi, Gelao and Buyi, etc., such as Dading, Weining, Shuicheng, Pingyuan and Zhenyuan, joined the rebel army on hearing the news, and the number of them increased to 300,000 at one time, forming a huge rebel army, which successively attacked Zhenxiong, Yiliang, Weixin and Daguan in northeast Yunnan. Gao County, Gongxian County, Junlian, Xuyong County in the south of Sichuan, Bijie, Dading in the northwest of Guizhou, etc. He established a base in Zhugongqing, northwest of Bijie County, and controlled the vast border areas of Sichuan, Guizhou and Yunnan provinces while producing and fighting. In April of the fifth year of Tongzhi (1866AD), the Qing government ordered the conquest and suppression of the Miao rebels, and in February of the sixth year of Tongzhi (1867AD), Cen Yuying, the chief envoy of Yunnan Province, went to Bijie to mobilize tens of thousands of officers and soldiers from Dading, Weining and Bijie to carry out the suppression of pig Gongqing. The rebel army made full use of the advantages of the terrain and launched a fierce struggle with the Qing army, causing a large number of

casualties and making it difficult for the Qing army to attack. Later, due to the betrayal of An Luoxian, who had infiltrated the rebellion, Pig Gongqing was lost on July 19 of the same year, and Tao Xinchun and Tao Sanchun were captured and brutally killed in Qianxi City, which lasted eight years. Due to the failure of the Miao uprising, more than 20,000 people died in the battle, and many were brutally killed by the Qing army. According to the law of the Qing Dynasty, "Where the soil is brute, but alumina Miao people, committed a capital crime, will commit the law, one should be the family, parents, children and nephews all make migration." If crimes such as military flow are committed, the original offender will be shackled as usual, and still migrate with his parents and nephews." This forced the Hmong to make an exodus. This is the third large-scale migration of the Miao people into Wenshan. (Liang Yuming.Interview,2022)



Figure 50. Tao Sanchun Uprising the second great migration of Miao people

Source : <https://image.baidu.com/search/detail>

In the second stage of the long historical migration process, Wenshan Miao folk songs have integrated the cultural and artistic characteristics of the local nationalities and formed their own unique national cultural characteristics and psychological characteristics. Each song has its specific occasion and function, reflecting all aspects of production and life of the Miao people. The content of this stage is richer and more diverse than that of the first stage. The types of folk songs include: narrative ancient songs, migration ancient songs, funeral ancient songs, war songs, marriage songs, crying songs, folk songs, etc. The functions of this stage are mainly narrative,

migration, sacrifice, prayer, love, sadness and life. At this stage, Miao folk songs have unique artistic charm and cultural value.

4.1.3 The third stage of the history of Wenshan Miao folk songs (1868AD-2023AD)

The third phase (1373AD-1621 AD) : After the Miao people entered Wenshan, due to the influence of history and natural disasters, they also kept migrating out:

Migration to Southeast Asia: The first stop of the Hmong's migration to Southeast Asia was Vietnam, and then into Laos, Thailand, and Myanmar. When exactly they moved to Vietnam, according to Vietnamese scholar Lin Xin's research: "The earliest one lasted 14 to 15 generations (about 300 years or so)." About 80 Miao families from Guizhou Province moved to China. For example, Lu, Jiang and some other surnames of Long Jin Village in Chongla Township live in Dong Wen County (Ha Giang Province) of the North Vietnamese Autonomous Region. Most Chinese scholars agree with this view, and some even believe that the 80 Miao families moved directly from Guizhou to Tongwen County in Vietnam. We disagree with these views. Because the earliest documentation of the Miao people in Vietnam was compiled by the Nguyen Dynasty in the 19th century, "the Great South Unified Annals", and recorded the Miao people as "cat people", "cat man", "white cat man" and "Nong cat man". It can be seen that the Miao people who moved to Vietnam can only be a matter after the middle of the Qing Dynasty at the earliest, and it is impossible to have Miao people in Vietnam as some researchers said at the end of the Ming Dynasty and the beginning of the Qing Dynasty. After entering Vietnam, the Hmong mainly lived in the vast mountainous areas of northern Vietnam, and gradually moved westward along the Sino-Vietnamese border, crossing the Red River and the Black River, entering northern Laos and then into Thailand and Myanmar.(Chen Dingxiu,1995)

Moving out of the state: The so-called moving out of the state is according to the land under the jurisdiction of today's Wenshan Prefecture(Yang chaoshan.2018) .The large number of Miao emigration out of the state was mainly caused by the failure of the Du Wenxiu uprising in Yunnan and the killing of a large number of Miao. There are several routes of migration. The eastern route runs from Qiubei to Luoping in Qujing and into Xingyi in Guizhou and Longlin and Xilin in Guangxi. According to the research of Xingyi, most of the Miao people in the west dialect of Xingyi in Guizhou

province moved from Wenshan. The northern line moved back from Qiubei to the west of Guizhou and Yibin in Sichuan, and there are a few Miao legends in these areas that were moved from Wenshan. The northwest route entered Myanmar from Qiubei through Shizong, Luxi, Maitreya, Kunming, Chuxiong, Dali, Lincang, and Baoshan, with a few remaining in the places they passed along the way. The southwest line is the one where most Miao people move out of Wenshan. The Miao people in Honghe, Yuxi, Simao and Xishuangbanna migrated from this line. The southern route enters the vast mountains of northern Vietnam from Malipo and Manguan, and wades through the Red River along the China-Vietnam border, crosses the Hoang Lien Mountain, crosses the Vietnamese Heihe River and enters Laos. This is only the general route of migration and the main time of emigration, as the Hmong moved in and out of Vietnam until the early 1950s. (Yunnan Miao Association Research Association, 2006)



Figure 51. The third stage of Miao migration

Source : <https://image.baidu.com/search/detail>

In the long historical migration process of the third stage, Wenshan Miao folk songs have integrated the cultural and artistic characteristics of various local ethnic groups and formed their own unique national cultural characteristics and psychological characteristics. Each song has its specific occasion and function, reflecting all aspects of Miao people's production and life. Based on the content of the second stage, the classification of Miao folk songs in this stage is more clear and detailed, with rich themes and genres. The folk songs are specifically classified into five categories: funeral songs, wedding songs, sacrificial songs, love songs and children's songs.

(Wang Wanrong. Interview, 2022)

Table 2. The development of Miao folk music in Wenshan in various periods

Period	Types of songs	Feature
1373AD-1621AD	Sheng music ancient songs, customs, migration Sheng music, funeral Sheng music ancient songs	Narrative, migration, sacrifice
1644AD-1867AD	Narrative songs, migration songs, funeral songs, war songs, marriage songs, crying songs, folk songs	Narrative, migration, sacrifice, blessing, love, sorrow, life
1868AD-2023AD	funeral songs, wedding songs, sacrificial songs, love songs, wugong songs, children's songs	Death, wedding, sacrifice, witchcraft, love, narrative, nursery rhymes

Source : Linhan Yu (2023)

The long-term migration of the Miao nationality has created its own strong and bold national character and the strongest ability to adapt to the environment. Because the migration culture has dominated the entire cultural behavior of the Miao nationality for a long time, it refuses the infiltration of foreign cultures and retains the ancient customs, culture and moral norms that are more complete than those of the eastern and central Miao ethnic groups. But this kind of cultural behavior just restricts the progress and development of Miao's own culture.

The loss of the Miao people's home in the background of the war, coupled with the suppression of several major uprisings of the Miao people in history, caused a deep brand and trauma, and the psychology of escaping from reality was born. The resulting fear of great powers has left traces of "immigrant culture" in cultural practices. It is this mentality that makes the Miao people, after migrating to Yunnan, hide themselves in the mountains where the natural environment is extremely harsh to breed and live, and close themselves off, which leads to the slow economic development of the Miao

people in Yunnan today, and the main reason why most of them are closed in the exchange of music and culture during the development process.

4.2 The development of Miao folk songs in Wenshan

Through literature analysis and field interviews, it is concluded that the development of Miao folk songs in Wenshan can be divided into three stages, See the table below:

Table 3. The development of Miao folk music in Wenshan in various periods

Period	Types of songs	Feature	Performance form	Development
1373AD-1621AD	Sheng music ancient songs, customs, migration Sheng music, funeral Sheng music ancient songs	Narrative, migration, sacrifice	Improvise on appropriate occasions and festivals	Origin stage, the form is relatively simple
1644AD-186AD7	Narrative songs, migration songs, funeral songs, war songs, marriage songs, crying songs, folk songs	Narrative, migration, sacrifice, blessing, love, sorrow, life	Improvisational singing, solo singing, duet singing, chorus singing and cabaret singing on corresponding occasions and festivals	In the development stage, the content of folk songs is richer than that of the first stage, and the forms of performance are more diversified than that of the first stage
1868AD-2023AD	funeral songs, wedding songs, sacrificial songs, love songs, wugong songs, children's songs	Death, wedding, sacrifice, witchcraft, love, narrative, nursery rhymes	In addition to improvisational singing, solo singing, duet singing, chorus singing, singing on various stages and multimedia platforms	At this stage, the classification of folk songs is more clear and detailed, and it is constantly innovated and developed, and the performances are performed on various stages and multimedia platforms

Source : Linhan Yu (2023)

4.2.1 The first stage of the development of Wenshan Miao folk songs

The first stage (1373AD-1621AD) : During their long migration, the Wenshan Miao people integrated the cultural and artistic characteristics of various local ethnic groups to form the oldest Wenshan Miao music "Sheng", which mainly plays three major categories of ancient songs of historical customs, wedding customs and funeral customs, which basically represent the ancient historical songs at that time. The main functions are narrative, migration and sacrifice, and the form of performance is mainly in the corresponding occasions and festivals, and the form of performance is mainly improvisation. (Yang chaoshan.Interview, 2022)

In the Ming and Qing dynasties, the vocal music of Wenshan Miao nationality evolved continuously from Sheng music and got further development and inheritance. In this period, Wenshan Miao people began to appear some classic songs and singing, such as "Huashan ballad", "Moon ballad", "Mountain Eagle Song" and so on. These songs express the life, labor, love and other aspects of the Miao people, and have become the representative works of the Miao people's vocal music in Wenshan.



Figure 52. Old Sheng music photo

Source : <https://image.baidu.com/search/detail>

The second stage (1644AD-1867AD) : on the basis of the original historical ancient songs, the classification is more and more detailed. For example: wedding songs are divided into: marriage songs, elopement songs, folk songs, crying songs, marriage songs and so on. The specific types of Miao folk songs at this stage include: narrative

ancient songs, migration ancient songs, funeral ancient songs, war songs, marriage songs, crying songs, and folk songs. Their functions are mainly narrative, migration, sacrifice, blessing, love, sadness, and life. The performance forms are mainly impromptu singing, solo singing, duet singing, chorus singing, and song and dance singing on corresponding occasions and festivals.



Figure 53. Old Sheng music photo
<https://image.baidu.com/search/detail?ct>

The third stage (1868AD-2023AD) :It is at the present stage of development that the classification has been simplified and more explicit. The song titles of Wenshan Miao folk songs are generally divided into wedding songs, sacrificial songs, love songs, children's songs, funeral songs,etc. (TaoYonghua,2018)Combined with the current situation of modern communication technology and international integration, Miao folk songs are also integrated with modern music, showing more forms of expression.

ພ້ອນ ປນ ຄີໂຕ ຂ່າວ



Figure 54. Old Sheng music photo

<https://image.baidu.com/search/detail?ct>

The Miao people in Wenshan are good at singing and dancing. There are many kinds of folk music and dance, such as folk song, rap, instrumental music, percussion music and dance, with rich content, beautiful melody and great length. As far as music is concerned, according to incomplete statistics, there are nearly 50 kinds of tunes (including folk songs, rap and instrumental music) that are widely circulated in the folk, with all-inclusive content and diverse types of tunes. Before the 1980s, due to the blocked traffic in the Miao area and the poor channels of cultural exchange, the music of different places had their own relatively fixed modes, tonalities, musical forms and tunes, and through oral teaching, they took root in relatively independent areas of life for a long time, forming cultural areas with their own characteristics. Since the mid-1980s, with the gradual deepening of reform and opening up, the transportation conditions and various cultural facilities in the Miao area have gradually improved, and the Miao people have gradually had the conditions to carry out various cultural exchanges. In particular, after the establishment of Wenshan People's Radio Station in 1979 and the broadcasting of Miao language, the music of the Miao people in Wenshan gradually spread regardless of branch or region. By listening to the radio in the Miao language, each branch of the Miao people constantly absorb and use foreign tones on the basis of their own inherent tunes, forming you and me, and you are really dazzling and colorful. (Liang Yuming.Interview, 2023)

After 1958, the development of Miao folk songs in addition to the above forms of development (see the table above), but also in radio stations, stage art and foreign exchanges have been well developed:

First, the development of Miao folk songs in Miao language radio stations:

On April 1, 1958, Wenshan Zhuang and Miao Autonomous Prefecture was established, which marked that the cultural construction of Wenshan Miao was included in the agenda of the cultural construction of the autonomous prefecture, especially after the Third Plenary Session of the 11th Central Committee of the Party, the cultural construction of Wenshan Miao has been greatly developed.

In 1978, with the approval of the Yunnan Provincial Committee of the Communist Party of China, the establishment of Wenshan People's Radio Station began in September of the same year. In July 1979, it began to broadcast in the Miao language of Sichuan, Guizhou and Yunnan dialects, which was the first time in the history of Chinese broadcasting to broadcast in the Miao language, and also the first time for the Chinese Miao language to be transmitted by radio waves to the five continents and four continents, and was welcomed by the Miao compatriots inside and outside the province and Southeast Asian countries. The broadcast of Miao language radio, the translation of Miao language film and the singing and dissemination of Miao folk songs have effectively improved the popularity of Wenshan Miao culture and folk songs. (Tao Yonghua.Interview, 2023)

In addition to the domestic audience of the people's radio station in Wannan, Vietnam has 400,000, Laos 200,000, Thailand 140,000, especially the people living in the border areas of northern Vietnam, selling cattle and selling horses and selling radio to the Miao language radio in the radio. After listening to the Miao language of Wenshan radio station, the Thai food group was accompanied by the visit of the Chinese emperor Hua Shan on September 12, 1991, and visited the people's radio station of Wenshan in the province of Wenshan, and made a talk with the radio and the editors of the radio.(Tao Shangbing.Interview, 2023)



Figure 55. Hmong radio station

<https://image.baidu.com/search/detail?ct>

Since the establishment of the station, the staff of the Hmong Language Group of Wenshan People's Radio Station have taken the trouble to go into the countryside and recorded a large number of Miao folk stories, ancient songs and folk songs with rich content and various forms. It not only provides the audience with colorful program content, but also provides valuable research materials for cultural workers. On the basis of absorbing and studying folk culture, he created 33 Miao songs such as "Our Name is Miao", "If You Are a Flower" and "A River in Hometown", and successfully held 11 Miao Spring Festival Gala parties. Through our joint efforts, Xiang Baochang, Xiong Youlin, Tao Xiu and three comrades have been commended at the provincial and ministerial levels; Of the articles collected and written by the Miao Language group, two won the national Good News Award and 51 won the provincial Good News Award. In 1998, the language Group was named "the 7th National Minority Theme Film and Television Art" Advanced Collective Horse Award "by the State Ethnic Affairs Commission, the State Administration of Radio, Film and Television, the Ministry of Culture and the National Federation of Literature and Arts, winning honors for the border people .(Peng Shixian.Interview, 2023)

Secondly, the development of Miao folk songs in stage art:

In 1959, after the establishment of the Wenshan Prefecture Cultural Troupe (later renamed Wenshan Ethnic Song and Dance Troupe), each county also set up a literary work team (song and dance troupe) to recruit some Miao young people to join the troupe as actors. Over the past 40 years, it has cultivated a group of Miao artistic

talents with certain artistic attainments, such as Xiang Dingxiu, Tao Yonghua, Wang Ling, Yang Qiong, Rao Juan, Tao Shangbin, Yang Zhaofang, Martin Mei and Xiang Bin, who have won various awards in national, provincial and state literary and artistic performances and competitions, especially Mif Dangs, a singer who graduated from Shanghai Conservatory of Music. She sang a lot of songs about Miao nationality, such as "If You are a Flower", "Huashan Love" and "Miao Flower Umbrella Song", and was praised as "Miao Lark" by experts and Miao people. Later, she was transferred to Yunnan Province Song and Dance Troupe as a solo actress, and recorded many personal albums and MTV, etc. The Yunnan Provincial Committee of the People's Language for her album "Miao Shan Charm", in 1991 after Yunnan TV broadcast by the audience praised. In recent years, Xiang Dingxiu often participated in the national art troupe organized by the Publicity Department of Yunnan Provincial Committee of the Communist Party of China and Yunnan TV Station to tour around the province and was welcomed. (Hou Jian.Interview, 2023)

Finally, the development of Miao folk songs in foreign cultural exchanges:

In the 1990s, with the deepening of reform and opening up, the foreign cultural exchange activities of the Miao people, both official and non-governmental, became increasingly frequent, which promoted the economic and cultural development of the Miao region.

In 1992, The State Council approved the opening of eight counties in Wenshan Prefecture to foreigners, and since then, the number of Miao people from the United States, France, Australia, Canada and other countries to Wenshan to find their roots has increased year by year. In August, the Yunnan Miao Folk Art Troupe, headed by Shuad Zongdangs, Vice Chairman of the Yunnan Provincial People's Political Consultative Conference, was invited by Yangx Zhangd Nyax, President of the Minnesota Miao Association. Members of the first visit to the United States include Miao singer Xiang Dingxiu of Yunnan Province Song and Dance Troupe, and Wang Zuwei of Wenshan Miao folk artists, who for the first time brought the art of Wenshan Miao singing and dancing to the other side of the ocean.

In September 1993, the "Yunnan Miao Folk Art Troupe" with 14 members headed by Wenshan Governor Wang Zhengguang visited and performed in Miao

populated areas in the United States for the second time. The troupe has visited and performed in California, Minnesota and other states in the United States.

In September 2005, at the invitation of Ms. Elvira Konina, Chairman of the Committee for the Protection of the Intangible Cultural Heritage of Russia, a cultural delegation of Wenshan Prefecture headed by the Governor of Wenshan Prefecture Song Jialin, with 31 members, paid a friendly visit to the Russian Federation and carried out cultural exchange activities. During this period, he participated in the activities organized by Russia to commemorate the 60th anniversary of the victory of the World Anti-Fascist War, namely the Moscow "International Folk Art Festival" and the Lostov region "International Folk Culture Festival". (Liang Yuming.Interview, 2023)



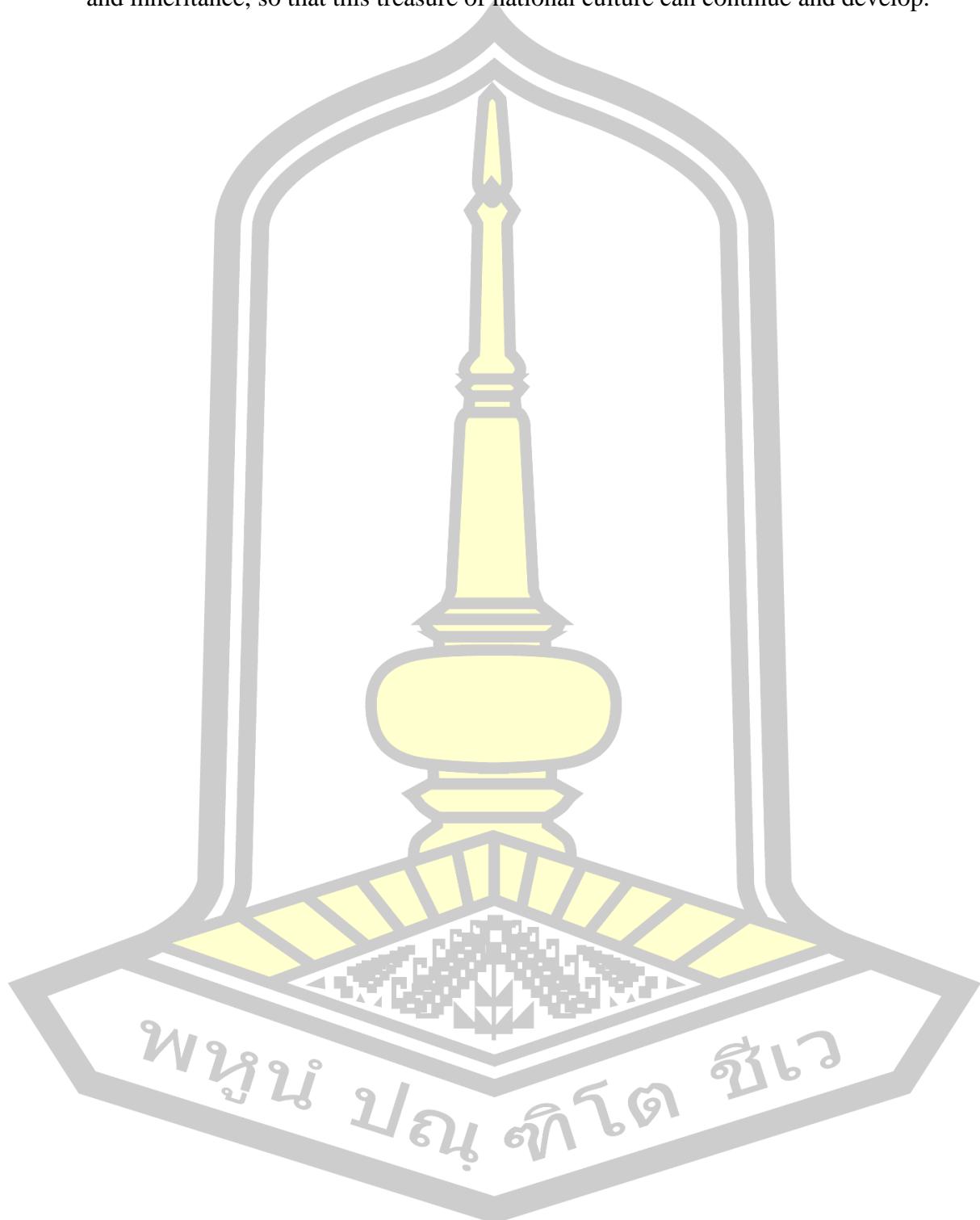
Figure 56. Miao language song and dance festival picture

<https://image.baidu.com/search/detail?ct>

Summary

The history and development of Wenshan Miao folk songs have gone through three stages, which is the result of the collective creation of the Miao people in the process of historical migration in three stages, and is the crystallization of their wisdom. Miao folk songs of Wenshan have a long history and unique artistic charm, and are an important part of Miao culture. These songs have distinct national style and local characteristics, and the content is rich and diverse. Through this study, it is found that the historical research data of the Miao people in Wenshan is quite limited, and it needs to be continuously excavated and explored in the later period. Although folk songs have made some achievements in terms of development, challenges remain in preserving this

art form. In the new historical period, we should pay more attention to its protection and inheritance, so that this treasure of national culture can continue and develop.



CHAPTER V

The vocal characteristics of Miao folk songs in Wenshan city Yunnan Province, China

This chapter selects five categories of Miao folk songs: funeral songs, wedding songs, sacrificial songs, love songs and children's songs, and analyzes each type of songs from four parts: melody, lyrics, rhythm and Singing style.

5.1 Funeral Songs

5.1.1 Melody

5.1.2 Lyrics

5.1.3 Rhythm

5.1.4 Singing style

5.2 Wedding Song

5.2.1 Melody

5.2.2 Lyrics

5.2.3 Rhythm

5.2.4 Singing style

5.3 Sacrificial Songs

5.3.1 Melody

5.3.2 Lyrics

5.3.3 Rhythm

5.3.4 Singing style

5.4 Love Songs

5.4.1 Melody

5.4.2 Lyrics

5.4.3 Rhythm

5.4.4 Singing style

5.5 Children's Songs

5.5.1 Melody

5.5.2 Lyrics

5.5.3 Rhythm

5.5.4 Singing style

5.1 Funeral song

Funeral songs are sung during the funeral process. The funeral process is mainly divided into eight stages, such as dying, firing guns, laying the body clean, wake, funeral procession and mourning, funeral procession, burial, mourning, but not every stage to sing funeral songs. Funeral songs are mainly sung in three stages: wake, funeral procession and mourning, and funeral procession. Its melody is deep and sad, the atmosphere is sad, like singing, like pleading, like crying. The content is sad and sad, mainly to express the sorrow of the deceased, to mourn the deceased's hard work and thrift to maintain a family, children and grandchildren have suffered the grace of rearing but failed to repay in time. Most funeral songs are performed with a lusheng, except when necessary. So the Miao funeral is accompanied by the sound of blowing the sheng and beating drums from beginning to end. (Source: Baidu Library)

A very representative song is "Zhi lu jing", as shown below:

Zhi lu jing
(Miao funeral folk songs)

Notation : Linhan Yu
Singer: Luo Xiu

5 A Chang na zhou du zhi wu wu ei neng ha dang
现 在 天 是 黑 漆 漆 唉 人 和 鬼

zhi li lan ha de zhou do dang ei A
混 杂 阑 天 地 阴 森 森 唉

Five degree jump

Five degree jump

Figure 57. Zhi lu jing song (guide to selected passages)

Source: Linhan Yu , from fieldwork in March 2023

5.1.1 Melody

The singer describes the convoluted path that leads the dead to their ancestors, to a mournful, eerie tune, such as the one above.

The melody characteristics of funeral songs are mainly reflected in the following aspects:

1. Smooth melody: The melody of funeral songs usually does not have too much ups and downs and changes, but mainly carries on smoothly, giving people a heavy and sad feeling to express the memory and mourning of the deceased.

2. The main sound revolves around the A sound: In funeral songs, the A sound is often used as the core sound, and the melody usually develops around this sound.

3. Melody progression: The whole melody belongs to the lower progression, with five degrees of ups and downs (such as the first to second note of the fourth bar, the last note of the fourth bar, and the first note of the fifth bar), which can create a sad and painful atmosphere.

4. The theme tone is always in the A Jiao mode: the theme tone of funeral songs is usually in this key, which can unify the overall style and atmosphere of the music, and will not dilute the deep meaning of the music because of the change of the key.

Table 4. Zhi lu jing song mode

Track classification	song title	mode	characteristic
Funeral song	Zhi lu jing	A Jiao mode	China's unique pentatonic scale ACDEG arrangement

Table 8. Zhi lu jing song modal analysis

Source : Linhan Yu , from fieldwork in March 2023

5.1.2 Lyrics

"Guide the Way" lyrics:

现在天是黑漆漆的哦
 (xian zai tian shi hei qi qi ai)
 Now the day is dark oh
 人和鬼混杂哟
 (ren he gui hun za yo)
 people and ghosts mixed yo
 天地阴森哦。
 (tian di yin seng)
 heaven and earth oh dark

(Linhanyu, Transcription, June 12, 2023)

The meaning of the lyrics: It's so dark now, I feel like people and ghosts are mixed together. This lyric says that it is very dark, nothing can be seen clearly, people also have, ghosts also have, the whole world has become grim, so scary ah.

The characteristics of funeral song lyrics are mainly reflected in the following aspects:

1. Describe funeral scenes and emotions: Wedding songs often depict funeral scenes and emotions.
2. Easy to understand: The lyrics are easy to understand, easy to understand and feel, so that more people can resonate.
3. Mournful and sorrowful: The lyrics of funeral songs usually express the memory and grief of the deceased, and the emotional tone is mournful and sorrowful, full of sadness and perseverance. Honor the dead and encourage the living to face the loss.
4. Concise and clear: the lyrics of the funeral song are concise and clear, expressing the emotion of the deceased directly, without too much modification and exaggeration.

5.1.3 Rhythm

The rhythm characteristics of funeral songs are mainly reflected in the following aspects:

1. Slow: Funeral songs usually use a slow tempo to create a solemn and solemn atmosphere. This slow pace allows enough time to feel and reflect on the value of life and the emotional connection to the deceased.

2. Repetition: Funeral songs often use repetitive rhythm patterns to deepen the emotional resonance of the song by repeating certain melodies or chords over and over. This repetitive quality can also sometimes have a calming effect.

3. Simple: Funeral songs usually do not employ overly complex rhythms or harmonies that distract the audience. Instead, they use simple, clear melodies and rhythms to make it easier for listeners to understand and feel the emotional content of the song. The rhythm of "Guiding the Way" is a tune of 3/4, 4/4, 6/4 with three beats. The rhythm is simple but not complicated. It is composed of simple quarter notes, eighth notes, eighth rest, dotted half notes (such as the first note of the third bar in the example) and so on. The rhythm of funeral songs is characterized by a 4-meter rhythm, alternating with a 2-meter rhythm. see the picture below:

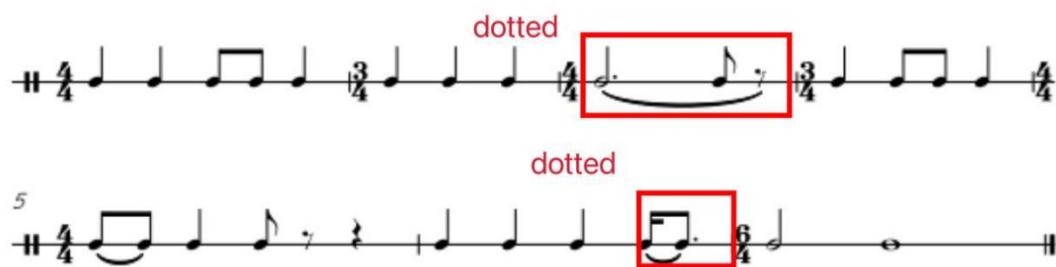


Figure 58. Guiding the Way Rhythm

Source: Linhan Yu , from fieldwork in March 2023

5.1.4 Singing characteristics

The singing characteristics of Miao funeral songs mainly include the following aspects:

1. Sad tunes: Funeral songs are usually very sad tunes, the atmosphere is sad, crying, to express the memory of the deceased and grief.
2. High voice: Hmong funeral song singers often sing in a high voice to express their inner pain and sadness.
3. Strong sense of rhythm: Miao funeral songs usually adopt a fast rhythm, which makes the whole song full of tension and anger.
4. Singing skills: The melody and singing voice of Miao nationality funeral songs are mostly open. In the beginning and end sentences of a unit segment, it is generally necessary to use a protracted intonation to express deep condolences for the

dead and serious teachings for the living. Some branches adopt the method of subdued singing, singing softly to express heartfelt prayer for the dead and patient enlightenment for the living. It's mostly sung in the Miao language.

5.singing occasion: So the funeral song is very sad is the "Houha" song "filial piety song", the singing occasion is all filial children face the dead kneel, hands with their heads to the ground, uncle and teacher sat on the seat to sing "filial piety song" to them, describing how the dead went through hardships, old and young, unable to bear the weight, and finally sick from overwork, long illness and so on. The voice was like the wailing of women to the dead, and the melody was like weeping and crying. Before a song is finished, the filial children are like hearts and liver are broken, can not help but cry tears like rain, sobbing.

In general, the singing characteristics of Miao funeral songs are to show the Miao people's respect and mourning for the deceased through the sad, high and strong rhythm of the tunes, the way of collective singing, and the decoration of clothes, Musical Instruments and other aspects, and also show their unity and mutual assistance spirit and traditional cultural characteristics.

5.2 Wedding song

Common Miao wedding songs have two forms and content, one is the program set, the other is male and female song. Procedure set is the tune and content of the performance of the wedding ceremony. The wedding song has no fixed tune. According to the traditional wedding, from the marriage to the wedding, sing the program tune and content to be more. According to the new wedding, the program tune and content are less, and there are even not singing the wedding ceremony. Miao weddings sing in the evening. After the etiquette procedures, the host and guest put two or three tables in the center of the hall into a square, surrounded by a small stool, the host and guest invited the young men and women to sit down to the song, the seat for the guest, the main side, the song content and tunes are not limited, there are love songs, marriage songs, narrative songs, ancient songs and so on.

The wedding song is roughly divided into two parts, one is the welcome and the other is the send-off. Both men and women negotiate the form and process of marriage in singing and answering. If both parties are satisfied with their singing, the marriage

can be successfully completed. If the woman is not satisfied with the song of the matchmaker, the woman has to sing questions and difficulties until the woman is satisfied. Of course, this kind of malice is not malicious, generally just to punish people who drink. The melody of the wedding song relative to the historical story song and lyric song should be soft and pleasant, full of cheerful and lively. When singing, the matchmaker can also sing while talking, the purpose is to make the scene full of joy, how to filial piety parents, hard family and so on. According to some singers who often act as matchmakers, there are more than 130 wedding songs from promoting marriage to completing it, with the tunes basically unchanged.

A very representative song of the Wedding Song is "Ancestor Worship", as shown below:

Ji zu (fragment)
(Miao wedding folk songs)
Notation: Linhan Yu
Singer: Luo Xiu

qi degree jump

The musical notation is for a Miao wedding folk song 'Ji zu' (fragment). The notation consists of five staves of music with lyrics in English and Chinese. The lyrics are as follows:

6 (Beb yad nnx khuat haib mol lex lus haib yak)
 (贝 呀 嫩 奸 咳 末 类 路 咳 呀)
 11 Nebx zos khuat shik lais said jaox mol shik lais
 各 位 宾 客 请 听 我 来 道 明
 16 haib beb yad sob haib sob lais
 白 我 们 诚 意 邀 请
 21 god naf - god zid ndrangl daof muad box gongb yeuf zud
 这 方 - 主 人 家 列 宗 列 祖 - 齐
 hod zhox zhis duax ndros naox ndros houf ek
 围 拢 坐 下 来 共 同 饮 唉

Red circles highlight specific notes on the musical staff, specifically at measures 6, 11, 16, and 21, which are labeled as 'qi degree jump' (degree jump).



Figure 59. Ji zu song (fragment)

Source : Linhan Yu , from fieldwork in March 2023

5.2.1 Melody

The melody characteristics of wedding songs are mainly reflected in the following aspects:

1. The melody is cheerful: the wedding is an occasion of joy, so the melody of the wedding song is usually cheerful and lively, which can create an atmosphere of joy and joy. Give people a good hearing to enjoy, to express the joy of the wedding.

2. The main sound revolves around the A sound: In funeral songs, the A sound is often used as the core sound, and the melody usually develops around this sound.

3. Melody progress: the melody uses the changes and fluctuations of four degrees and five degrees, there are seven degrees of jumping, the second beat of the second bar, the first and second beat of the fourteen bars, and the middle note "2" directly down the minor seven degrees to the bass "3". This can avoid monotony and boredom, and increase the sense of layer and dynamic sense of the song.

4. Simple and easy to remember: The melody of the wedding song is usually simple and easy to remember, which can make it easier for the guests to sing along with the rhythm, increasing the interaction and warmth of the atmosphere.

5. The theme tone is always on the A Yu mode: This tone choice can unify the overall style and atmosphere of the music, and will not dilute the deep meaning of the music because of the change of tone.

Table 5. Ji zu song(fragment) modal analysis

Track classification	song title	mode	characteristic
Wedding song	Ji zu	A Yu mode	Six-tone scale unique to China ACDEG(B)

Source : Linhan Yu , from fieldwork in March 2023

5.2.2 Lyrics

The lyrics of "Ji zu song" :

各位宾客
(ge wei bing ke)
Dear guests
请听我来道明白
(qing ting wo lai dao ming bai)
Please hear me out
我们诚意邀请这方主人家列祖列宗
(wo men cheng yi yao qing zhe fang zhu ren jia lie zhu lie zong)
We cordially invite this host's family to join us
一起围拢坐下来共同饮
(yi qi wei long zuo xia lai gong tong ying)
Sit around and drink together.

(Linhan Yu, Transcription, June 12, 2023)

The meaning of the lyrics: Please listen to the guests, with sincere heart, we sincerely invite the family of this family to gather together, enjoy the event, enjoy the wine, let us celebrate the happy day together.

Lyrics Features: Lyrics are usually related to wedding, love, commitment and other themes, such as expressing love, wishing the couple, thanking parents, etc. These

lyrics often have the characteristics of profound meaning and sincere emotion, which can touch people's hearts and enhance the romantic and solemn atmosphere of the wedding. The lyrics are easy to understand, easy to understand and feel, so that more people can resonate. Integrate traditional cultural elements, and can set off a strong atmosphere, so that people feel the joy and happiness of the wedding.

5.2.3 Rhythm

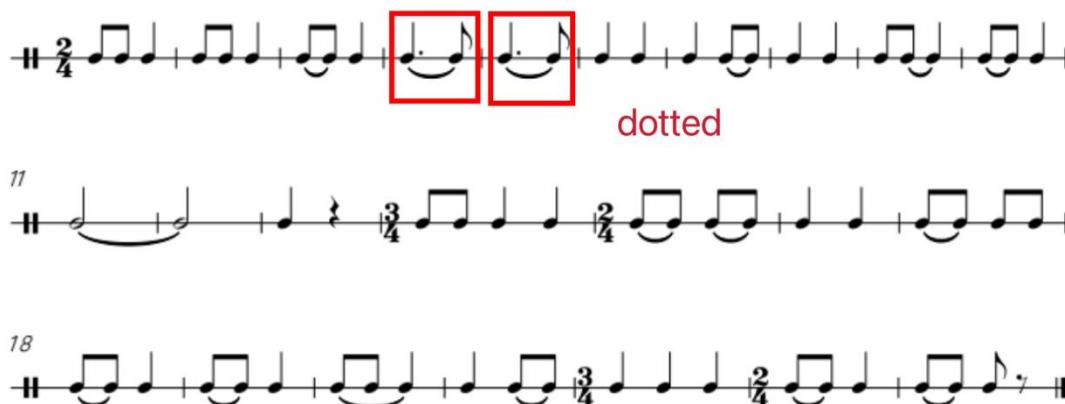


Figure 60. Ji zu song Rhythm

Source: Linhan Yu , from fieldwork in March 2023

The rhythm characteristics of the wedding song are mainly reflected in the following aspects:

1. Stable rhythm: Adopt a stable rhythm to present a solemn and orderly atmosphere. The eighth note rhythm is used more, the rhythm is more cheerful, and the joy of the wedding is expressed, and the stable rhythm is converted between 2/4 and 3/4 time. This stable rhythm can give people a stable and peaceful feeling, making people more calm and relaxed to participate in the wedding.
2. Bright rhythm: It has a distinct sense of rhythm, and creates a cheerful and festive atmosphere through the change of rhythm and rhythm. This distinct sense of rhythm can stimulate people's emotions, so that people are more invested in and participate in the festive atmosphere of the wedding(such as 4 or 5 bars in the musical example).
3. Dotted notes: Dotted notes in music indicate that the time value of a note is greater than itself. In wedding songs, dotted notes are often used to add rhythm and

rhythm to make the tune more lively and interesting. This use of dotted notes can add vitality and life to a wedding song.

4. Full of rhythm: with a strong sense of rhythm, through the change of rhythm and rhythm to create a cheerful, festive atmosphere. This rhythmic music can stimulate people's emotions and make people more involved and involved in the festive atmosphere of the wedding.

In short, the rhythm of the wedding song is characterized by regularity, bright, dotted notes, stability and a sense of rhythm as the main form of expression, aiming to create a solemn, orderly, cheerful and festive atmosphere, adding a festive and romantic atmosphere to the wedding of the new couple.

5.2.4 Singing characteristics

The singing characteristics of wedding songs are mainly reflected in the following aspects:

1. Unique musical style: Wedding songs often adopt specific musical styles, such as romantic, cheerful, solemn, etc., to adapt to different wedding themes and atmospheres.

2. High singing skills: The singing of wedding songs requires singers to have high singing skills, such as intonation, rhythm, emotional expression and so on. Singers need to be able to accurately grasp the melody and rhythm of the song, but also have a good voice control ability and emotional expression ability, in order to fully show the mood and emotion of the song.

4. Sing in one go: Wedding songs are sung throughout the marriage. In the same Miao branch, the tune is basically fixed, the singer can not be extended or changed at will because of their own interests or the audience's reaction, once singing can not stop halfway, because in the Miao view, marriage is the most important part of life, can not be careless. Throughout the wedding ceremony, when singing is required, the scene is relatively serious.

5. Singing scene: On the night when the bride is brought home, after dinner, two tables are placed in the center of the hall, surrounded by benches, the host and guest sit around the table, the guest is in the upper seat, the host is in the lower seat, the host matchmaker holds a small spoon containing food, chanting the heaven and earth,

natural objects, ancestors, etc., one by one, and after singing a paragraph, the food in the spoon is reversed on the table. The main content is to worship ancestors and nature.

In general, the singing characteristics of wedding songs include unique musical styles, specific lyric content, demanding singing techniques, and strong live performance. Together, these characteristics make the wedding song an indispensable element of the wedding, bringing good memories and blessings to the couple and guests.

5.3 The sacrificial song

Miao sacrificial music is mostly used in the Spring Festival, Dragon Boat Festival, funeral, sending evil spirits, offering "ox God" and other ancestor worship activities. In natural worship activities such as offering sacrifices to dragons, mountain gods, and earth gods, there is generally no singing, only chanting sacrificial words. There are two common sacrificial tunes. One is the "hot pot rice" of the Spring Festival, the Dragon Boat Festival and the New Flavor Festival. One is to offer sacrifices to gods, which are used for funerals, warding off evil spirits, and doing "cow gods" and other sacrificial activities. Some families in the "sacrificial food", only three generations of the dead, some families will sacrifice four generations of the dead. For example, after burying the deceased for 12 days, the soul of the deceased is brought home for "uat blis" or "uatsit" and other sacrificatory activities. Some families also choose an appropriate time to hold such sacrificial activities many years after the death of the deceased. A typical song is "Sacrificial Food Melody", see below:

A typical song is "Sacrificial Food Melody", See chart below:



Jishiwdiao
(Miao sacrificial folk songs)

Notation : Linhan Yu
Singer: Luo Xiu

Four and five jumps

6 (He wa ne nao zha be jo mao du
(喉 哇 喉 嗽 大 年 三 十 到 来
11 be wa hai a hou sha lo zhi gua nao
咱 做 饭 做 肉 熟 了 没 有 吃
dou je lo zhi gua hou e
打 酒 来 没 有 喝 唉

Figure 61. Jishiwdiao song (fragment)

Source :Linhan Yu , from fieldwork in March 2023

5.3.1 Melody

The melody characteristics of sacrificial songs are to better serve the sacrificial ceremony, create an appropriate atmosphere and emotion, and resonate with the participants. Melody characteristics of sacrificial songs:

1. Solemn and sacred: Sacrificial songs are usually used for solemn occasions such as sacrifices or ceremonies, so their melodies often have solemn and sacred characteristics. Sacrificial songs usually express feelings of reverence, gratitude, and prayer to gods or ancestors. As a result, its melodies tend to be deep, and sometimes even have a sad or mysterious atmosphere.
2. Simple melody: The melody of sacrificial songs is often simple and not too complicated. This ensures that everyone can chant or play easily, thus enhancing the sense of participation and empathy. The main sound revolves around the G sound: In

funeral songs, the G sound is often used as the core sound, and the melody usually develops around this sound.

3. Melody: Use four and five degrees of change and ups and downs in the melody, which can avoid monotony and boredom, and increase the sense of layer and dynamic sense of the song.(For example, the last note of the first bar is a fifth from the first note of the second bar, the first note of the second bar to the third bar is a fourth, and so on.)

4. Simple and easy to remember: The melody of the wedding song is usually simple and easy to remember, which can make it easier for the guests to sing along with the rhythm, increasing the interaction and warmth of the atmosphere. In some rituals, the melody may suddenly speed up or slow down to emphasize a particular moment or emotion.

5. The theme tone is always on the G Yu mode: This tonality choice can unify the overall style and atmosphere of the music, and will not dilute the deep meaning of the music because of the change of tonality. See the table below:

Table 6. The Jishiwudiao song modal analysis

Track classification	song title	mode	characteristic			
Sacrificial song	Jishiwudiao	G Yu mode	Six-tone scale	unique to China	GACDE	

Source : Linhan Yu , from fieldwork in March 2023

5.3.2 Lyrics

Jishiwudiao song lyrics:

大年三十到来

(da nian san shi dao lai)

New Year's Eve is coming

咱做饭做肉,熟了没有吃

(zan zuo fan zuo ruo ,shu le mei you chi)

We cook meat, cooked without eating
打酒来,没有酒喝
(da jiu lai ,mei you jiu he)
Get a drink. There's no drink
先把酒喝肉祭祖宗
(xian na jiu he rou ji zu zong)
First drink wine and meat to the ancestors
(Linhan Yu,Transcription,June15,2023)

Meaning of lyrics : New Year's Eve is finally here, let's cook and cook meat! It's done, everybody, come and eat! Let's go. Let's get a drink. Let's celebrate. Alas, there is no wine to drink, so let's drink some wine, eat some meat, and worship our ancestors.

Features of sacrificial song lyrics:First of all, the theme is clear: the lyrics of sacrificial songs are worship, prayer for gods, or commemoration of some important event or person.Secondly,Rich emotional expression: Sacrificial song lyrics are often filled with a variety of emotions, such as piety, awe, gratitude, grief, etc. These emotional expressions help to enhance the atmosphere of the ceremony and the participation of participants.Finally, Concise language: In order to facilitate memory and transmission, the lyrics of sacrificial songs usually use concise and bright language.

5.3.3 Rhythm

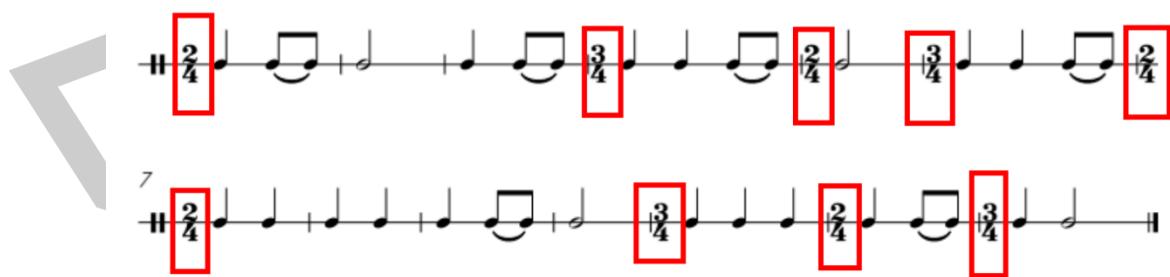


Figure 62. Jishiwdiao song rhythm (fragment)

Source: Linhan Yu , from fieldwork in July 2023

The rhythmic characteristics of sacrificial songs mainly include the following points:

1. Stable rhythm: The rhythm of sacrificial songs is usually very stable and will not be changed at will. This ensures that the proper atmosphere and mood are maintained during the ritual. By the rhythm of the sacrificial songs, we can see that they are composed of alternating $2/4$ and $3/4$ beats (See box in the example), with a steady rhythm without much change. Basically just eighth notes, quarter notes, and half notes.

2. Slow and solemn: In sacrificial songs, the rhythm of music is usually relatively slow to create a solemn atmosphere. This rhythm helps people slow down, calm down, and communicate with gods or ancestors.

3. Ups and downs: In sacrificial songs, the rhythm of music will have ups and downs. For example, at the beginning and end of the ceremony, the music is relatively gentle, while in the middle of the ceremony, the music may gradually increase the tempo and volume to express respect, remembrance, blessing and anticipation to the gods or ancestors.

4. Emphasis on emotional expression: Sacrificial songs pay attention to the expression of emotions, so the rhythm of music will change according to the changes of emotions. For example, when expressing sad or painful emotions, the tempo of the music may become slow and heavy; When expressing feelings of joy or excitement, the rhythm of the music may become light and powerful.

In short, the rhythmic characteristics of sacrificial songs are to create a solemn atmosphere, express respect and emotion for gods or ancestors, and pass on local cultural traditions.

5.3.4 Singing characteristics

The singing of sacrificial songs has the following characteristics:

- 1) Strong sense of ritual: Sacrificial songs are usually sung in sacrificial ceremonies or religious ceremonies and other occasions, with a strong sense of ritual.
- 2) Deep emotion: Sacrificial songs usually express the reverence, worship or prayer for gods, ancestors or mysterious forces, and the emotion is deep and solemn.
- 3) Strong sense of rhythm: Sacrificial songs usually have an obvious sense of rhythm, and some even adopt complex rhythm patterns.

4) Singing skills: Since sacrificial songs need to convey deep emotions and specific meanings during singing, singers need to have certain singing skills.

5) Use of voice: When singing, Wenshan Miao vocal music pays attention to the use of voice, and uses soft, air and falsetto and other skills to produce a soft and moving effect.

5.4 Love songs

The background of Miao love songs is mainly related to the love life and marriage customs of Miao youth. In Miao tradition, love songs are an important bond for unmarried young men and women to find a life partner on various occasions. They express their feelings through singing, test each other's hearts, and carry out the ceremony of marriage proposal. Therefore, the Miao love songs reflect the real life images of ordinary Miao people, depicting a deep "living historical fossil".

Miao love songs are rich in content and beautiful in melody. Typical song: "Why don't You Sing a Love Song?". See chart below

Weihebuchangqingge
(Miao love songs folk songs)

Notation : Linhan Yu

Singer: Luo Xiu

Octave jump

wu degree

Seventh degree jump

wu degree

wu degree

Octave jump

re dotted

Segmentation

Seventh degree jump

The musical notation is for the song 'Weihebuchangqingge' in Miao love songs. It consists of five staves of music in 2/4 time, with lyrics in Chinese characters and Pinyin below each note. Red annotations highlight specific vocal techniques: 'Octave jump' is circled in the first staff; 'wu degree' is circled in the second staff; 'Seventh degree jump' is circled in the third staff; 're dotted' is circled in the fourth staff; 'Segmentation' is circled in the fifth staff; and 'Octave jump' is circled again in the fifth staff. The lyrics describe various Miao customs and feelings.



Figure 63. Why don't you sing a friendship song Select passages

Source: Linhan Yu , from fieldwork in July 2023

5.4.1 Melody

The melody characteristics of Miao love songs include the following aspects:

- 1) Rich expression: "tune goes with the word", the melody is relatively free. In the singing process, with the singer's feelings and lyrics change, the tune and melody are constantly undergoing subtle changes. This special form and tone express the artistic conception of men and women courting, echoing and falling in love with each other across mountains and valleys.
- 2) Melody progress: there are octave changes and ups and downs in the melody, syncopated rhythm, dotted rhythm, which can avoid monotony and boredom, and increase the sense of layer and dynamic sense of the song.(For details, see notation)
- 3) "Tune with the words", the melody is relatively free, in the singing process, with the singer's feelings and lyrics changes, the rhythm, tune and melody are constantly undergoing subtle changes. The same group sings the same song at different times, in terms of melody, rhythm, speed, etc., the effect of the first singing is different from that of the second singing.
- 4) The theme tone is always in the D Yu mode: music in this mode usually has bright colors and a lively rhythm, and is often used to express cheerful and warm emotions.See the table below:

ພ້ອນ ປານ ດີໂຕ ຂ່າວ

Table 7. Why don't you sing a friendship song modal analysis

Track classification	song title	mode	characteristic
Love songs	Weihebuchangqingge	DYu mode	China's unique pentatonic scale DEGAC

Source : Linhan Yu , from fieldwork in July 2023

5.4.2 Lyrics

Weihebuchangqingge song Lyrics:

(阿喂呀) 请问 · (呀啦) 小伙们 (唔)

((a wei ya) qing wen, (ya la)xiao huo men (wu))

Excuse me, boys

(啊呀尼) 太阳出来子照月亮

((a ya ni) tai yang chu lai zi zhao yue liang)

The sun shines on the moon

要亮堂堂照在石板上

(yao liang tang tang zhao zai shi ban shang)

Shine brightly on the SLATE

讲你们小伙子来唱姑娘(喔)

((jiang ni men xiao huo yao lai chang gu niang(wu))

You boys are gonna sing girls

怎不唱我们情意长(哎喔)

((zen bu chang wo men qing yi chang (ai wu)))

Why not sing our love long

(LinhanYu,Transcription,June15,2023)

Meaning of lyrics : Hey, guys, you know what? When the sun comes out, it shines on the moon, and the whole world is bright, just like we sing to the girl. How wonderful! But ah, why don't you sing about the long feelings between us? It's really worrying.

The lyric characteristics of love songs usually include the following aspects:

1. Emotional expression: Love song lyrics usually express emotions directly and strongly, or tender and delicate, or pain and struggle, or joy and excitement, all around the theme of love.

2. Story: Love song lyrics often contain a certain story, by narrating a specific situation or plot, to express an emotional experience or sentiment.

3. Rhetorical devices: Love song lyrics often use a variety of rhetorical devices, such as metaphor, personification, parallelism, etc., to make the lyrics more vivid and appealing.

In short, the lyrics of love songs usually take love as the theme, and create a unique emotional atmosphere and feeling through direct emotional expression, concrete description, rhythm, story, abstract allegorical and rhetorical techniques, so that listeners can feel the sweetness and bitterness of love.

5.4.3 Rhythm

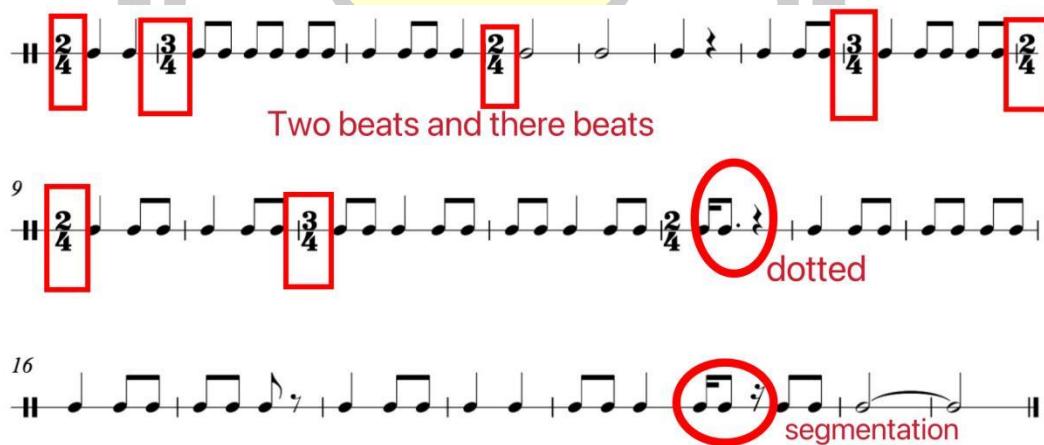


Figure 64. Weihebuchangqingge song Rhythm

Source: Linhan Yu , from fieldwork in July 2023

The rhythm characteristics of Miao love songs are mainly reflected in the following aspects:

1. Variation of rhythm: The rhythm of Miao love songs will have syncopated rhythm, syncopated dotted rhythm, which makes the song more dynamic and dynamic in hearing.(For details, see notation)

2. Freedom of rhythm: The rhythm of Miao love songs is relatively free and not subject to rigid constraints, which makes the singer more flexible in expressing the emotion and artistic conception of the song, and can better show the connotation and personality of the song.

3. Rhythmic variation: The tone of Miao love songs is varied and broad, which makes the songs more hierarchical and three-dimensional in hearing, and can better attract the attention of listeners.

5.4.4 Singing characteristics

The singing characteristics of Miao love songs mainly include the following aspects:

1) Singing forms: Miao folk songs have various forms of singing, including individual solo singing, two people singing together, and multiple chorus. In the chorus of many people, there will be coordination and cooperation between each voice part, so that the whole song is harmonious and unified.

2) Improvisation: Miao love songs also have the tradition of improvisation. The singer can improvise the lyrics according to the mood, environment, situation and other factors at the time, so that each song is full of freshness and personality.

3) Singing skills: Alternating use of true and false voices: The true and false voices of Miao love songs appear alternately during singing, with a wide vocal range and deep breath, making the songs more distinctive. In addition, the singer will also control the breath and mouth movements and other skills to express the emotion and theme of the song, basically singing in Miao language.

4) Accompaniment instruments: Miao folk songs are usually accompanied by percussion instruments, such as drums, cymbals, etc. These instruments have a strong sense of rhythm and can match the singing well to create a unique musical atmosphere.

5.5 Children's Songs

Miao children's songs are also closely related to the daily life of Miao people. It reflects the culture, history and life of the Miao people, and is also a way for the Miao people to express their emotions and entertain their lives. The Miao people live in the mountains and the transportation is inconvenient, but they still maintain an optimistic and positive attitude towards life. Children's songs are a way for them to express their emotions and entertain their lives. Many children's songs depict the daily life of the Miao people, such as planting, harvesting, hunting, etc., while also expressing awe and gratitude for nature. These children's songs are usually passed from mouth to mouth by Miao women and passed on to the next generation in the form of songs. These songs are not only full of educational significance, but also have high artistic value, and are deeply loved by people.

Miao children's songs are not many tunes, and the representative song is "Coaxing baby tune", "Coaxing baby tune" is sung by little girls when they lead their younger siblings and coax them to sleep. See chart below:

Hongwadiào
(Miao children min ge)
Notation : Linhan Yu
Singer: Luo Xiu

Figure 65. Hongwadiào song

Make: Linhan Yu , from fieldwork in July 2023

5.5.1 Melody

Melody characteristics of children's songs:

1. Simple melody: The melody of children's songs is relatively simple, which can ensure that children can easily sing.

2. Melody progress: The melody belongs to the downward progress, there are four degrees, six degrees, seven degrees of change and ups and downs, so as to avoid monotony and boredom, increase the sense of layer and dynamic sense of the song.(For details, see notation)

3. Thematic tonality: Always in the G Zi mode, this tonality choice can unify the overall style and atmosphere of the music, and will not dilute the deep meaning of the music because of the change of tonality. See the table below:

Table 8 Nursery rhymes modal analysis

Track classification	song title	mode	characteristic
nursery rhymes	Hongwadiào	G Zi mode	China's unique pentatonic scale GACDE

Source : Linhan Yu , from fieldwork in July 2023

5.5.2 Lyrics

Hongwadiào song Lyrics:

諾諾,小嫩瓜

(nuo nuo,xiao tian gua)

Baby melon

母亲赶街买来红米粑粑

(mu qin gan jie mai lai hong mi ba ba)

Mother went to the street to buy red rice

(LinhanYu,Transcription,June15,2023)

Meaning of lyrics Nono, a little melon, my mother specially bought red rice Baba for you at the market, hoping to make you happy and grow healthier.

The lyrics of children's songs are mainly reflected in the following aspects:

1) Imaginative and creative: Children's songs are often imaginative and creative and can inspire children's imagination and creativity. This kind of imaginative and creative content can make children feel more fun while listening or singing.

2) Simple and easy to understand: the language of children's songs is usually simple and easy to understand and remember. This simple and clear language expression can help children better grasp the basic elements of language.

3) Suitable for children's psychology: the content of children's songs is usually suitable for children's psychological and growth needs, and can provide children with useful experience and knowledge. This kind of psychologically appropriate content can help children better develop their cognitive and emotional abilities

5.5.3 Rhythm

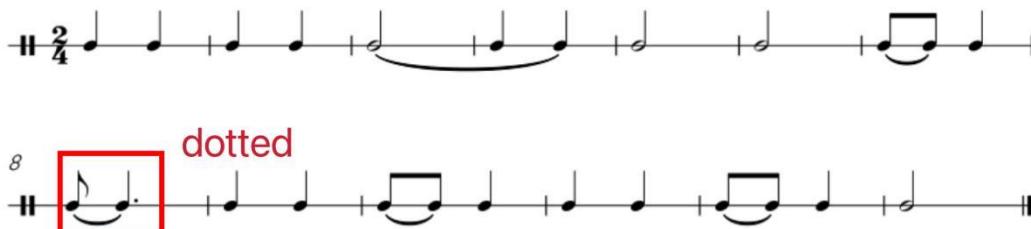


Figure 66. Hongwadiào song Rhythm

Source: Linhan Yu , from fieldwork in July 2023

The rhythm characteristics of children's songs are mainly reflected in the following aspects:

1) Bright rhythm: Children's songs usually have a bright rhythm and light melody and rhythm to attract children's attention.

2) Simple rhythm: 2/4 rhythm, quarter notes, eighth notes, half notes and syncopated rhythm, this sense of rhythm is strong, can stimulate children's interest and vitality.(See notation for details)

3) Children's songs usually pay attention to rhyme, with the characteristics of smooth mouth. This rhyming sentence pattern and strong rhythm of language can make

children feel happy when reading or singing, and enhance their language perception ability.

In general, the rhythm characteristics of children's songs are mainly reflected through bright rhythm, simple language, rhyming sentence patterns, imaginative and creative content and content suitable for children's psychology. These characteristics can help children better perceive language, develop cognitive and emotional skills, and also make them feel more fun while listening or singing.

5.5.4 Singing characteristics

The singing characteristics of children's songs are mainly reflected in the following aspects:

1) Singing occasion: Children's songs are generally sung when children play and play, and when mothers coax children to sing, the theme is related to children, the content is positive, loving, full of happiness and happiness, singing a little childlike interest, it is easier to receive children's welcome and resonance.

2) Narrow range: Children's songs are usually written according to the characteristics of children's vocal range, so the range is relatively narrow, suitable for children to sing.

3) Bright rhythm: the rhythm of children's songs is usually bright, and the melody is simple and easy to remember, which can stimulate children's interest and curiosity.

4) Sweet voice: the singers of children's songs usually use sweet voices to sing, making the songs more cordial and warm, and can win the favor of children.

5) Strong expression: the lyrics of children's songs are usually simple, but through the performance of the singer, the simple lyrics can be interpreted very vividly and interesting.

Summary

This chapter studies five categories of funeral songs, wedding songs, sacrificial songs, love songs and children's songs. Each type of song is analyzed from four parts: melody, lyrics, rhythm and singing characteristics. The overall characteristics of Miao folk songs are summarized as follows: melodic tone is elegant, music is simple, and formal decoration is less. Melody and pitch are very close to the tone, intonation and

rhythm of natural language. On the basis of losing its main mode, the pitch can rise and fall freely according to the level of intonation. Although there is a fixed mode, there is no fixed melody. A basic mode, can be made a variety of free changes, a singer twice with the same mode to sing a folk song of the same content, in addition to the beginning and the end of the song of the drawl is roughly the same, the rest of the middle part, in the singing process often appear two different melodic trends. All kinds of tunes are mostly natural pentatonic scales, and natural chromatic scales other than pentatonic scales (change palace or clear Angle) are used less; Free sentence pattern, combination of long and short; Rich metaphors, implicit meaning, clear paragraphs, pay attention to the use of parallelism, comparison, and emphasize rhyme; The rhythm is often determined by the length of the phrase of the lyrics to determine the weight of the relationship, it is very irregular, singing the value of expansion and freedom, in addition to the long sound at the end of the opening sentence and the middle paragraph, the length of the pitch of the middle part of the value, by the singer according to their own use of music skills, free to decide to pause or drag. The structure of word spectrum is simple. In a unit beat, the shape of word spectrum corresponding to one or two notes is quite common, and the phenomenon of word corresponding to more than three consonants rarely appears; Singing characteristics: The Miao vocal music of Wenshan pays attention to the use of voice in singing, and uses more techniques such as low voice, air voice and falsetto to produce a soft and moving effect. The vocal music of the Miao people in Wenshan has various singing forms, including solo singing, duet singing and chorus singing, among which duet singing is the most distinctive singing form. The contrast words are free and can be added or subtraction. In the process of changing pitch or rhyme, the use of the contrast words is added or subtraction at will by the singer from beginning to end. See the table below:

Table 9. The vocal characteristics of Miao folk songs

Miao folk songs	Peculiarity
	1. The tone is elegant, the music is simple, and the formal decoration is less
	2. Melody and pitch are very close to the tone, intonation and rhythm of natural language, and the pitch can rise and fall freely

	along the level of intonation without losing its main mode.
Melody	<p>3. Although there is a fixed mode, there is no fixed melody. A basic mode, can be made a variety of free changes, a singer twice with the same mode to sing a folk song of the same content, in addition to the beginning and the end of the song of the drawl is roughly the same, the rest of the middle part, in the singing process often appear two different melodic trends</p>
	<p>4. All kinds of tunes are mostly natural pentatonic scales, and natural chromatic scales other than pentatonic scales (change palace or clear Angle) are used less;</p>
	<p>5. Melody: There are more changes and fluctuations of four degrees and five degrees in the melody, and there will be points and syncopated rhythm, which can avoid monotony and boredom, and increase the sense of layer and dynamic sense of the song</p>
	<p>6. Simple and easy to remember: The melody is usually simple and easy to remember, which makes it easier for guests to sing along with the rhythm, increasing the interaction and warmth of the atmosphere. In some rituals, the melody may suddenly speed up or slow down to emphasize a particular moment or emotion.</p>
	<p>7. Improvisation: Miao love songs also have a tradition of improvisation. The singer can improvise the lyrics according to the mood, environment, situation and other factors at the time, so that each song is full of freshness and personality.</p>
Lyrics	<p>1. Clear theme: Lyrics are only described around the genre and theme of the song. For example, love songs are composed around the theme of love, and funeral songs are composed around the theme of funerals</p>
	<p>2. The lyrics have free sentence pattern, combination of long and short, clear paragraphs, pay attention to the use of parallelism and comparison, and emphasize rhyme</p>

	<p>3. Lyrics are rich in metaphors, implicit in meaning, and rich in emotional expression. Lyrics of various folk songs are often full of various emotions, such as awe, gratitude, sorrow, sweetness, etc., which help to enhance the atmosphere of the ceremony and the participation of participants.</p>
	<p>4. Easy to understand: easy to understand and feel, so that more people can resonate.</p>
	<p>5. Concise and clear: the lyrics are concise and clear, expressing the emotions of the deceased directly, without too much modification and exaggeration.</p>
Rhythm	<p>1. The rhythm is often determined by the length of the phrase of the lyrics to determine the weight of the relationship, it is very irregular, singing the value of expansion and freedom, in addition to the long sound at the end of the opening sentence and the middle paragraph, the length of the pitch of the middle part of the value, by the singer according to their own use of the song skills, free to decide to pause or drag.</p>
	<p>2. In a unit beat, the shape of a word corresponding to one or two notes is quite common, and the phenomenon of words corresponding to more than three consonants rarely appears.</p>
	<p>3. Variation of rhythm: The rhythm of Miao folk songs will appear syncopated rhythm, syncopated dotted rhythm, which makes the song more dynamic and dynamic in hearing.</p>
	<p>4. Freedom of rhythm: The rhythm of Miao folk songs is relatively free and not subject to rigid constraints. This freedom makes the singer more flexible in expressing the emotion and artistic conception of the song, and can better show the connotation and personality of the song.</p>
	<p>5. Simple beats: 2/4, 3/4, 4/4, 6/4 beats are more commonly used, and some songs alternate with several beats.</p>
	<p>1. The vocal music of the Miao people in Wenshan has various</p>

	singing forms, including solo singing, duet singing, chorus singing, among which duet singing is the most distinctive singing form.
Singing characteristics	<p>2.The interlining is free and can be added or subtracted. In the process of changing pitch or rhyme, the use of interlining is added or subtracted at will by the singer from beginning to end.</p> <p>3.Singing occasions: They are sung on corresponding occasions, for example, sacrificial songs are usually sung on sacrificial ceremonies or religious ceremonies, and wedding songs are sung at the wedding scene, which has a strong sense of ceremony.</p> <p>4.Singing skills: Singers need to have certain singing skills. It's mostly sung in the Miao language.</p> <p>5.The use of voice: When singing, Wenshan Miao vocal music pays attention to the use of voice, the use of soft, air and falsetto and other skills, in order to produce a soft and moving effect.</p> <p>6.In the process of singing, with the singer's feelings and lyrics change, the rhythm, tune and melody are constantly undergoing subtle changes. "Tune goes with the words", the melody is relatively free, the same combination sings the same song at different times, in terms of melody, rhythm, speed, etc., the effect of the first singing and the second singing is different.</p>

Source : Linhan Yu , from fieldwork in July 2023

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CHAPTER VI

The guidelines for preservation and transmission of Miao folk songs in Wenshan city Yunnan Provinc, China

In this chapter, mainly using communication, ethnomusicology and sociology to study the protection and dissemination of Miao folk songs in Wenshan. Protection and dissemination are carried out from four aspects: practical significance, mode, predicament and guidance.

6.1 Protection of Miao folk songs in Wenshan

6.1.1 The practical significance of the protection of Miao folk songs

6.1.2 Protection of Miao folk songs

6.1.3 Protection dilemma of Miao folk songs

6.1.4 Guidance on the protection of Miao folk songs

6.2 Transmission of Miao folk songs in Wenshan

6.2.1 The practical significance of the transmission of Miao folk songs

6.2.2 Miao folk song transmission mode

6.2.3 The transmission dilemma of Miao folk songs

6.2.4 Guiding Opinions on the transmission of Miao folk songs

6.1 Protection of Miao folk songs in Wenshan

6.1.1 The practical significance of the protection of Miao folk songs

Protecting the Miao folk cultural heritage is of great significance to meet the cultural needs of urban people, to promote the creation of new culture, to promote the economic development of the Miao area and to strengthen the ideological and moral construction of the people in the Miao area.

(1) It is of great significance to meet the cultural needs of urban people

The rise of multiculturalism in the world has aroused people's great interest in ethnic culture that had not been noticed or valued in the past, and many little-known Miao folk culture has gradually unveiled its mysterious veil to the outside world and gradually been understood by the outside world. In the bustling modern city, the noisy environment, the depressed space and the fast pace of life make modern urban

people feel physically and mentally tired, and the consciousness of returning to nature is pushed by more and more people. Many facts show that Miao folk songs can bring them endless reverie, comfort their lost mind and relax their nervous tension. Therefore, Miao folk culture plays an important role in meeting the cultural needs of urban people.

(Dong Jianzhong,1993)

(2) It plays an important role in promoting the creation of new culture

As a Miao folk culture, it plays an irreplaceable role in the process of creating a new culture. Miao folk culture can provide a prerequisite for the creation of new art. For example, clothing designers can design the latest fashion according to the preserved Miao dresses. Musicians can use the best folk songs of the Miao nationality to create the most modern music songs. Architects can design beautiful houses according to the Miao architectural style. Craftspeople produce the most exquisite handicrafts according to the various crafts of the Miao nationality.(Chen Dingxiu ,1995)

(3) It is of great significance to promote the economic development of the Miao region

Culture is the deepest driving force of economic development and the soul of economy. The economic development of Miao area is carried out in a certain environment of Miao folk culture. Without such environment, the economic development will lack the motive force and be unsustainable. Miao folk culture is a kind of considerable tourism resources, which plays an inestimable role in the development of national economy. Reasonable development of Miao folk culture can directly bring economic benefits, and promote the development of various social undertakings in Miao area while developing economy.(Miao Research Committee of Yunnan Ethnic Society .Interview,2022)

(4) It is of great significance to strengthen the ideological and moral construction of the people in the Miao area

Miao folk culture can promote the improvement of Miao people's ideology and morality in a certain sense. At present, many Miao villages retain relatively intact folk culture, and these traditional folk culture has a strong binding force on the behavior of all members of the village, and has a strong guiding significance for their ideological and moral construction, which can guide what should be done and what should not be done. Giving full play to the binding effect of Miao folk culture on villagers can

effectively promote the development of rural ideological and moral construction.(Shi Chaojiang,1999)

6.1.2 Protection of Miao folk songs

At present, the protection of Miao folk songs in Wenshan mainly includes the following aspects:

(1) Strengthen the publicity and education of the broad masses of the Miao people, so that they fully realize the value of national culture.

(2) Encourage ethnic minorities to love their own ethnic songs and culture, and establish confidence and pride in their own ethnic songs and culture.

(3) Encourage them to use their national language more within the family and in society, and pass on their national "Miao song" to the next generation through family life and social life.

(4) To conduct a complete survey of Miao folk songs, which is the basic work of protecting Miao folk songs, the main method is to carry out investigation, and to record the performance and cultural space of Miao folk songs by writing, photography, sound recording, video recording and other means and modern technology.

(5) Organize major Miao folk song singing activities, rescue and collect lost Miao folk songs, and learn the inheritance of Miao folk songs in primary and secondary schools.

(6) Formulate protection measures and expected objectives, establish protection institutions, including government institutions and non-governmental institutions, and establish protection mechanisms, including working mechanisms, management mechanisms and guarantee mechanisms.

(7) Funding input, including government input and private funding.

(8) Apply for national intangible cultural heritage

6.1.3 Protection dilemma of Miao folk songs

(1) Weak awareness of protection and dissemination

In recent years, national and local government departments have paid increasing attention to intangible cultural heritage and music culture, and have given strong support to the protection of intangible cultural heritage. However, weak enforcement is emerging, especially in the remote Wenshan region of Yunnan Province. Due to the lack of publicity, the residents in the remote Wenshan have insufficient

awareness of the protection of intangible cultural heritage of Miao folk songs, and have been in a passive position for a long time, and the protection work is facing serious problems. Local people don't value folk music. They believe that safeguarding intangible cultural heritage is the job of government departments. In addition, the poor living conditions also make it difficult for Miao folk songs to actively participate in the protection of intangible cultural heritage and maintain their livelihoods. Only a few people recognize the inheritance of intangible cultural heritage and music culture, and actively participate in the inheritance of music culture. (Wang Wanrong.Interview, 2023)

(2) Insufficient funds for protection

Wenshan County is one of the poor counties in China. Although its development is getting better and better, its economic level lags far behind other regions. Under such circumstances, Wenshan County lacks sufficient financial support in the investigation, protection and inheritance of intangible cultural heritage, the county-level financial support is insufficient, the supporting infrastructure is imperfect, and the organization of intangible cultural heritage protection activities is few. Due to insufficient government support, the overall salary level of protection and inheritance personnel is not high, and their income is generally low, and it is difficult to attract more young backbone talents to invest in the protection and inheritance of intangible cultural heritage.(Tao Yonghua.Interview, 2023)

(3) Deterioration of music culture environment

The influence of modern culture and modern lifestyle. With the surge of modernization, informatization and employment, and the rapid development of economy, the inheritance of Miao folk culture has been seriously affected by the impact of modernization and is facing many threats, which is really worrying. Because the Miao is a worldwide nationality, many researches on the music of the Miao show homogeneity at present, and the local original music of the Miao needs to be protected. With the development of The Times, the progress of society and the integration of ethnic groups, the unique culture, art and folk customs of many ethnic groups are being impacted, and some are even dying out, and Wenshan Miao vocal music is one of them. Today's Miao young people speak Chinese, sing pop songs and dance modern dances. Although they are still passed on, due to the rapid development of television networks, people's aesthetic tendencies, entertainment and customs, and due to the influence of the environment,

traditional arts and entertainment have gradually been forgotten and alienated, and are not well protected. Life customs are gradually replaced by modern life concepts and consciousness, the folk foundation of Miao folk songs is gradually replaced, and the original folk music is gradually disappearing. Under the impact of foreign culture, young people's appreciation of music is more and more simple, which makes them lose interest in Miao folk songs, seriously persecuting the survival of intangible cultural heritage music culture. Because the Miao nationality is a famous nationality in the world, a lot of the current research of Miao nationality music is homogenized, and the local original ecology of Miao nationality music needs to be protected.(Wenshan Ethnic Committee, Wenshan Culture Bureau.Interview,2022)

6.1.4 Guidance on the protection of Miao folk songs

In order to better protect Miao folk songs, the following guidelines are put forward for the protection of Wenshan Miao folk songs through interviews with inheritors and summary of literature:

(1) Raise awareness of cultural inheritance

The development of culture requires a good sense of cultural inheritance, which should not only be the consciousness of the cultural holding group, but should be broader in perspective and should be the consciousness of the whole social group. That is to say, everyone in the social group should have the ideological consciousness of protecting and spreading Miao culture. More people are participating in the research, protection and dissemination of Miao folk song culture.

Establish and promote the correct concept of inheritance and protect Miao folk songs to establish the correct concept of inheritance, affirm the artistic value and academic research value of Wenshan Miao folk songs, and change the current Miao young men and women who think that the ethnic art is not beautiful under the influence of modern civilization and foreign culture. We must first affirm the important position of Miao folk songs in the whole Miao folk art and culture, and promote them.

Moreover, the government organizes and holds various folk activities and art performances, maintains the development of traditional festivals, celebrations and sacrificial activities, and makes use of the specific forms of mass self-entertainment of the Miao folk songs in Wenshan. In Miao Nian, Nian Nian Festival, March 3rd, Dragon Boat Festival and other traditional festivals, folk activities and large-scale gatherings,

through the specific environment, warm atmosphere, and the influence of national spirit, The education of traditional customs and culture and the psychology of the masses eager to participate, stimulate the participants' desire to learn and Miao people's confidence and identification of Miao folk songs, establish the consciousness of consciously protecting and learning Miao folk songs, and lay a solid mass foundation for the protection of folk songs.

(2) Establish a database for the protection of intangible cultural heritage

In the method of Miao intangible cultural heritage protection, we can use advanced modern technology to establish intangible cultural heritage protection database. In the past, the primary protection measure for Miao's intangible cultural heritage was to rescue and record it first. However, as there is no advanced technology to rely on, we can only get some pictures and words through traditional methods. Although these pictures and words are extremely important materials for the protection of the intangible cultural heritage, they cannot fully protect the intangible cultural heritage. Now we have entered the best period of conservation, and modern technology can provide powerful support for our work. We can build on the previous foundation through modern means to establish an open database with multimedia functions, this database includes a variety of systematic information, the intangible cultural heritage into tangible form. Through collection and documentation, using various means such as text, audio and video recordings, digital multimedia, etc., the types, quantity, distribution, living environment, protection status and existing problems of various intangible cultural heritages of the Miao people should be recorded and preserved in a real, systematic and comprehensive way, especially the living conditions of inheritors. The contents of this database can be supplemented and modified at any time. Through the establishment of the database, the intangible cultural heritage can be vividly displayed in front of the world by means of audio and video, so as to effectively ensure the integrity and continuity of the gene bank of the national intangible cultural heritage, and promote the sustainable development of the national intangible cultural heritage.

At the same time, a protection list system will be established. On the basis of the survey and sorting out of Miao folk culture, experts will be organized to scientifically identify, identify, classify, formulate and implement protection plans for Miao cultural heritage. Establish county Miao cultural heritage archives and databases, compile

"Wenshan County Miao Cultural Heritage List System" according to relevant requirements, and then select a group of representative works to apply for national, provincial and state cultural heritage lists.

(3) Attach importance to the protection and rescue of inheritors

From a cultural point of view, no matter what kind of high-tech means we use, we cannot guarantee the protection of intangible cultural heritage. Inheritors are crucial at this time. They are not only the inheritors of the original intangible cultural heritage, but also the living spokespersons of the intangible cultural heritage, as well as the spokespersons of many national cultures with depth, breadth and thickness. Once they have an accident or change careers, the intangible cultural heritage in its original form will no longer exist. So they themselves are the focus of conservation, although we can avoid the effects of these situations by nurturing successors. Secondly, when we protect the inheritors, we cannot ignore the rescue and protection of the inheritors. Therefore, the protection of inheritors and the protection and rescue of inheritors should be carried out at the same time, without delay, the sooner the better.

(4) Strengthen the protection of the ecological environment of the Miao people

The premise of the survival of Miao folk songs is to maintain its vitality in the original atmosphere of the emergence and growth of Miao folk culture. The diversity of folk culture can only be realized with a certain ecological environment. Many intangible cultural heritage projects are based on a certain natural environment and social life style. Therefore, we must strengthen the protection of the living environment and folk customs environment of the Miao people in Wenshan.

6.2 Transmission of Miao folk songs in Wenshan

6.2.1 The practical significance of the transmission of Miao folk songs

Miao folk songs are an important part of Chinese minority music culture, and their dissemination is of great practical significance to inherit Miao culture, promote national unity, promote cultural exchanges, and enrich people's spiritual and cultural life(Lou xi. Interview, 2023)

(1) Inheritance of Miao culture: Miao folk songs are an important part of Miao culture and an important carrier of Miao history, culture, folklore and emotion.

Through the dissemination of Miao folk songs, more people can understand and know Miao culture, and promote the protection and inheritance of Miao culture. At the same time, it also helps cultivate the cultural pride and identity of the young generation of Miao.

(2) Promote ethnic unity: Miao folk songs are the common wealth of the Miao people. Through the dissemination of Miao folk songs, the cohesion and centripetal force within the Miao people can be enhanced to promote ethnic unity. At the same time, it is also conducive to cultural exchanges and mutual understanding between different ethnic groups, and promote harmonious coexistence of ethnic groups.

(3) Promote cultural exchanges: Miao folk songs have strong local and ethnic characteristics. Through the dissemination of Miao folk songs, more people can understand and appreciate the unique charm of Miao culture, and promote cultural exchanges between different regions and ethnic groups. At the same time, it also contributes to the development and protection of cultural diversity.

(4) Enrich people's spiritual and cultural life: The beautiful melody and profound connotation of Miao folk songs can bring people enjoyment of beauty and enlightenment of thought. By spreading Miao folk songs, more people can enjoy these excellent music works and enrich people's spiritual and cultural life.

6.2.2 Miao folk song transmission mode

The dissemination of Miao folk songs mainly includes oral communication, print communication and electronic communication, media communication and stage performance.

(1) Oral transmission is the oldest method, mainly through oral transmission, with the direct presence of the disseminator and recipient, which plays an important role in the inheritance of Miao folk songs. Oral communication mainly has several forms, such as the elderly, the teacher and the disciple, the relatives and friends, and the personal creation. It has been continuously processed and re-created in the process of transmission, with both inheritance and variability, but it has always lost its original character and popular orientation. In non-popular folk songs, the way of inheritance is different. Among them, witchcraft songs are taught by the "fate" of ancestors, while funeral songs, wedding songs, sacrificial songs, and soul-seeking songs are learned through hobbies and interests.

(2) Print communication can use this as an intermediary to preserve ballad texts, and the disseminators and recipients do not need to be present at the same time, and are not restricted in time and space, which is conducive to the education and teaching of Miao songs for the next generation.

(3) Electronic communication has the advantages of the first two communication methods, which not only shows the singing scene of Miao song in an original way, but also makes the learning and education of Miao song more vivid. Electronic media such as Miao song singing videos on the Internet have provided a new way for the spread of Miao folk songs and greatly expanded their influence.

(4) In addition, media communication and stage performance are also important ways to spread Miao folk songs. Media communication has expanded the influence of Miao songs virtually, allowing more audiences to truly pay attention to Miao music and deeply understand the traditional culture related to Miao songs. Stage performance is also an effective way to spread Wenshan Miao music.

6.2.3 The transmission dilemma of Miao folk songs

(1) The question of heirs

The preservation and inheritance of regional characteristics of Miao folk songs cannot be separated from the support of the government, singers and fans. However, due to the generally low level of the local economy and low per capita income, a large number of musicians, in addition to other jobs, also undertake the dissemination of Miao folk songs. Some skilled people turn to other industries in order to survive. Miao folk songs are an important part of Wenshan ethnic culture. Although it is popular in the county and passed down from generation to generation, due to the acceleration of urbanization, fewer and fewer people are willing to participate in the regional cultural heritage, so the intangible cultural heritage has been on the verge of loss. In addition, under the impact of the new cultural trend, many intangible cultural heritages originating from the people have been lost in large numbers. In foreign exchanges, many young people have more respect for modern civilization, but lack of interest in folk traditions, leading to more serious mistakes in the transmission of local traditional music culture in Wenshan. The number of old artists inherited by Miao folk songs is gradually decreasing, the average age is too high, the gender ratio between men and women is unbalanced, and

there is no successor. Many tracks are in danger of disappearing. Without musicians, the spread of Miao folk songs would cease, and special effects and tracks would disappear.

Inheritors are important carriers of intangible cultural heritage. They have mastered and inherited the exquisite skills of Wenshan Miao folk songs. They are not only the living treasure house of Wenshan Miao music, but also the representatives of Wenshan Miao music passed down from generation to generation. At present, most of the Miao folk music artists in Wenshan are already old, and some of them are already old. Under the influence of modern civilization and market economy, the young men and women of the Miao go out to work, study, stay at home and really love and learn the Miao music, and the students of colleges and universities and professional art schools in the province can only learn the Miao vocal music during the school period. For a long time, there is a serious shortage of successors who are really committed to the study, research and inheritance of Wenshan Miao music, and the problem of communication is prominent, especially in the communication of Wenshan Miao music and folk songs.

(Wang Wanrong .Interview, 2023)

(2) The problem of communication mode

Since the Miao people do not have their own writing in history, popular traditional folk songs can only be passed down orally, which is taught by the elderly, teachers and apprentices, relatives and friends, and personal self-study. Traditional folk songs are unknown works that have been circulating for a long time. They are the crystallization of the collective wisdom of the people and can be regarded as exquisite folk art treasures. This kind of orally created artwork, in the process of spreading, is a process of continuous processing and re-creation, both inheritance and variability, but always lose its true character and popular positioning. In the process of inheritance and variation of some folk songs, due to the mixed existence of multiple "originals" and "variants", rich and colorful tone collection and profound meaning of the vocabulary have been formed unintentionally. In the non-popular folk songs, the way of inheritance is not the same, among which, the magic songs are taught by the ancestors "fate", and the funeral songs, wedding songs, sacrifice songs and other songs are learned by hobbies and interests. Funeral songs, wedding songs, sacrificial songs and other songs are not widely inherited except for the spiritualist songs, which can be divided into men and women, the remaining songs are planted in a village, only a few men can sing, and most of these

people often act as teachers, elders, mediators, stewarding and other roles in the village. Although its inheritance method is not subject to any factors, it is generally believed that people who master this kind of song, once they encounter marriage, funeral and sacrifice activities, are invited to work for free, affecting their own farm work is not cost-effective. Therefore, there are not many people who love to learn this kind of folk song in terms of inheritance. The way of spreading the Miao folk songs in Wenshan is simple and helpless.

(3) The interest in learning Miao folk songs is not high, and the enthusiasm and initiative of learning are lacking

Folk music was influenced by popular music. The younger generation is showing less and less interest in learning Miao folk songs. They think that learning Miao folk songs is useless and they can't make money to improve their living conditions. Miao folk songs are just a way for people to entertain themselves in their leisure time, and they are not protected and passed on as a culture.

(4) The system is not perfect enough, and the cultural level of the communication crowd is low

At present, the preservation system of Miao folk songs is not perfect. Although the state and government attach great importance to the dissemination of Miao folk songs as intangible cultural heritage, the professional singing team is small and complicated, involving cultural centers, singers, folk clubs, individual enthusiasts and other groups. It is difficult to organize, so it is difficult to establish a complete set of systems for effective management in a short time. Miao folk songs are mainly spread by these groups. In the field investigation, it is found that these groups generally have a low level of culture and can only be passed on through traditional oral transmission and spiritual teaching, so that people can not flexibly use in the process of singing.

6.2.4 Guiding Opinions on the transmission of Miao folk songs

(1) School education Communication: In order to make "intangible cultural heritage" better take root in the campus, we use publicity Windows, campus websites, campus radio, school newspaper papers and other publicity media to publicize the intangible cultural heritage, so that teachers and students of the whole school fully realize the importance and necessity of the dissemination of intangible cultural heritage, and help students deeply understand the rich connotation of "intangible cultural heritage". Establish correct values; Cultural view, artistic view. The ability of singing Wenshan

Miao folk songs is improved by carrying out communication activities. Participating in various performance activities, so that students can show themselves at the same time, but also create a brand for the school, so that students feel the fun of participating in communication activities. In short, education does not happen overnight. Education that returns to nature and inherits national culture is more conducive to education. As a unique form of culture and art, Miao folk song is a new teaching content for students to learn traditional culture, feel the charm of culture and improve their own quality. In the future, we will continue to take "inheriting traditional culture and improving students' core quality" as the development goal of the school, make unremitting efforts and forge ahead to carry forward the characteristic courses of Miao folk songs.

(2) Dissemination of family education: Intangible cultural heritage is the lifeblood of a nation and the essence of traditional culture with a long history. Making children fall in love with Miao folk songs, an intangible cultural heritage, requires not only the guidance of relevant departments, but also the support of policies and school education. The role of family education cannot be underestimated. Because the intangible heritage of Miao folk songs comes from People's Daily life and daily needs, it has been running through our daily life, bringing convenience and fun to life, and allowing it to be reflected and inherited in the daily life of thousands of families. Parents should not only let their children accept the influence of traditional culture, but also lead their children to touch the Miao folk songs, feel the traditional culture, and let the fresh cultural heritage take root in the hearts of children.

(3) Social education communication: Social education communication generally refers to the communication outside of school education communication and family education communication. It plays a very important role in the dissemination of its music and culture. The main force for the preservation and inheritance of Miao folk songs comes from the will of the people. Therefore, in carrying out the protection of non-minor music, Wenshan minor music workers should respect the masses, get close to the masses, guide the masses, rely on the masses, contact the needs of the masses, serve the masses, truly become the masses' confidant and confidant, give full play to the power of the masses, and better protect and enhance the vitality of Wenshan minor music.

(4) Innovation in communication methods and means

First of all, through festivals, performances, exhibitions, training, professional seminars and other forms of mass media and network publicity, to deepen the public's understanding of heritage and promote social sharing. Encourage the editing of children's books with intangible cultural heritage, popularize optional textbooks for nine-year compulsory education, broaden students' cultural horizons, and understand and promote traditional and excellent folk music culture from democratic, harmonious and relaxed music lessons.

Secondly, vigorously promote the Miao folk culture communication mode and means innovation. Use high and new technology to transform the mode of production and dissemination of Miao folk culture, and create new literary and artistic forms and cultural products; The use of the Internet to vigorously spread the Miao folk culture, so that the folk culture form to gain new vitality.



Figure 67. Photo of the establishment of Wenshan Miao Ethnic Association

Source: Linhan Yu , from fieldwork in July 2023

Summary

In this chapter, the main use of communication, ethnomusicology and sociology research. There are still many problems in the protection and dissemination of Miao folk songs, such as lack of awareness of inheritance and protection, lack of preservation funds, problems of inheritors and inheritance methods, deterioration of music culture environment, low interest in learning, and lack of enthusiasm and initiative in learning, etc. To solve the above problems, guiding opinions are put forward from the two parts of protection and dissemination , See the table below:

Table 10. Nursery rhymes modal analysis

name	content
Protection mode guidance	Raise awareness of cultural inheritance.
	Establish a database for the protection of intangible cultural heritage
	Attach importance to the protection and rescue of inheritors
	Strengthen the protection of the Miao ecological environment
Guidance on means of communication	School education Communication:
	Dissemination of family education
	Social education communication
	Innovation in communication methods and means

Source : Linhan Yu , from fieldwork in July 2023



CHAPTER VII

Conclusion Discussion and Suggestion

7.1 Conclusion

This study mainly adopts the method of literature, field investigation, inheritor interview and music analysis, and adopts the qualitative research method of ethnomusicology in musicology. A large amount of data was collected and sorted out in field investigation through interviews with main informants, and musicological methods were adopted for music analysis. There are three research objectives :1) To study the history and development of Miao folk songs in Wenshan, Yunnan Province, China; 2) Analyze the vocal characteristics of Miao folk songs in Wenshan, Yunnan Province, China; 3) To propose guidelines for the protection and dissemination of Miao folk songs in Wenshan, Yunnan Province, China. The results are as follows:

7.1.1 The history and development of Miao folk songs in Wenshan can be divided into three stages: the first stage (1373-1621), the types of songs include: the ancient songs of chronicle, ritual and custom, the ancient songs of migration, and the ancient songs of funeral; The second stage (1644-1867) includes the following types of songs: ancient narrative songs, ancient migration songs, ancient funeral songs, war songs, marriage songs, crying songs, and folk songs; The third stage (1868-2023) includes funeral songs, wedding songs, sacrificial songs, love songs, and children's songs.

7.1.2 The vocal characteristics of Miao folk songs : The melody of Miao folk songs is elegant in tone , simple in music and less decorative in form. The melody and pitch are very close to the tone, intonation and rhythm of natural language. The pitch can rise and fall freely according to the level of intonation without losing its main mode. Freedom of sentence structure, two sentences, one rhyme, pay attention to parallelism, contrast freedom, can increase or decrease; The rhythm is smooth and lyrical, and the singing value is flexible and free; Most of the tunes are Chinese traditional natural pentatonic scale, singing in Miao language, the use of voice is exquisite, the use of soft, air and falsetto and other skills, in order to produce a soft, moving effect, singing in various forms.

7.1.3 The guidelines for the protection of Wenshan Miao folk songs are as follows: raise the awareness of cultural inheritance, establish a database for the protection of intangible cultural heritage, pay attention to the protection and rescue of inheritors, strengthen the protection of Miao ecological environment; The communication guidelines of Miao folk songs are as follows: school education communication, family education communication, social education communication, innovation of communication methods and means.

7.2 Discussion

The results of this study on the history, development, musical characteristics, protection, and dissemination of Miao folk songs in Wenshan are consistent with those of previous studies. Data were collected and analyzed through field surveys and interviews. The research results were mainly obtained by consulting relevant literature and local county records, interviewing key informants and inheritors, and conducting several field investigations. The results show that Wenshan Miao folk songs have made some achievements but still face many challenges in protection and dissemination.

7.2.1 The history and development of Miao folk songs in Wenshan, Yunnan Province, China. It identifies three stages: the first stage, where the Miao people integrated cultural and artistic characteristics from various ethnic groups, forming the oldest sheng music in Wenshan. The second stage features more diverse song types and performance forms. The third stage is more detailed, with innovative and developed performances on various stages and multimedia platforms. This folk music is not only widely spread among the Miao people but also globally. The research results on the three stages of the development of Miao folk songs were consistent with the previous research of Wang Wanrong (2010). The study found that Miao folk songs have made some achievements in their development, but there are still challenges in preserving this art form, a finding consistent with previous research by Yang Chaoshan (2018). Although the government provides some support for the preservation and promotion of this art form, there is a lack of younger generations willing to learn and perform it. There is still hope for the preservation of Miao folk songs in the environment of campus, various Miao festivals, civil organizations, and social groups, which is consistent with

the research of the Wenshan Miao Association (2019). Research on the history and development of Miao folk songs in Wenshan is limited to local governments and inheritors, resulting in very limited research on their history and development.

7.2.2 The vocal characteristics of Miao folk songs in Wenshan, Yunnan, China. Through field investigation, collection, and classification, it was found that the titles of Miao folk songs in Wenshan are generally divided into funeral songs, wedding songs, sacrifice songs, love songs, children's songs, etc. This research result is consistent with Tao Yognhua's (2018) research. The study found that the vocal characteristics of Miao folk songs are: although the melody has a fixed mode, there is no fixed melody. All kinds of tunes are mostly natural pentatonic scales, and natural chromatic scales other than pentatonic scales (change palace or clear angle) are used less. This research result is consistent with the research of its successor, Louxiu (2022). Miao folk song lyrics pay attention to the use of parallelism and comparison, emphasize rhyme, are easy to understand, and mostly belong to narrative narration. This research result is consistent with the study of Tao Singbing (2021). The rhythm of Miao folk songs is often determined by the length of the phrase in the lyrics to determine the weight of the relationship, which is very irregular; the singing value is flexible; and the corresponding structure of the word spectrum is simple. In a unit beat, the word spectrum shape corresponding to one or two notes is quite common, and the phenomenon that the word corresponds to more than three consonants rarely appears. This result is consistent with Peng Shixian's (2019) previous study. Miao folk songs have various singing forms, including solo singing, duet singing, and chorus singing, among which duet singing is the most distinctive form of singing. The contrast words are free and can be added or decreased. In the pitch or rhyme conversion process, the use of the contrast words is added or decreased at will by the singer from beginning to end.

7.2.3 The protection and dissemination of Miao folk songs in Wenshan, Yunnan, China. The study found that although the protection and dissemination of Miao folk songs have been paid attention to to a certain extent, there are still many difficulties. Awareness of the problem must be raised, and it is essential to come up with sound protection and communication strategies and measures. This finding is consistent with previous research by Yang Chaoshan (2018). Although the government has provided some support to protect and promote the art form, the lack of a younger

generation willing to learn and perform it and the dwindling number of heirs are the biggest problems facing the spread of Miao folk songs. This finding is consistent with previous research by Hou Jian (2020). There is still hope that Miao folk songs can be preserved well in the environment of campus, various Miao festivals, civil organizations, and social groups. This finding is consistent with a study by the Wenshan Seedling Association (2021). The conservation of Miao folk songs must focus on raising public awareness and promoting the art form through performance, education, and cultural tourism, a conclusion consistent with Liang Yu Ming's (2020) previous research. The study found that institutions such as Miao associations and schools can play a key role in promoting and protecting the preservation and dissemination of Miao folk songs. Although Miao folk songs have developed to some extent in recent years, they still face many challenges in terms of protection and dissemination.

7.3 Suggestion

7.3.1 In the future, researchers can study the following parts:

1) In the future, researchers should continue to study the changes of "Miao folk songs", especially the changes of "ancient songs" in "Miao folk songs". The history of Miao folk songs in Wenshan still needs to be explored more. This is a huge cultural project that needs to be debated by many experts and scholars.

2) In the future, researchers should continue to deeply study the social function, cultural characteristics and musical characteristics of "Miao folk songs" in order to show its unique charm and cultural and artistic value in the new era.

3) In the future, researchers and performers can innovate on the existing "Miao folk song" performances, combine culture with tourism, expand the performance space, bring new vitality to "Miao folk song" and promote its inheritance and development.

7.3.2 Use of research results:

1) Researchers should study other types of folk art in Wenshan area according to the method of this study to find out the correlation between them in order to make better use of the results of this study.

2) The research results are of great value for understanding the development, music characteristics, protection and inheritance of "Miao folk songs",

and can be used as teaching materials to encourage more students to learn, understand and spread "Miao folk songs".

3) Through publicity and education, the government can make use of the research results to actively carry out the education of Miao folk songs in schools, folk activities and art exhibitions, so that more people can participate in the research, protection and dissemination of Miao folk song culture.



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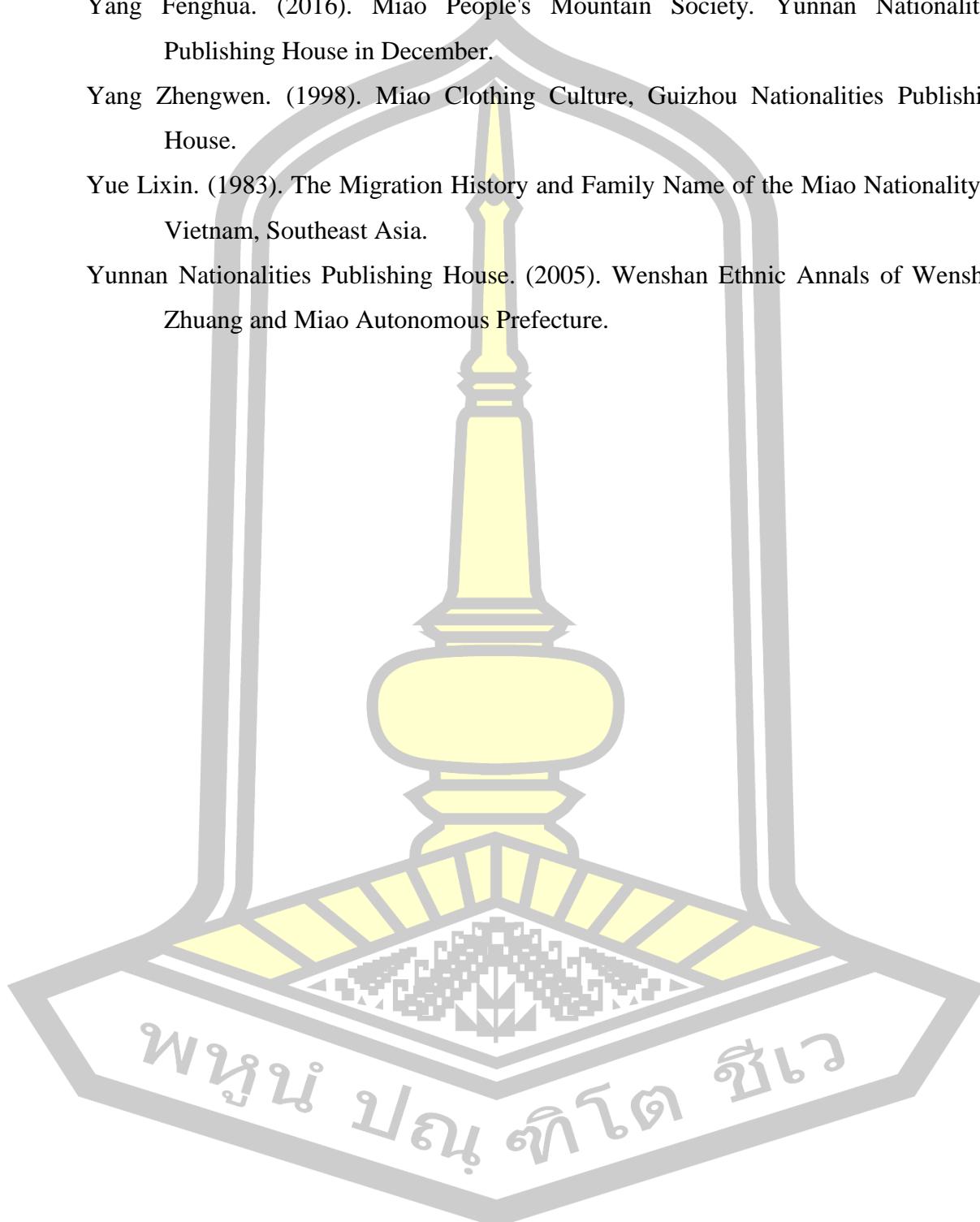
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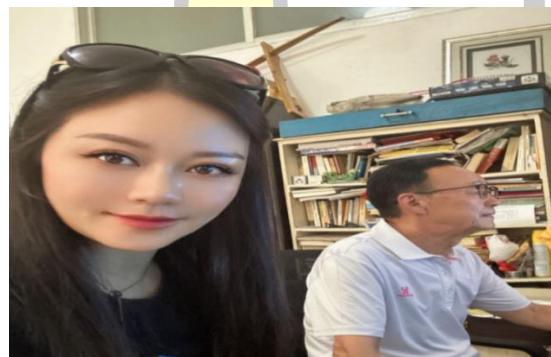
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APPENDIX

Interview with Miao musician : Tao Yonghua



ພ້ອນ ປນ ຄົກໂຕ ຂົວ

Interview with inheritor: Tao Shangbin



Interview with Inheritor: Luo Xiu



ພអុនំ បណ្តិត ខ័េ

Interview with inheritor: Xiong Chaozhong



March 3, 2023, International Flower Hill Festival interview site



ພ້ອນ ປນ ພິໄຕ ຂົວ



Interview with Wenshan Miao Association President: Yang Zhaoshan



Interview with Wenshan Miao Association President: Tao Yonghua





Table 11. Key informant interview information sheet

number	name	age	sex	nation	content
1	Tao Yonghua	68	male	Miao	Mainly interviewed the music characteristics of Miao nationality music, culture
2	Yang Chaoshan	58	male	Miao	The main interview is the history, development, protection and dissemination of Miao music
3	Peng Shixian	62	male	Miao	Mainly interviewed the Miao music singing skills, style and singing demonstration and music culture and creation
4	Liang Yuming	67	male	Miao	The main interview is the history, development, protection and dissemination of Miao music
5	Tao shangbin	43	male	Miao	The main interview of Miao music singing skills, style and singing demonstration
6	Xiong Chaozhong	40	male	Miao	The main interview of Miao music singing skills, style and singing demonstration
7	Lou xiu	35	Female	Miao	The main interview of Miao music singing skills, style and singing demonstration

Table 12. Interview preparation and process

number	Survey items	Investigation content
1	Purpose of investigation	Understand the local Miao folk song history, current situation, development, music characteristics, folk song classification and so on
2	Investigation form	Go to the countryside for field investigation. In the form of personal interview, ask the music inheritors to sing or play, and make audio and video recordings.

3	Interview cultural background preparation	Understand the history and natural environment of the local Miao area; Economic and educational status; Population, nationality, language, folk customs, costumes, instrumental music, religious beliefs, etc.; The ontology of local folk songs of Miao nationality is investigated in detail.
4	Investigation of Miao music background	<p>1)Appellation; Including insiders' claims, outsiders' other names, current names, old names and common names. The meaning and source of appellation. Reasons for different appellations.</p> <p>2)Origin: where did folk songs come from?</p> <p>3)Singing and performance occasion: why and for whom?</p> <p>4)Distribution: are there similar songs or tunes in the surrounding villages? What is your name? What are the similarities and differences with the folk songs in the interview place?</p> <p>5)Singing form: Solo, duet, chorus, lead singer, chorus, accompanied, unaccompanied, etc? Solo, ensemble, ensemble, accompanied, unaccompanied, etc?</p> <p>6)Melody texture: mono part, multi part? Keynote? Polyphony?</p> <p>7)Lyrics: the difference between the original and the translation.</p> <p>8)Inheritance, learning and contact methods of Miao music.</p> <p>9)Artistic achievements, contribution to local Miao music inheritance and local influence.</p>
5	Investigation on Miao music inheritors	Name, sex, date and place of birth, family members and economic situation. My occupation, sideline, life, relationship between teachers and students, learning process and teaching methods. The repertoire range and representative repertoire.
6	End of research	Record music scores and organize interview manuscripts.

Table 13. Interview questionnaire of Wenshan Inheritors

number	Investigation content
1	What works are worthy of recommended theoretical research
2	What is the current mode of inheritance, learning and dissemination of Miao music?
3	What are the categories, singing forms, singing characteristics and singing occasions of Miao folk songs?
4	Do you have any good advice on the protection and inheritance of the original music of the Miao nationality?

Source: Linhan Yu (2022)

Table 14. Questionnaire for interviewing composers

number	Investigation content
1	What are the creative ideas and characteristics of the vocal songs of the Miao nationality in Wenshan?
2	After so many years of composition and teaching, what kind of expectations and expectations do you have for the Miao folk music of Wenshan?
3	What is the current way of spreading Miao folk songs?
4	Do you have any good advice on the protection and inheritance of the original music of the Miao nationality?

Source: Linhan Yu (2022)



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