



A Study of Houba Folk Song of the Tujia from Shi San Village in Chongqing, China

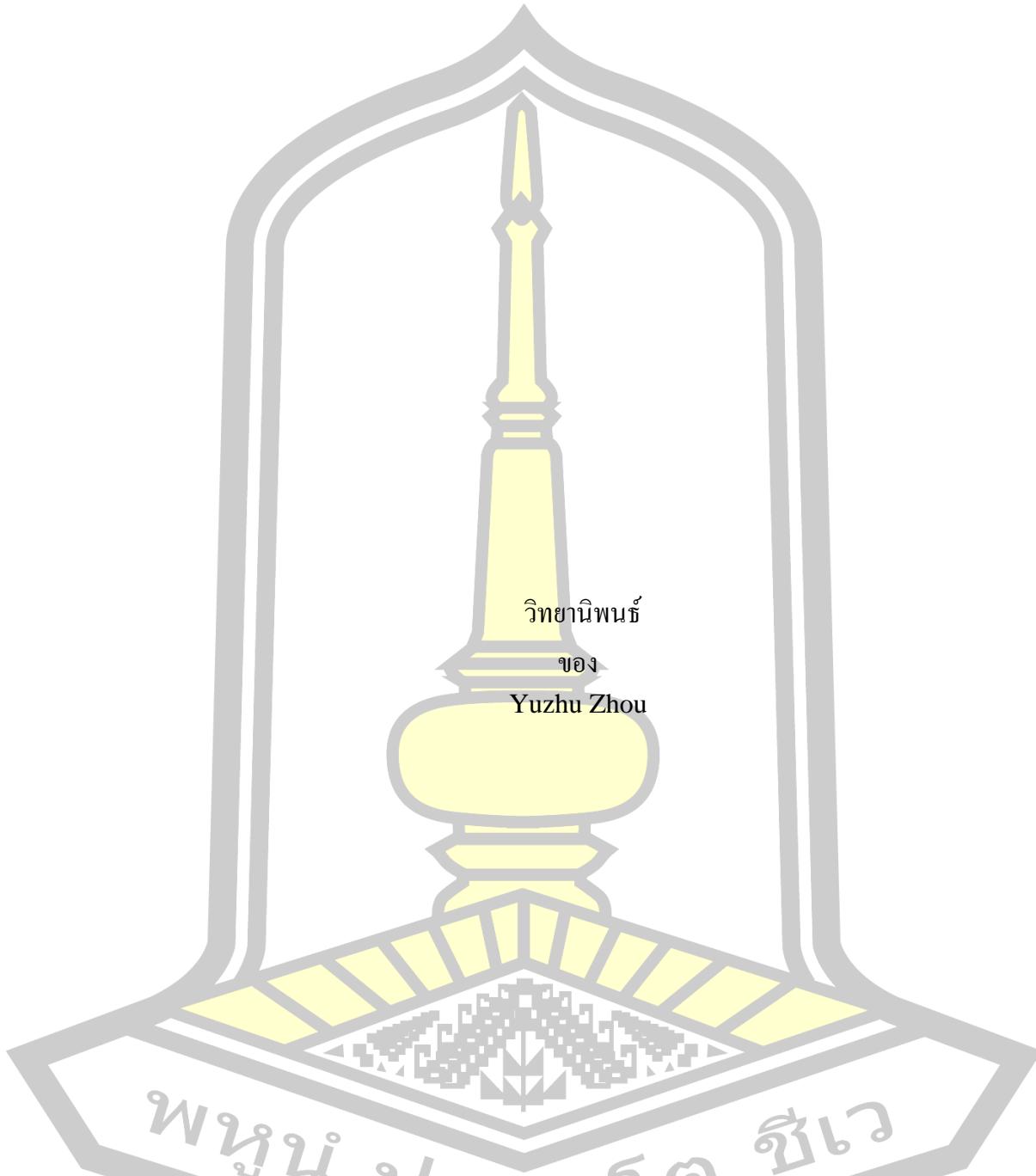
Yuzhu Zhou

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

March 2024

Copyright of Mahasarakham University

การศึกษาเพลงพื้นเมือง โขร่วบของชาวญี่ปุ่นจากหมู่บ้านสือชาน เมืองลงชิ่ง ประเทศจีน



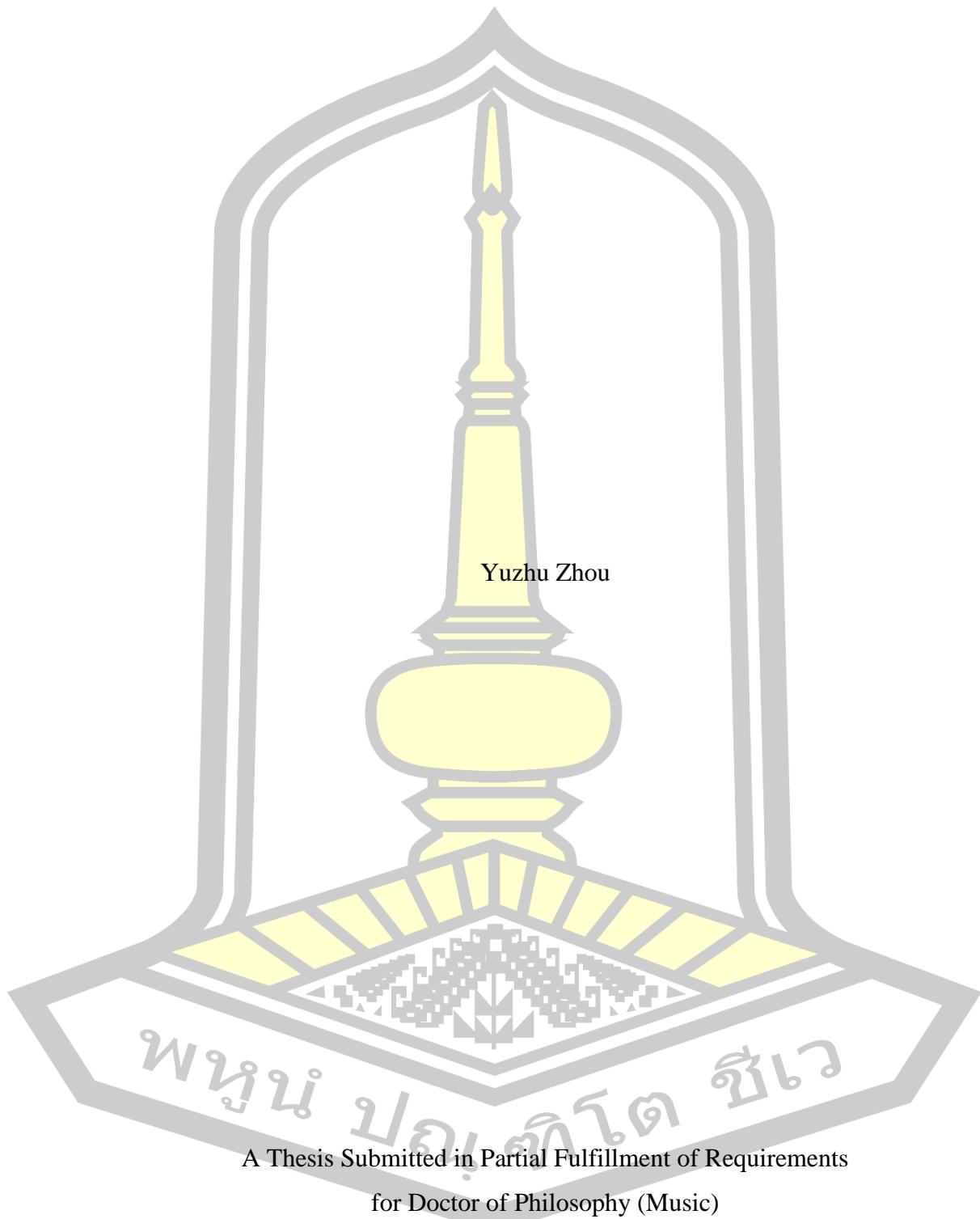
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาคริยานศิลป์

มีนาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

A Study of Houba Folk Song of the Tujia from Shi San Village in Chongqing, China



March 2024

Copyright of Mahasarakham University



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

Examining Committee

Chairman

(Assoc. Prof. Manop Wisuttipat, Ph.D.)

Advisor

(Kritsakorn Onlamul, Ph.D.)

Committee

(Assoc. Prof. Jatuporn Seemong, Ph.D.)

Committee

(Thanaporn Bhengsri, Ph.D.)

Committee

(Suthasinee Theerapan, Ph.D.)

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

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

Dean of College of Music

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

Dean of Graduate School



<b>TITLE</b>	A Study of Houba Folk Song of the Tujia from Shi San Village in Chongqing, China		
<b>AUTHOR</b>	Yuzhu Zhou		
<b>ADVISORS</b>	Kritsakorn Onlamul, Ph.D.		
<b>DEGREE</b>	Doctor of Philosophy	<b>MAJOR</b>	Music
<b>UNIVERSITY</b>	Mahasarakham University	<b>YEAR</b>	2024

### ABSTRACT

The research objectives have three:1) To study the history and development of Houba folk song of the Tujia from Shi San village in Chongqing, China.2) To analyze the characteristics of Houba folk song of the Tujia from Shi San village in Chongqing, China.3) To explore the social function and transmission of Houba folk song of the Tujia from Shi San village in Chongqing, China. This research utilizes qualitative research method, interviewing key informants, and employing musicology's methodology for music analysis in fieldwork.

The results are as follows: 1) The history of Houba folk song is mainly divided into five periods, the form and content of Houba folk song in each period have different degrees of development. 2) The musical characteristics of Houba folk song have improvisationally, harmonious, and beautiful lyrics with a fixed rhythm. The melody is soft and pentatonic mode. Vocal techniques include true voice and true falsetto alternates to create a high, bright, and penetrating sound. 3) The social function and transmission of four social functions: cognitive and education, entertainment, etiquette and communicate, culture and transmission, each reflecting traditional virtues, life philosophy, and strong cultural transmission.

Keyword : Houba folk song, Analyze Music Characteristics, Social function

พ ห น บ ป น ท ี ช ว

## ACKNOWLEDGEMENTS

When I started to write acknowledgements, my dissertation was almost finished, and I felt a lot at this moment. In 2019, I made the decision to study for a Ph.D. at Mahasarakham University. Time flies, and now my studies are coming to an end. Three years of study time are playing in my mind like a movie.

First, I want to thank my advisor, Dr. Krtsakorn Onlamul. He is knowledgeable and has a keen and broad academic vision. He patiently put forward strict requirements for my dissertation, guided me to continuously standardize writing standards, and made brave innovations. He provided great help and support for my dissertation.

Secondly, I would like to thank the professors on my defense committee: Assoc.Prof.Dr. Manop Visuttipat, Assoc.Prof.Dr. Jatuporn Seenuang, Dr. Thanaporn Bhengsri, and Dr. Suthasinee Theerapan. Thanks for your valuable suggestions for my dissertation at each defense, which allowed my dissertation to be constantly revised and improved so that I could successfully pass all defenses.

Then, I would like to thank all the professors for all the courses. I still remember that during the COVID-19 epidemic in 2019, we had no choice but to stay in China for online courses and could only communicate with professors through the Internet and computer screens. They have overcome the limitations of online teaching and tried their best to let us feel their passion for teaching and let us learn more things.

Finally, I would like to thank Mahasarakham University. After the COVID-19 epidemic, I finally came here. The beautiful campus gave me a comfortable learning environment. I met many new classmates here; we cared about and helped each other, which made me feel the warmth of family in a foreign country. This will be a very precious three years in my life that I will never forget.

Yuzhu Zhou

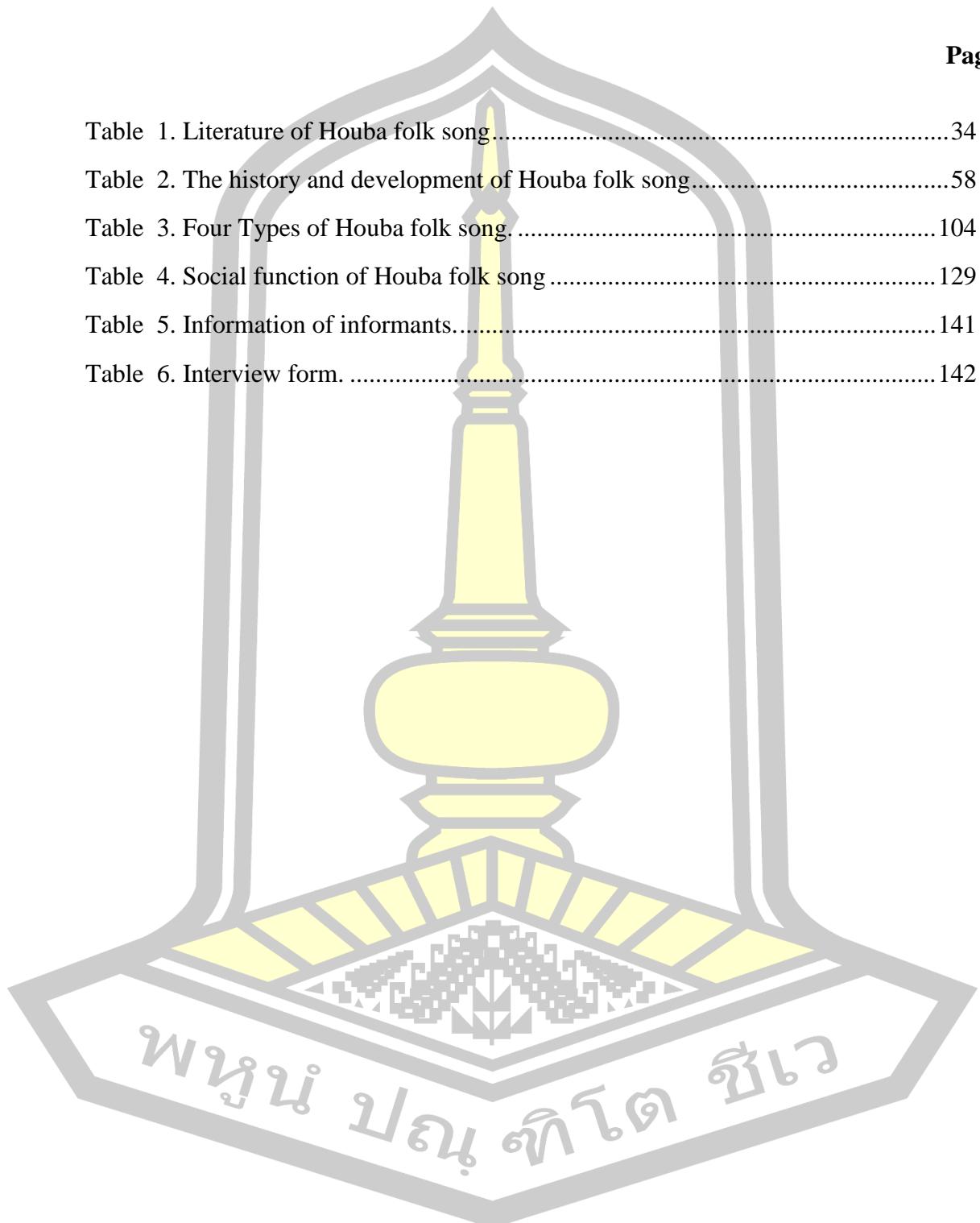
## TABLE OF CONTENTS

	Page
ABSTRACT .....	D
ACKNOWLEDGEMENTS .....	E
TABLE OF CONTENTS .....	F
LIST OF TABLES .....	H
LIST OF FIGURES .....	I
CHAPTER I INTRODUCTION .....	1
1.1 Background of research .....	1
1.2 Research Objective .....	4
1.3 Question of Research .....	4
1.4 Importance of Research .....	4
1.5 Definition of terms .....	5
1.6 Conceptual framework .....	5
CHAPTER II LITERATURE REVIEW .....	7
2.1 The General Knowledge of Tujia in Shi San Village .....	7
2.2 The General Knowledge of Chinese Folk Song Culture .....	11
2.3 The General Knowledge of Houba folk song .....	17
2.4 The General Knowledge of Analyze Western Music and Chinese Music .....	21
2.5 The General Knowledge of Chinese vocal techniques .....	25
2.6 The Theory Used in Research .....	30
2.7 Documents and Related Research .....	33
CHAPTER III RESEARCH METHODS .....	35
3.1 Scope of research .....	36
3.2 Research process .....	37

CHAPTER IV The History and development of Houba folk song of the Tujia from Shi San village in Chongqing, China.....	47
4.1 Houba folk song from ancient times to the Zhou Dynasty (Ancient times-221 BC) .....	47
4.2 Houba folk song from the “Great Unity” of the Qin Dynasty to before the Opium War (221BC - 1840 AD) .....	49
4.3 Houba folk song from the Opium War to before the founding of the People’s Republic of China (AD 1840-AD 1949) .....	53
4.4 Houba folk song from the founding of the People’s Republic of China to 2000 (1949AD-2000AD).....	54
4.5 Houba folk song in the new era (since 2000AD).....	56
CHAPTER V The music characteristics of Houba folk song of the Tujia from Shi San village in Chongqing, China .....	61
5.1 The music characteristics of Love songs .....	64
5.2 The music characteristics of Customs Songs.....	71
5.3 The music characteristics of Education and Political Songs .....	79
5.4 The music characteristics of Entertainment Songs.....	93
CHAPTER VI The Social function and Transmission of Houba folk song of the Tujia from Shi San village in Chongqing, China .....	109
6.1 The Social function of Houba folk song.....	109
6.2 The transmission of Houba folk song .....	114
CHAPTER VII Conclusion, Discussion and Suggestions .....	134
7.1 Conclusion .....	134
7.2 Discussion.....	135
7.3 Suggestions .....	136
REFERENCES .....	137
APPENDIX .....	141
APPENDIX I Informants .....	141
APPENDIX II Interview record.....	142
BIOGRAPHY .....	151

## LIST OF TABLES

	<b>Page</b>
Table 1. Literature of Houba folk song .....	34
Table 2. The history and development of Houba folk song .....	58
Table 3. Four Types of Houba folk song .....	104
Table 4. Social function of Houba folk song .....	129
Table 5. Information of informants .....	141
Table 6. Interview form .....	142



## LIST OF FIGURES

	<b>Page</b>
Figure 1. Conceptual framework.....	6
Figure 2. Major Scale Harmony.....	23
Figure 3. The scale of Pentatonic mode.....	24
Figure 4. Map of Chongqing.....	36
Figure 5. Map of Shi San village .....	37
Figure 6. Ms. Guixiang Tian .....	38
Figure 7. Mr. Fu He .....	39
Figure 8. Mr. Wei Wang .....	39
Figure 9. Mr. Hai tao Wang .....	40
Figure 10. Mr. Zuxiang Chen .....	41
Figure 11. Ms. Fengxue Lan .....	41
Figure 12. Ms. Suxiang Li .....	42
Figure 13. Singing of solo.....	62
Figure 14. Singing of duet .....	62
Figure 15. Group singing.....	63
Figure 16. Rhyme of “The moon shines brightly(月亮出来亮晃晃)” .....	66
Figure 17. The moon shines brightly(月亮出来亮晃晃) .....	67
Figure 18. The moon shines brightly(月亮出来亮晃晃)QR Code .....	67
Figure 19. Ten times to expect lover(十望郎).....	68
Figure 20. Ten times to expect lover(十望郎)QR Code .....	68
Figure 21. Anatomy of the larynx.....	70
Figure 22. Rhyme of “See the guest off song (送客歌)” .....	76
Figure 23. See the guest off song(送客歌) .....	77
Figure 24. See the guest off song(送客歌)QR Code .....	77

Figure 25. Rhyme of “Ten dissuades for woman(十劝姐)” .....	84
Figure 26. Rhyme of “Join the army(参军)” .....	88
Figure 27. Ten dissuades for woman(十劝姐) .....	89
Figure 28. Ten dissuades for woman(十劝姐)QR Code .....	89
Figure 29. Join the army(参军).....	90
Figure 30. Join the army(参军)QR Code.....	90
Figure 31. Rhyme of “Ten months of pregnancy song (十月怀胎)” .....	97
Figure 32. The rhythm of “Ten months of pregnancy song(十月怀胎)” .....	99
Figure 33. Ten months of pregnancy song(十月怀胎)QR Code.....	99
Figure 34. Ten months of pregnancy song(十月怀胎).....	100
Figure 35. The vocal techniques of “Folk song is easier to sing than to begin(山歌好唱头难开)” .....	101
Figure 36. Folk song is easier to sing than to begin(山歌好唱头难开)QR Code....	102
Figure 37. The vocal techniques of “Brother and sister song(兄妹歌)”.....	103
Figure 38. Brother and sister song(兄妹歌) QR Code.....	103
Figure 39. Folk song duet pavilion. ....	118
Figure 40. Houba folk song learning transmission room. ....	118
Figure 41. Tujia Folk Opera House .....	119
Figure 42. Book of Houba folk song .....	120
Figure 43. Xiao Nanhai town folk songs competition .....	121
Figure 44. Chinese runner festival .....	121
Figure 45. leader of Shi San village meeting .....	122

# CHAPTER I

## INTRODUCTION

### 1.1 Background of research

Shi San Village is located in Xiaonan Hai Town, Qianjiang District, Chongqing, China. It is a Tujia matrilineal village with a history spanning thousands of years. Their social structure is mother-centred, and matrilineal descent is the basis of social relations, which is different from other Tujia villages. Shi San Village still retains the ancient matrilineal culture; they respect women, and the leader of the village must be a woman. Therefore, Shi San Village has the reputation of “Millennium Shi San Village, Mysterious Girl Valley” (Guixiang Tian, 2023). During the Spring and Autumn Periods and the Warring States Period, there was a woman named Ba Qing in the Shi San Village. She cried like a song when she was born, and her voice was as clear as a spring. When she grew up, she composed and sang many folk songs; people called her the “Queen of Folk Songs”. Ba Qing was also quite successful in business and became a large industrial and commercial owner in the Warring States Period. She was one of the earliest female entrepreneurs in China and even the world. She invested huge sums of money to help Qin Shi Huang build the Great Wall and was respected by Qin Shi Huang. The name Baqing was given by Emperor Qin Shihuang. Baqing was not only rich and benevolent, actively helping the poor, but she also used her wealth to defend herself and protect the safety of the country. She was regarded as the goddess of the Tujia people (Nie Shuping, 2007). Later, Ba Qing became the first village leader of Shi San Village. She set the rules that the village leader must be selected through a folk song singing competition, and only women can participate (Chengfang Qin, 2023). Therefore, Shi San Village, a Tujia matrilineal village in China, has a mother-centered social structure and respects women. The village is known as the “Millennium Shi San Village, Mysterious Girl Valley”. During the Spring and Autumn Periods and the Warring States Period, a woman named Ba Qing was born and became a successful business woman. Ba Qing was a goddess of the Tujia people and invested heavily in the construction of the Great Wall. She became the first village leader, selected through a folk song singing competition for women.

Villagers in Shi San Village have loved composing folk songs for generations and singing folk songs anytime and anywhere. For thousands of years, they have created a large number of excellent folk songs, which they named "Houba folk song". Folk song culture is rooted in the production and life of villagers, reflects the ideological dynamics and living conditions of villagers, and is an indispensable part of villagers' lives. Houba folk songs are different from other folk songs in that they were produced in the context of matrilineal society; they record the production, life and cultural exchanges of the people in Shi San village. It originated from the needs of villagers for production, life and emotional communication. Its types include life songs, labour songs, customs and sacrificial songs, etc.; the lyrics of current political songs are all improvised by villagers (Guixiang Tian, 2023). Due to the long history of Houba folk songs, Shi San village is known as the "birthplace of folk songs". Later, they were also called "Top Ten Summer Resorts in Chongqing", "China's Most Beautiful Villages", "China's Livable Villages", "National Minority Characteristic Villages," and "China's First Tujia Ecological Museum." In 2007, Houba folk song was included in the first batch of intangible cultural heritage in Chongqing (Chongqing National Intangible Cultural Heritage List, 2007). Therefore, Shi San Village, known as the "birthplace of folk songs", has a rich history of composing and singing "Houba folk songs" for thousands of years. These songs, rooted in matrilineal society, reflect the lives and ideologies of the villagers and are essential for their production, life, and emotional communication. They include life songs, labor songs, customs, and sacrificial songs, with current political songs improvised by the villagers.

According to data from the Intangible Cultural Heritage Office of the Chongqing Municipal Culture and Tourism Commission, there are currently about 100 recorded Houba folk songs that have extremely high historical and research value. The researcher found that there are currently very few studies on Houba folk song, especially the systematic study of their music characteristics, which has not fully demonstrated the academic, historical and humanistic values of it. From what we have collected, including the declaration of Houba folk song as intangible heritage, Shi San village indeed provided hundreds of Houba folk songs. However, the information about its historical development and musical characteristics is still relatively rough, and there is a lack of in-depth research information. There is no information about its historical

development or musical characteristics. In the near future, Houba folk song will be declared a national intangible cultural heritage, and we need more, deeper, and more comprehensive data (Wang Haitao, 2023). Now there are fewer and fewer people in our village who are willing to sing folk songs; villagers who used to like singing folk songs now prefer to sing pop songs; young people don't like to sing or learn folk songs from long ago. I still insist on composing and singing folk songs, but the strength of just a few people is not enough. I am very worried that Houba folk songs will disappear (He Fu, 2023). Therefore, The Intangible Cultural Heritage Office of the Chongqing Municipal Culture and Tourism Commission reports about 100 recorded Houba folk songs with high historical and research value. However, there are few studies on these songs, particularly their music characteristics. Shi San village has provided hundreds of these songs, but information on their historical development and musical characteristics is limited. As Houba folk songs are set to be declared a national intangible cultural heritage, more comprehensive data is needed.

“As the first inheritor of Houba folk song to receive a certificate from the government, my current task is to do my best to pass on Houba folk song. Every week, i go to two primary schools in the town to teach children to sing Houba folk song and lead the new generation of inheritors and members of the folk song performance team to practice. But i'm old, and there's only so much i can do. There are not many villagers willing to become inheritors, and the transmission of Houba folk songs is not optimistic” (Guixiang Tian,2023). The researcher took “A Study of Houba Folk Song of the Tujia from Shi San Village in Chongqing, China” as the research topic and used qualitative research methods to study the history and development of the Houba folk song on the basis of field surveys and interviews. Analyze its music characteristics; collect and organize more useful Houba folk song literature; explore its social functions and problems encountered in its transmission; and propose solutions.

For the reasons mentioned above, this makes the researcher interested. It is hoped that through this study, the systematic and complete collection and study of Houba folk song can make up for the shortcomings in its literature and help it apply for national intangible cultural heritage. In recent years, the spread of Houba folk songs has been hindered; if no solution is found, such cultural treasures will disappear in a few decades. The researcher hopes that this study can be helpful to the transmission of

Houba folk songs and also be of musical help to those who are interested in further research.

## 1.2 Research Objective

- 1.2.1 To study the history and development of Houba folk song of the Tujia from Shi San village in Chongqing, China.
- 1.2.2 To analyze the music characteristics of Houba folk song of the Tujia from Shi San village in Chongqing, China.
- 1.2.3 To explore the social function and transmission of Houba folk song of the Tujia from Shi San village in Chongqing, China.

## 1.3 Question of Research

- 1.3.1 What is the history and development of the Houba folk song of the Tujia from Shi San village in Chongqing, China?
- 1.3.2 What are the music characteristics of the Houba folk song of the Tujia from Shi San village in Chongqing, China?
- 1.3.3 How to explore the social function and the transmission of Houba folk song of the Tujia from Shi San village in Chongqing, China?

## 1.4 Importance of Research

- 1.4.1 Understand the history and development of the Houba folk song of the Tujia from Shi San village in Chongqing, China.
- 1.4.2 Learn about the music characteristics of the Houba folk song of the Tujia from Shi San village in Chongqing, China.
- 1.4.3 Understand explore the social function and transmission of Houba folk song of the Tujia from Shi San village in Chongqing, China.
- 1.4.4 To be evidence of music history for those who are interested in learning Houba Folk song music to study further.

## 1.5 Definition of terms

1.5.1 Shi San Village refers to a village in Xiaonanhai Town, Qianjiang District, Chongqing, China, which is composed of 13 Tujia villages and is also the birthplace of Houba folk song.

1.5.2 Tujia refers to Tujia in Chongqing, there has the largest and most original Tujia settlement zone in China.

1.5.3 Matrilineal society refers to the social status of women in the village is higher than that of men; women have absolute decision-making power; and the owner of the village must also be a woman.

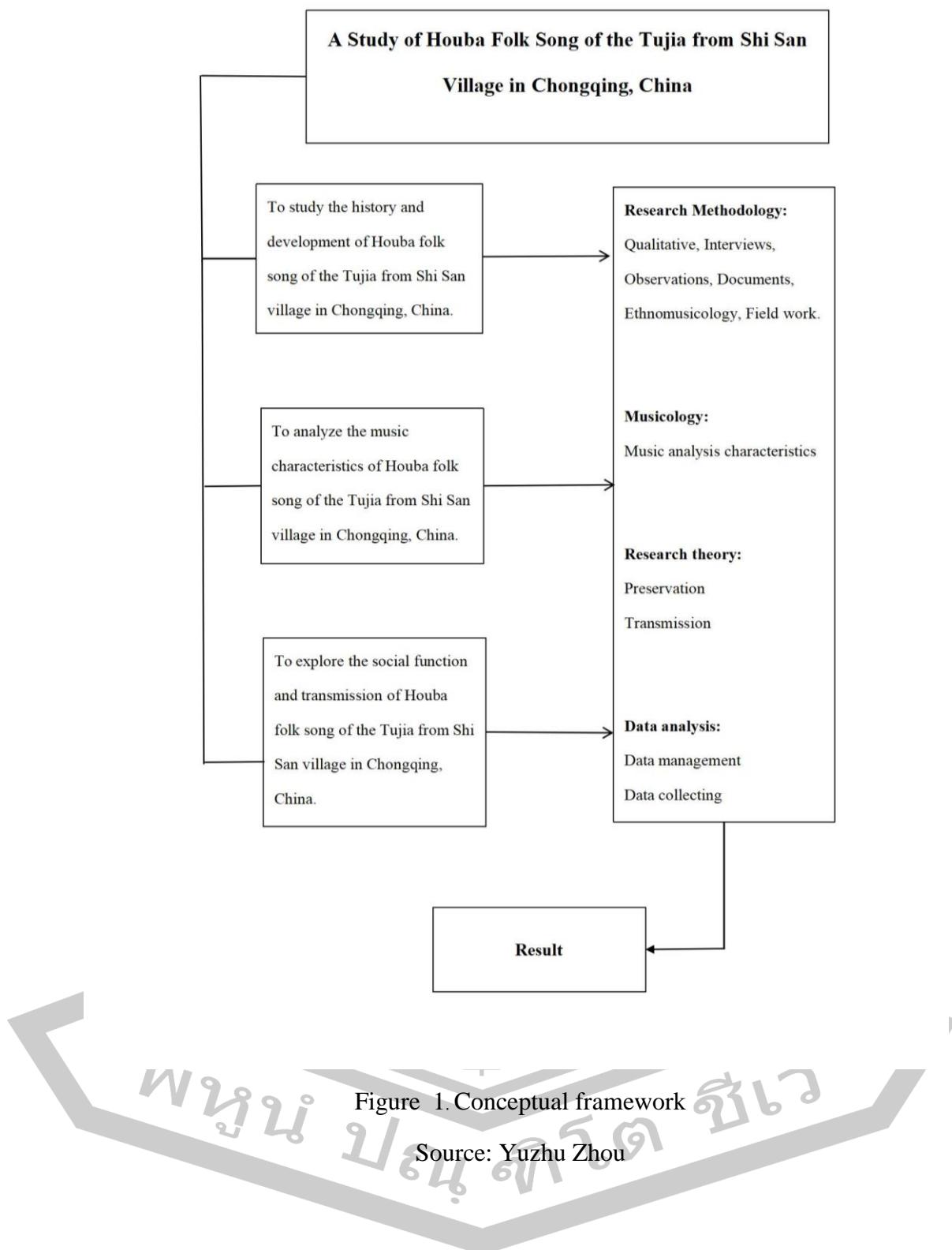
1.5.4 Music characteristics of Houba folk song refer to lyrics, rhythm, melody and vocal techniques.

1.5.5 Social function refers to the role and influence of Houba folk song on society.

1.5.6 Transmission refer to the way to develop and spread Houba folk song.

## 1.6 Conceptual framework

This dissertation uses Houba folk song as the research object. The data is mainly obtained through five research methods: qualitative, interviews, observations, documents, and field work. These data are explained by theories of musicology, ethnomusicology theory, and the music analysis method.



## CHAPTER II

### LITERATURE REVIEW

This chapter reviews the literature related to Houba folk song. The researcher collected and review them, screened out the literature related to the topic and objectives of this research, them mainly including the following aspects:

- 2.1 The General Knowledge of Tujia in Shi San Village.
- 2.2 The General Knowledge of Chinese Folk Song Culture.
- 2.3 The General Knowledge of Houba folk song.
- 2.4 The General Knowledge of Analyze Western Music and Chinese Music.
- 2.5 The General Knowledge of Chinese vocal techniques.
- 2.6 The Theory Used in Research.
- 2.7 Documents and Related Research.

#### **2.1 The General Knowledge of Tujia in Shi San Village**

The Tujia clan name was established on January 3, 1957. According to relevant newspapers and books, there are five ways to determine the specific time of Tujia as a single ethnic group: First, it is October 1956. This is quite common. Second, it is November 1956, which is the earliest one. The third is that after the “National Congress of the Communist Party of China” in 1956, On the other hand, at the end of 1956, The fifth explanation is dated January 3, 1957, On the basis of the investigation and evidence collection of different opinions and the comprehensive consideration of the actual policy operation at that time, some researchers came to the conclusion that “the establishment time of determining Tujia as a single ethnic group is January 3, 1957, which is absolutely accurate”, namely holding the fifth opinion. (Jinggui Tian, 1989)

The Tujia mountains have nurtured this nation and also endowed them with the mountain character. They have special feelings and understanding for mountains. The Tujia culture formed by the mountain natural environment is different from the nomadic culture of the northern grassland and the plateau culture of Qinghai-Tibet; It is not only different from the marine culture of Greece and Japan, but also different from the typical agricultural culture in the middle and lower reaches of the Yangtze River and the Yellow River. Tujia culture is a mountain culture forged by the unique natural

environment and unique mountain economy. The superior natural environment provides a natural guarantee for the survival of Tujia people. A variety of wild plants and animals have become the main source of life of Tujia people. Therefore, gathering and hunting has long been an important part of the economic life of this nation, showing its unique mountain economy (Zhenhua Su, 2021).

First, in terms of material culture, Tujia culture is deeply influenced by Han culture. Second, from the perspective of language, Tujia people have their own national language, but there are no characters. In the long-term communication, Tujia people use more and more Chinese, and use less and less national language. Thirdly, from the perspective of culture and art, as the Tujia nationality has no native language, written literature has always been in Chinese except oral literature and art. Fourth, from the perspective of customs, it is also deeply influenced by Chinese culture. The marriage of Tujia youth was originally free, and the feudal arranged marriage was gradually accepted by the Tujia people after the reform of the land and the return of the people, so there was "the order of parents, the words of matchmaker", and the custom of "crying marriage" came into being. Fifth, from the perspective of religious belief, primitive religion prevailed in the Tujia region in history, and witchcraft activities were also very common (Boquan Huang &Qian Wu, 2002).

As an ancient and civilized nation, Tujia has nurtured a long cultural history and traditional living customs and formed today's unique national culture, such as waving dance, Tujia playing tricks, Maogusi, Dongdongcha, etc (Jing Wei,2008)

Shi San village has Tujia natural scenery and cultural characteristics. "Tujia people are mainly distributed in the high mountains of Wuling Mountains bordering Hunan, Hubei, Guizhou and Chongqing" ( Desheng Tian& Tianzhen He,1986). "There are 1937109 permanent ethnic minority population in Chongqing, among which the most populous ethnic minority is the Tujia , about 1398,707 people, accounting for 72.2%. This is a well-preserved Tujia village, the largest and most original Tujia settlement zone in China" (Xin Dong,2021) .

In Xiaonanhai Town, Qianjiang District, Chongqing, there lives an ancient and young ethnic group called Tujia. They live in the mountains all year long and have little contact with the outside world. Until now, they have largely preserved and continued the natural environment, social structure, economic life and cultural customs of the

ancient Tujia people, which is unique and complete from other ethnic communities. These cultures are created by their hard work and wisdom in long-term production and life. This culture includes unique customs, folk literature with unique style, colorful and highly national characteristics of music, dance, rare arts and crafts, etc. Some of the Tujia here are Bizika (the Tujia's name for themselves), native for generations; Some are of Ba descent; Some of them are the fusion of people who migrated from other places in the past dynasties, among which the latest was the Ming Dynasty who migrated from Jiangxi, about 500 years ago. Such a concentrated minority community is a rare and living cultural whole in Chongqing, which is a part of the whole cultural heritage of Chongqing and has high preservation value (Fafang Song,2007).

Shi San Villages is a relatively well-preserved historical Tujia settlement that was completely relocated due to Xiaonan town earthquake. It is a witness of important historical events such as Xiaonan town earthquake. Such historical changes and historical witnesses contain high historical value. Tujia people's traditional human settlement culture, religious rituals, beliefs, folk activities, artistic creation and other diverse cultures, The architectural art of stilted buildings, intangible cultural heritages such as music (such as Houba folk song), dance (such as waving hands dance), handmade art (such as Xilankap, Tujia embroidery) and folk activities (such as crying marriage, funeral dance ceremony) have sublimated the Tujia people's spiritual, emotional and spiritual aspects, which perfectly interprets the Tujia people's national spirit of labor wisdom, courage and unity (Hongwei Xiao, 2022).

Shi San village include Xuetang Village, Xiongjia Village, Wafang Village, Daughter's Village, Shoushou Village, Hejia Village, Laoxiong Village, Zhangjia Village, Longxu Village, Zhoujia Village, Dawan Village, Xiangjia Village and Tanjia Village, and also have Dam folk songs, waving dance, stilted building and other folk cultures. The scenic spot is built with "traditional Build villages with the characteristics of "building traditional folk customs natural scenery", and make full use of personal ecological resources and folk cultural resources, combined with the relocation policy of poverty alleviation implemented by the government and actively promote the construction of villages with ethnic characteristics. Selected in the first batch in 2014 The villages with national minority characteristics were selected as the national livable villages in 2015. The destination of summer resort was rated as a national "4A" scenic

spot in 2017. The tourism development of the Shi San village should be combined with the rural revitalization strategy, and in accordance with the principle of “small scale, integration of nature, and inheritance of homesickness”, it is strictly prohibited to demolish and build large buildings, cut trees, destroy forests, fill lakes, fill rivers, and fill bays, inherit historical culture and civilization, protect traditional villages, and continue the natural pattern of mountains, water, fields, forests, and roads in the villages. We should strengthen the construction of cultural and ecological protection areas, cherish the existing cultural and ecological resources, protect the living environment in rural areas, and protect the soil on which folk culture depends. (Chenglin Zhang, 2020)

Tujia is an important presence among China's 55 ethnic minorities. It was founded on January 3, 1957, and its main branches are in Hunan, Hubei, Guizhou and Chongqing, China. Among them, Tujia accounts for 72.2% of Chongqing's ethnic minority population, making it the most populous ethnic minority in Chongqing. Tujia, who call themselves “Bi Zi Ka”, are different from the north China plain and Yunnan-Guizhou Plateau. Because they live in the mountain environment all year long, they have formed the customs, folk literature and national characteristics (music, dance, handmade crafts, etc.) with the characteristics of the mountains. The oldest Tujia has its own language, but not its own writing. In the later period, more and more Han languages were used, and gradually the Tujia language was no longer used. After hundreds of years of geological changes and population movement, Shi San Village in Qianjiang District of Chongqing is now the most intact Tujia village with the largest area. It is also a historical witness of the Xiaonanhai earthquake. It includes 13 Tujia villages, the villagers use the surname of the first name as the village name, for example: Zhoujia village, the people in the village have the surname Zhou. There are also 13 villages such as Hejia village, Xiongjia village and Zhangjia village, these surnames are derived from the Chinese Baijia surnames. In China, not all Tujia are matrilineal society, the matrilineal social system of Shi San Village makes its production, life and cultural customs different from those of other Tujia.

The investigation results for Tujia in Shi San Village lead to the conclusion that: The name of the Tujia family was established on January 3, 1957. Tujia culture is a mountain culture created by the unique natural environment and the unique mountain

economy. The Tujia people have their own national language, but there is no written language. In long-term exchanges, they use Chinese more and more and use their own ethnic language less and less. Tujia people are mainly distributed in the high mountain areas of the Wuling Mountains at the junction of Hunan, Hubei, Guizhou and Chongqing in China. Chongqing has a permanent ethnic minority population of 1,937,109, among which the Tujia with the largest population is approximately 1,398,707 people, accounting for 72.2%. Shi San village, located in Xiaonanhai Town, Qianjiang District, Chongqing, is a well-preserved Tujia village in Chongqing. It is the largest and most primitive Tujia settlement area. It consists of 13 original Tujia villages, including Xuetang Village, Xiong Jia Village, Wafang Village, Nver Village, Baishou Village, Hejia Village, Laoxiong Village, Zhangjia Village, Longxu Village, Zhoujia Village, Dawan Village, Xiangjia Village, and Tanjia Village. In China, not all Tujia people are in matriarchal societies; the matrilineal social system of Shi San village makes their production, life and cultural customs different from those of other Tujia people. The traditional living culture, religious rituals, beliefs, folk activities, artistic creations, etc. of the Tujia people are preserved there, such as: Diao Jiaolou architectural art, music (such as Houba folk song), dance (such as hand-waving dance), and other intangible cultural heritage and handicrafts. Arts (such as Xilanka cloth and Tujia embroidery) and folk activities (such as crying weddings, funeral dance ceremonies, etc.) In 2014, it was selected into the first batch of ethnically characteristic villages, and in 2015, it was selected as a nationally livable village. In 2017, the summer resort was rated as a national scenic spot.

## 2.2 The General Knowledge of Chinese Folk Song Culture

### 2.2.1 Chinese Tujia folk song

The Tujia people with their rich content, beautiful melody and incisive poems, are closely related to their lives, reflect their emotions and sorrows, and are an integral part of the Tujia culture. Because of its individuation and colorization, the melody of the Tujia folk songs in western Hunan is the most representative leading factor in the musical characteristics of the Tujia dialect folk songs in the Tujia region. The area where the Tujia people live in western Hunan belongs to the southwest Mandarin region. The unique geographical environment breeds a unique language tone. It can be

said that the melody of the Tujia folk songs in western Hunan is the musicalization of this language tone. After thousands of years of inheritance and development, the folk songs of the Tujia nationality in western Hunan have a conventional expression style and aria, and also show a unique pattern due to the different regional environment (Xiaohui Xiong, 2009).

As a marriage custom, Tujia people cry for marriage is an important part of marriage culture. Before getting married, the bride takes the married woman as the core. They use crying and singing to integrate the marriage life experience into the marriage crying song, and pass this life experience on to the Tujia unmarried girl, so that the participants can communicate and learn step by step, form close contact in the marriage crying interaction, form a unique Tujia marriage custom, and interpret the Tujia people's understanding of marriage. For Tujia married girls, "crying" is a kind of wisdom and virtue. The more serious and sadder you cry, the more you can highlight your filial piety, which is full of their strong and deep feelings. Under the oppression of patriarchal and feudal ethics, and at a critical juncture of life's fate, Tujia women use wisdom and emotion to melt their psychological feelings and life into the marriage cry song. They cry and sing because of marriage. With the special functions given by social customs, they use the marriage cry song to condemn social inequality, denounce the rhetoric of matchmakers, thank their parents for their kindness, and miss the brotherhood of sisters. In addition, the marriage and love life experience and ethical and moral concepts are passed on to the married woman through the marriage cry songs, which eulogizes the traditional virtues of filial piety to parents, gratitude and reward, harmony between husband and wife, and thrifty housekeeping. The inheritance and development of the marriage and love culture of the Tujia nationality's marriage cry songs has important modern value for promoting the national cultural identity and forging the sense of Chinese national community. From "song as a medium" to "cry as a complaint" to analyze the Tujia marriage culture the early Tujia marriage is a free love view based on love. With the implementation of the reform of the land and the return of the Han culture and the Tujia marriage culture, the Tujia marriage shows a restricted free love view dominated by "the order of parents, the words of matchmaker", from "song as a

medium" to "cry as a complaint", It reflects the marriage culture of Tujia women in different periods(Xia Tang, 2022).

Crying voice is the most prominent style feature of wedding cry songs. Cryers usually use their real voice to cry and sing, and Tiktok will appear in every phrase. This Tiktok forms the "crying voice" in wedding songs. In all the wedding cry songs, this tone almost runs through the wedding cry process. At the same time, when crying and singing, the mournful cry always runs through every sentence, and often uses a low voice to cry and tell. The voice is soft at the beginning. With the fluctuation of sobbing and crying, it makes the melody more mournful, and when singing to the excitement, it is more expressed as crying. There is "song" in the process of "crying", and "language" in the process of "singing". This is the formation of "wedding crying song". A unique music style combining the three elements of "crying, singing and speaking"(Jing Wei, 2008).

Tujia folk song are rich in content, beautiful in melody and incisive in poetry. They are closely related to their lives and reflect their joys and sorrows, which is an integral part of Tujia culture. The melody of Tujia folk songs is personalized and colorful. The unique geographical environment breeds the unique intonation of the language. It can be said that the melody of Tujia folk songs is the musicalization of this language intonation. After thousands of years of inheritance and development, Tujia folk song not only have traditional expression style and aria, but also show a unique pattern due to different regional environment(Xiaohui Xiong, 2009).

In Tujia folk songs, crying vocal is the most prominent style feature of wedding cry songs. Cryers usually use their real voice to cry and sing, and this forms called "crying voice" in wedding songs. In all the wedding cry songs, this tone almost runs through the wedding cry process. At the same time, when crying and singing, the mournful cry always runs through every sentence, and often uses a low voice to cry and tell. The voice is soft at the beginning. With the fluctuation of sobbing and crying, it makes the melody more mournful, and when singing to the excitement, it is more expressed as crying. There is "song" in the process of "crying", and "language" in the process of "singing". This is the formation of "wedding crying song". A unique music style combining the three elements of "crying, singing and speaking" (Jing Wei, 2008).

As a marriage custom, Tujia people cry for marriage is an important part of marriage culture. Before getting married, the bride takes the married woman as the core. They use crying and singing to integrate the marriage life experience into the marriage crying song, and pass this life experience on to the Tujia unmarried girl, so that the participants can communicate and learn step by step, form close contact in the marriage crying interaction, form a unique Tujia marriage custom, and interpret the Tujia people's understanding of marriage. For Tujia married girls, "crying" is a kind of wisdom and virtue. The more serious and sadder you cry, the more you can highlight your filial piety, which is full of their strong and deep feelings. Under the oppression of patriarchal and feudal ethics, and at a critical juncture of life's fate, Tujia women use wisdom and emotion to melt their psychological feelings and life into the marriage cry song. They cry and sing because of marriage. With the special functions given by social customs, they use the marriage cry song to condemn social inequality, denounce the rhetoric of matchmakers, thank their parents for their kindness, and miss the brotherhood of sisters. In addition, the marriage and love life experience and ethical and moral concepts are passed on to the married woman through the marriage cry songs, which eulogizes the traditional virtues of filial piety to parents, gratitude and reward, harmony between husband and wife, and thrifty housekeeping. The inheritance and development of the marriage and love culture of the Tujia nationality's marriage cry songs has important modern value for promoting the national cultural identity and forging the sense of Chinese national community. From "song as a medium" to "cry as a complaint" to analyze the Tujia marriage culture the early Tujia marriage is a free love view based on love. With the implementation of the reform of the land and the return of the Han culture and the Tujia marriage culture, the Tujia marriage shows a restricted free love view dominated by "the order of parents, the words of matchmaker", from "song as a medium" to "cry as a complaint", It reflects the marriage culture of Tujia women in different periods (Xia Tang, 2022).

Tujia folk song culture is an important part of Tujia culture, with rich lyrics, beautiful melody and various singing forms, which fully reflect the life, production and cultural characteristics of Tujia people. The researchers combed through the literature, in which studies on Tujia folk song culture focused on "crying for

marrying songs”, it's a folk song sung by Tujia people when they get married. Elders sing their experiences and feelings about marriage to young people in the way of crying. They also tell young people about the harmony between husband and wife and the truth of thrifty quality through “crying for marriage song”. It is one of the most famous folk songs of the Tujia people. There are few studies on other Tujia folk song cultures.

The investigation results for Chinese Tujia folk songs lead to the conclusion that Tujia folk songs are rich in content and beautiful in melody. They are closely related to the lives of Tujia people. They record people's production and lives and truly reflect their emotions; they are an indispensable and important part of Tujia culture. There are many types of Tujia folk songs, such as wedding crying songs, toasting songs, welcoming songs, etc. Among them, the Wedding Crying Song is the most famous and has the most research literature. It is an impromptu song sung by brides during weddings. They cry to express their reluctance to leave their relatives and friends.

### 2.2.2 Folk song of other minority ethnic groups in China

Chinese folk song is an important part of Chinese folk music. All nationalities of the world have their own folk songs, Chinese country's folk songs originate from labor, is working people in a long-term labor process collectively created, it has a long historical tradition, is rich artistic heritage. Generally speaking, there are three kinds of folk songs: labor chant, minor tunes and folk songs. Labor chant refers to a kind of song that is directly accompanied by labor, usually sung during collective labor. Minor tunes are usually sung in the spare time of work or on occasions such as folk entertainment customs and festivals, sung by one or several people, sometimes accompanied by musical instruments. Folk song refers to all kinds of folk songs except labor songs, it is a kind of lyric song that people express their inner thoughts and feelings in working life, it is a very common type of folk song that working people love very much (Junfeng Zhang, 2000).

Folk song is a kind of folk custom and a system of creation activities of folk literature. Folk song is a group or social cultural creation and inheritance activity. Understood by the concept of cultural activities, the meaning of folk song is not only limited to folk song and antithetical activities, but also includes a series of

other activities related to music genres and antithetical activities, as well as daily production and life rituals associated with folk song. The meaning of folk song culture has developed from the original meaning of music or literature to a social and cultural activity that takes folk song as the carrier with various forms and extensive contents. Folk song is a part of mountain song, is a collection of literature and music with the color of folk story singing art, spread in the local working people in the mountains, working in the fields to sing a kind of song culture. The origin of folk song culture can be traced back to primitive times, when the hunting cry was the source of folk song creation, and gradually developed into singing in production, labor and life. With the development of social history and the improvement of productivity, folk song gradually took shape. Folk song was first widely circulated among people seeking for a spouse. At the beginning, folk song was mainly composed of love songs, mainly to express love for the person they like, and to get to know each other through the way of matching songs, so as to express love. With the development of economy, people's spiritual entertainment culture also has a higher level of pursuit. Folk song have gradually entered the homes of ordinary people, and folk song has become life oriented and simple. Folk song has diversified forms and singing methods and rich contents. Folk song culture has rich connotations, wide variety of themes and profound cultural heritage, which reflects the simple folk customs and simple life of the people. Its connotation is more reflected by hard work and simplicity, freedom and harmony, integrity and patriotism, etc. The folk songs culture language is easy to understand, close to the people, and life makes it widely sung. Not only the old people like singing, but also many young people and children like singing (Qixu Pan, 1998).

Chinese folk song culture has a long history. Most of the ethnic minorities have their unique folk song culture, such as Zhuang folk song, Miao folk song, Yi folk song, Gelao folk song and Tujia folk song and so on. Because of the cultural differences of each nationality, the folk song of each nationality has its unique characteristics. Due to the large number of ethnic minorities in China and the huge variety and quantity of folk song, no researchers have made an integrated summary and classification of Chinese folk songs at present, which will be a big project. According to their own life and folk customs, people created and sang a variety of folk songs with simple content. For the older generation, these folk songs are not only

a kind of history and a kind of tradition, but also a kind of spirit and sustenance. Therefore, folk songs in the history of Chinese music has an irreplaceable position, its importance is self-evident.

The investigation results for folk songs of other minority ethnic groups in China lead to the conclusion that: There are 25 ethnic groups in China, and basically each ethnic group has its own music culture. Most ethnic groups also have their own folk song culture, such as Zhuang folk songs, Miao folk songs, Yi folk songs, Gelao folk songs, etc. Due to the cultural differences of various ethnic groups, the folk songs of each ethnic group have their own unique characteristics. Folk songs are not only a kind of history and tradition but also a kind of spirit and sustenance. Therefore, folk songs have an irreplaceable position in the history of Chinese music, and their importance is self-evident.

### 2.3 The General Knowledge of Houba folk song

Houba folk song generally refers to various folk song of Shi San village in Xiaonanhai, and is one of the representative works of the first batch of intangible cultural heritage lists at the municipal and district levels. It originates from the needs of people's production, life and emotional communication, and the lyrics are mostly improvised. In order to carry out folk song activities, Shi San village have built folk song square, antithetical song corridor and folk song inheritance base, which not only enrich the cultural connotation of the scenic spot, but also attract people to sing Houba folk song (Qianjiang Cultural Tourism, 2022).

Shi San village is the “birthplace of Chinese folk song”. Here, men, women and children sing folk song. They sing songs with their work and live, they also sing folk song when they quarrel. According to data from the Qianjiang District Cultural Committee, hundreds of songs have been recorded in the Canon. Shi San village still retain the tradition of matriarchal society in ancient times. They respect women, women take charge of the village, and the first element of being elected female village master is that the folk songs must be sung well (Qilu Evening News, 2017).

The villagers of Shi San village were good at singing and dancing, and any family who could not sing folk song other people will make fun of them. The lyrics of Houba song are various: men and women in love to sing love songs; Friends get

together to sing fun songs and ancient songs; Educate the youth to sing the song of advice; Field labor to sing labor trumpet; Do housework at home to sing life songs; Women married to sing cry marry song; Guests visit to sing welcome songs; When they quarrel, they will also sing folk song (Hongjin Liu, 2017).

The meaning of Houba folk song is explained: “Houba folk song originated from labor, and it is a perfect combination of labor rhythm, artistic rhythm and sound. It reflects the life scenes of the Tujia people enjoying themselves in the midst of hardship, flirting, love and hospitality” (Tianming Hou, 2019).

The investigation results for the general knowledge of Houba folk song lead to the conclusion that Houba folk song is a folk song composed by the villagers of Shi San Village, Xiaonanhai Town, Qianjiang District, Chongqing City, China. It has a history spanning thousands of years and is one of the first representative works to be included in the intangible cultural heritage list at the municipal and district levels. Shi San village is a matrilineal clan village; the leader of the village must be a woman, and she must have a good level of singing folk songs. Men and women, old and young, all love singing folk songs. Houba folk songs have recorded the lives and production of villagers in Shi San village for thousands of years. They pay special attention to the creation and development of folk songs, which are an indispensable and important part of the villagers' lives. There are currently about 100 recorded Houba folk songs, with rich content and many types.

### 2.3.1 The musical characteristics of Houba folk song

The specific time of Houba folk song has not been studied, and they are generally passed down from generation to generation. The main forms of Houba mountain song are as follows: In terms of lyrics, each fixed sentence consists of seven words, and each four lyrics constitutes a paragraph, for example: “There is a Xiao Nanhai in the Qianjiang and Shi San village in the back dam. Woven brocade under the stilted building, folk song fly out of the mountain door. Inside the waving hand hall is wine, Woman is waiting for a man to come...”. There are also classical folk song with loose sentence patterns and catchy phrases; In terms of content, Houba folk song involve a variety of folk culture, folklore and production and life forms of the Tujia people. They retain the original ecological culture information which is fading away, and leave important information about the ancient customs of the Tujia people. In terms

of singing form and tone, it is loose and classical, showing the artistic creativity and cultural endowment of the Tujia people accumulated in the long history, and absorbing the excellent artistic achievements of other regions and other ethnic groups, forming a unique folk music art (History of Qianjiang, 2014).

Some of Houba folk song are loud and clear, some are gentle and euphemistic. There are solo songs, duet songs and chorus songs. The length of the Houba folk song can be short (four sentences) or long, there was once a man and woman love song duet, as long as 48 sentences. The villagers of Shi San village also hold folk songs on important local festivals. Here, if a man likes a woman, he must sing a folk song contest with the woman. If the man wins the contest, he can win the woman's love. Of course, if the woman fancy this man, will also take the initiative to "lose" the song. According to local people, the lyrics of Houba folk song are improvised, and the requirement is that the lyrics must rhyme. The villagers of Shi san Village look down on those who do not rhyme words, and consider those who do not rhyme lyrics as unfashionable people in Shi san Village (Hongjin Liu, 2017) .

When you travel to Shi San Village, you will find that many door signs are written with the name of Houba folk song: "Send man go", "Girls named Wang Er", "Toast Song", "Guest Song" and so on (Tianming Hou, 2019).

The investigation results for the musical characteristics of Houba folk song lead to the conclusion that: There is no notation for Houba folk song, and its singing method is mainly passed down from generation to generation. Singing forms include solo, duet, and chorus (single part). The lyrics are all improvised; the shortest folk song only has 4 sentences, and the longest reaches 48 sentences. The lyrics must rhyme when created.

### 2.3.2 Transmission of Houba Folk song

In order to inherit the Houba folk song culture and the primitive Tujia cultures, the local government has taken various measures to build the birthplace of Houba folk song, the folk ecological Museum, and folk competitive experience facilities, etc., and has held two consecutive events of China Runner Festival, inviting runners from all over the world to visit Shi San village and experience the original folk culture. It is reported that the third Runner Festival will be held on November 12 in Xiaonanhai town, Shi San Village. It not only provides a place for the dissemination of the

municipal intangible cultural heritage Houba folk song, but also sets up a display platform for visitors to appreciate the Tujia folk culture (Qilu Evening News, 2017).

Houba folk song was born in Shi San village of the Tujia, with a history of more than 800 years. Due to the matrilineal social background of there, the villagers have retained the ancient Tujia lifestyle and cultural customs in production and life, so Houba folk song has the characteristics between Tujia folk songs and matriarchal society, which is not have in other Tujia villages. Therefore, the study of Houba folk song has historical significance and research significance.

Through the search of China National Knowledge Network (CNKI), the researcher found that the literature related to the theme of Houba folk Song are focus on newspapers and websites, without monograph, relevant academic papers and journals. In addition to the above literature materials, researcher can collect the following information:

In recent years, the city's first Houba folk song duet gallery pavilion has been built in Shi San Village, providing a place for folk songs to be taught and a platform for tourists to appreciate folk culture. A 30-member folk song performance team has been formed to carry out regular performances of Houba folk song. Nowadays, Houba folk song have been used as a local tourism card, and many tourists come to listen to the songs during holidays. Therefore, no matter from the origin of folk songs, or inheritance and development to the present, the Houba folk song, enduring, Shi San village is worthy of the birthplace of folk songs. In recent years, relying on the strong ethnic culture and ecological advantages, Xiaonanhai Town has stepped out of a road of "rural tourism + characteristic industry + folk culture" integrated development to get rich, making this once deeply impoverished village of the municipal Shi San village become a pearl in the deep mountains. In recent years, the Stockholders of Shi San village have become cultural leaders, coordinating village relations internally, organizing village activities, and promoting and propagating Tujia culture externally (Yang Xu and Yingjiao Feng, 2020).

The investigation results for the transmission of Houba folk song led to the conclusion that the local government should preserve and promote the Houba folk song culture and the Tujia folk culture in Shi San village, including the construction of cultural facilities and the organization of events such as the China Runner Festival. It

discusses the historical and cultural significance of the Houba folk song, emphasizing its unique characteristics derived from the matrilineal social background of the village. Additionally, it outlines recent initiatives and developments aimed at promoting the Houba folk song as a local tourism attraction, leading to economic growth and the revitalization of the village.

The researcher sorted out the literature materials related to Houba folk song, and the monographs mainly conducted in-depth research on the historical and geographical environment and cultural customs of the Tujia people. In terms of culture, the author did detailed research on the Tujia chiefdom system, creation epic, totem worship, traditional love songs, Tujia dance, food and clothing culture, folk house culture, custom culture, etc. There are also some monographs on the architectural style of Tujia. Other literature and materials focus on the tourism development of Shi San Village. There are a few fragmentary studies on the history, creation reasons, lyric characteristics, singing style and inheritance status of Houba folk song in some newspapers, magazines and websites. For example, the melody of Houba folk songs is sometimes high and sometimes indirect, and the singing methods include solo singing, chorus singing and chorus singing. Its lyrics can be short or long; some songs only have 4 sentences, but the longest one has 48; the lyrics are a fixed four-word sentence or a seven-word sentence; the lyrics of Houba folk songs are improvised, and the lyrics must rhyme; and lyrics that don't rhyme will be considered vulgar in the local community. There are few papers and other literatures focusing on the characteristics of Houba folk song.

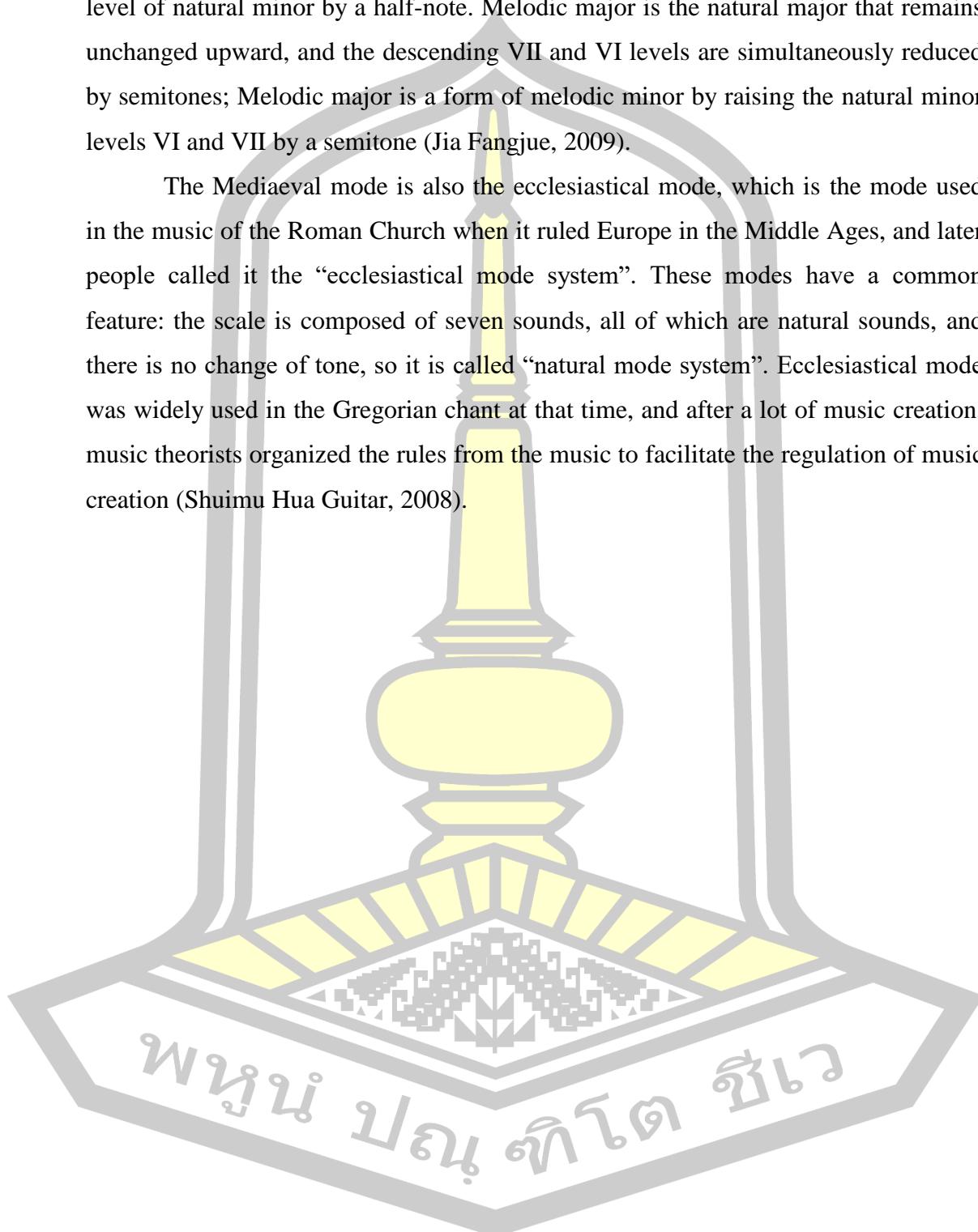
## 2.4 The General Knowledge of Analyze Western Music and Chinese Music

### 2.4.1 Western mode

Major mode and minor mode are the two modes commonly used in Europe in recent centuries. The major mode is divided into natural major and natural minor; Harmonic major and harmonic minor; Melodic major and melodic minor, which are composed of 7 notes. The natural major tonic and the upper III,IV,VII note are the major third, major sixth and major seventh respectively. The natural minor mode and the upper III,IV,VII tone are minor third, minor sixth and minor seventh respectively. Harmonic major is a harmonic major formed by lowering the VI level of the natural

major by a semitone; Harmonic minor is a harmonic minor formed by raising the VII level of natural minor by a half-note. Melodic major is the natural major that remains unchanged upward, and the descending VII and VI levels are simultaneously reduced by semitones; Melodic major is a form of melodic minor by raising the natural minor levels VI and VII by a semitone (Jia Fangjue, 2009).

The Mediaeval mode is also the ecclesiastical mode, which is the mode used in the music of the Roman Church when it ruled Europe in the Middle Ages, and later people called it the “ecclesiastical mode system”. These modes have a common feature: the scale is composed of seven sounds, all of which are natural sounds, and there is no change of tone, so it is called “natural mode system”. Ecclesiastical mode was widely used in the Gregorian chant at that time, and after a lot of music creation, music theorists organized the rules from the music to facilitate the regulation of music creation (Shuimu Hua Guitar, 2008).



Major Scale Harmony		
I	CΔ	"avoid" note 4
II	D-7	Dorian
III	E Phryg (Esusb9), F/E, E-7 on a III-VI-II-V	Phrygian
IV	FΔ+4	Lydian
V	G7	"avoid" note 4
VI	(see Chapter Twenty-Two)	Mixolydian
VII	BΔ	Aeolian
V	b9	Locrian
	Gsus	no "avoid" note
		Mixolydian

Figure 2. Major Scale Harmony

Source: Shui Mu Guitar

## 2.4.2 Pentatonic mode

A mode consisting of five notes is called a pentatonic mode, it is very common in Chinese music. These five notes in turn are called “宫(Gong), 徵(Zhi), 商(Shang), 羽(Yu) and 角(Jue)”, they sing Do, Sol, Re, La and Mi. As early as 2500 years ago, China’s ancient book has the record of “three-point profit and loss method” for the five tones, and this solution, the regularity of the composition of the scale is exactly the same as that of the fifth phase. The five notes of Gong, Zhi, Shang, Yu and Jue are arranged in high and low order, which is Gong, Shang, jue, Zhi and Yu,

They sing are Do, Re, Mi, Sol and La. The five positive tones of the horn of the palace can be used as the main tone to form a mode, such as the mode with the 宫 (Gong) as the main tone is called “宫(Gong) mode”, and the mode with the 羽(Yu) as the main tone is called “羽(yu) mode” (Jia Fangjue, 2009).

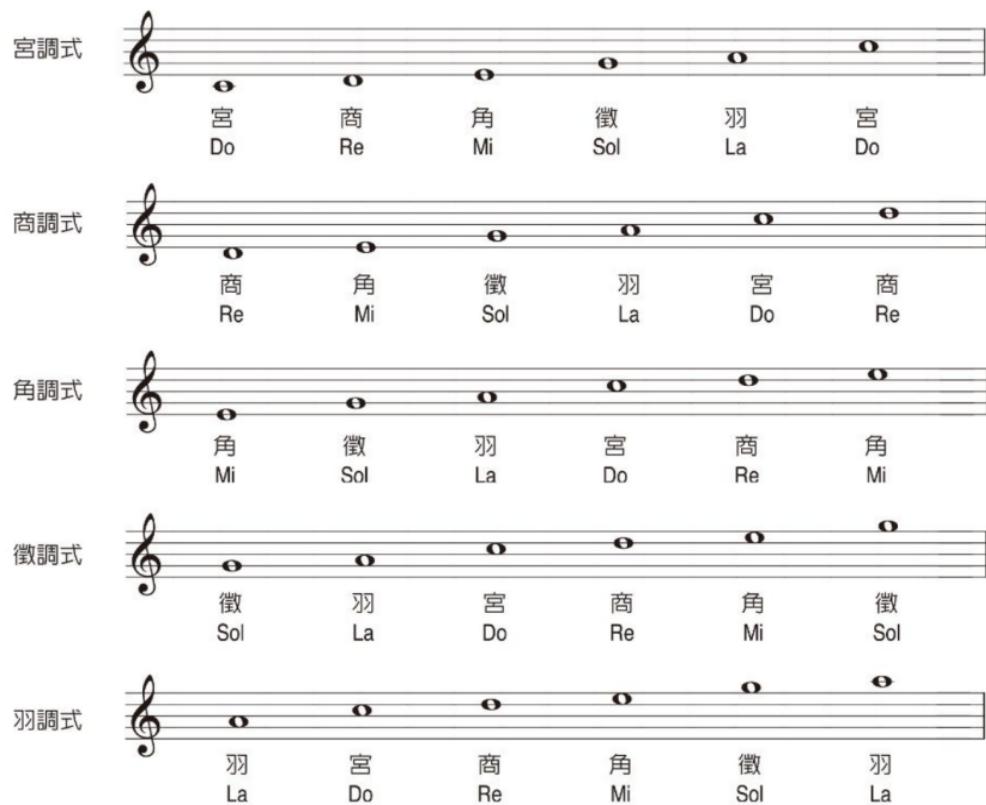


Figure 3. The scale of Pentatonic mode

Source: Yuzhu Zhou

Western music mainly analyzes music in major and minor keys and mediaeval keys, and major and minor keys are divided into nature, harmony and melody. The Chinese use the pentatonic mode to analyze musical works, and the pentatonic mode uses 宫 Gong, 商 Shang, 角 Jue, 徵 Zhi and 羽 Yu, as the main tone to form the scale.

The investigation results for Western Music and Chinese Music lead to the conclusion that: Western modes include major and minor keys. The major mode is divided into natural major and natural minor; major harmony and minor harmony; melodic major and melodic minor, which are composed of 7 notes. The pentatonic

mode, a musical mode featuring five notes, which is prevalent in Chinese music. These notes, namely 宫Gong, 徵Zhi, 商Shang, 羽Yu, and 角Jue, correspond to Do, Sol, Re, La, and Mi respectively. Dating back 2500 years, ancient Chinese texts describe the “three-point profit and loss method” for organizing these tones, showing similarities to the pentatonic scale. The arrangement of these tones in ascending order is 宫Gong, 商Shang, 角Jue, 徵Zhi, and 羽Yu, corresponding to Do, Re, Mi, Sol, and La. Each note can serve as the tonic for a specific mode, such as 宫Gong mode and 羽 Yu mode.

## 2.5 The General Knowledge of Chinese vocal techniques

### 2.5.1 vocal mode

#### 1) True voice

True voice depends on all the breath produced by the human vocal cords in their full state concentrated in the singer's chest. True voice is the basis of human vocalization. When singers carry out real voice practice activities, they need to control the sound quality comprehensively, so that the sound can give people a soft feeling. First, the singer can perform real voice practice by tapping his chest, using the method of regular practice to make a long “A” sound. During the whole sound process, the hand beats the chest at the same time, relying on the body's perception ability to feel the vibration generated when the sound is emitted. Through repeated practice of pronunciation, the singer can correctly find the position of the chest “snap” sound. In the later practice, tried to find the position of voice in the process of independent voice without tapping the chest. When singers carry out vocal practice, they need to find the specific position of the larynx in the mouth according to the vibration generated by the vocal process, and make sound with the help of the chest and lungs, rather than only with the throat (Chao Li, 2019).

The vocal cords vibrate as a whole when the true voice is emitted, when the vocal cords are rounded and relaxed, both sides of the vocal cords are close together, the ventricular wall is slightly adduced, and the epiglottis is low. When the sound is aroused by the breath through the glottis, the vocal cords are horizontal (internal and external direction), the glottis is closed for much longer than the opening time, so the

gas consumption is less, and the timbre of its pronunciation is basically the same as the timbre of the singer's usual speech. The true voice is large, overtone, close to the language sound in life, often used in the middle and low voice area. The true voice has a natural pronunciation and clear enunciation, but it is difficult to sing high notes, and the general vocal range is between c1 and f2 (www.Baidu Encyclopedia.com).

## 2) Falsetto

Falsetto is the voice produced by the vibration of the human vocal cords, allowing the singer to perform. Creates unique resonance in the head cavity. When singers sing with falsetto, whether they can do it freely is directly related to the strength of the head sound function, and a lot of breath is needed to provide support for the whole singing process. The vast majority of falsetto has a certain fast, which can realize the mutual transformation between true voice and falsetto. When singers carry out falsetto training, they can deepen the voice position of falsetto by means of the long tone of a single tone, so that singers can correctly grasp the head sound function in the process of practice. The singer sounds the "yu" vowel in a pure falsetto state, and needs to focus all his attention on his head during the singing process, so that the head produces a feeling of emptiness or swelling (Chao Li, 2019).

Falsetto refers to the sound produced by vibrating only part of the vocal cords when singing. It is a high-pitched voice produced by human controlled vocal cords that is above the normal range, or within an octave of the upper limit of the normal range. It is the sound of the breath swirling in the throat, and the vocal chords are not fully closed. Falsetto can sing very high pitches, but the timbre is relatively dim and less solid than the real voice. (www.Baidu Encyclopedia.com).

## 3) Mixed voice

Mixed voice comes from the Western style of "Bell Canto". The "mixed voice" is the "mixed voice", which is the sound produced by the mixing of heavy functions (true voice) and light functions (falsetto) during singing. From the perspective of resonance, it is called "mixed resonance", which is the mixture of the head cavity resonance and the chest resonance when singing (Luo Qi, 2003).

Mixed voice to some extent, the "bright and dark" sound of bel canto singing is mixed. Garcia and his students believed that the high, middle, and low parts of the human voice were simply a mixture of chest and head sounds (Shang Jiaxiang, 2003).

Mixing refers to the combination of head and chest resonances in singing. "It can also be said that the meaning of the mixed application of true and false singing and vocal states" (Fuzeng Wang, 1986).

Bel canto singing absolutely requires the true falsetto mix, not only the voice is mixed, the resonance state is also mixed, is completely a unified phenomenon, never single can appear (Jinwei Li & Jinyuan Li, 1998).

The so-called mixed voice, understand is the true and falsetto in the normal singing state, mixed together, true there is false, false there is true, the low area is dominated by true voice, but also mixed with falsetto, the higher the voice area, the less the proportion of true voice (Jianhua Liu, 2003).

Mixed voice is a kind of sound pattern which is composed of artistic true voice and artistic falsetto. When singing, the artistic true voice is used in the middle and low voice area, and the artistic falsetto is used in the high voice area. There are obvious signs of voice change when the voice area is connected. The mechanism of the transition from true voice to falsetto is as follows: the vocal cords change from the whole vibration of true voice to the edge vibration of falsetto; the use of resonating cavity changes from mouth, nose and chest to mouth, nose and pharynx; and the sound changes from strong, bright, loud and rough. Rustic plump to crisp bright, soft euphemism, flexible and elastic. Although there are two kinds of voice type conversion and two kinds of timbre change in the singing range, the whole singing range is still dominated by true voice, and the use of falsetto in the loud area brings a contrast change in color to the singing, so the mixed voice has obvious style characteristics. Its vocal state is: the sound of the middle and low voice area, thinning the vocal cord edge, adding a small amount of falsetto, gradually increasing falsetto as the voice area rises, but still maintaining a part of the true sound, only less than the true sound of the middle and low voice area. Due to the role of mixing, the vocal type has a wide range, about A-A2 or c3, and the vocal area is unified, and there is no obvious sound change in this vocal range, and the timbre changes little. The resonance application of this sound type is based on mixed resonance, and focuses on the resonance application in different voice areas: the oral, pharynx, larynx and thoracic cavity resonance are the main resonance in the middle and low voice area, and the nasal cavity (head cavity) resonance is supplemented; In the high voice area, nasal resonance (head cavity) is the main resonance, and other resonance is supplemented. The sound

pattern has the characteristics of bright and crisp, smooth and gorgeous, round and sweet, and the sound pattern has a wide range of application (Haitao Ge, 2021).

True voice is the sound generated by all the uniform vibration of the vocal cords, the singer can emit a high, penetrating, powerful sound, true voice is mainly used in the song with low pitch, the vocal range of true voice singing is usually between c1-f2. Falsetto is the voice of the local and edge vibration of the vocal cords. Falsetto can sing to a high pitch, but compared with true voice, the timbre is dark and the intensity is weak. Mixed sound is a kind of falsetto, which is also the use of local vibration of the vocal cords to sound, because the vocal cords do not sound part is relatively small, so the timbre is between true falsetto. In mixed vocals, the less vocal cords are not produced, the more the mixed vocals sound like real vocals. (Bin Liu, 2017)

### 2.5.2 Breathing Mode

#### 1) Chest breathing

The breathing we use in life is natural and spontaneous and does not need to be controlled. This natural breathing is what we rely on for survival, an instinctive breathing movement used to sustain life. Under normal circumstances, this natural breathing is relatively shallow, does not require training, is the human instinct to breathe air into the lungs, through the blood oxygen purification after the gas is exhaled. This natural way of breathing can meet our needs in daily life, such as movement, speech and so on. Natural breathing is different from the breathing used in vocal singing (Linna He, 2020).

Normally, there are two types of breathing: chest breathing and abdominal breathing. Chest breathing is also known as rib breathing, lateral breathing, or shoulder breathing. The process of breathing is completed by the contraction and relaxation of the diaphragm and intercostal muscles. During breathing, the abdomen is contracted to inhale, and then the abdomen is kept contracted, the ribs are only expanded and contracted to both sides to inhale and exchange air. The shoulders are raised, and the breath is shallow and the breath is less ([www.Baidu Encyclopedia.com](http://www.Baidu Encyclopedia.com)).

#### 2) Abdominal breathing

Abdominal breathing method, the comprehensive use of chest rib muscles, diaphragm, abdominal muscles, known as the most effective, the most scientific breathing method, is widely used. The application of this breathing method effectively

solves the problems of chest tension and stiffness during singing, and the voice becomes more unified during singing (Linna He, 2020).

In abdominal breathing, the diaphragm descends as you inhale, pushing your organs down, and the stomach expands instead of the chest. When you exhale, the diaphragm rises, allowing you to breathe deeply, exhaling more carbon dioxide, which tends to stay stuck at the bottom of the lungs, so you can store more gas. Abdominal breathing can extend the time of inhalation and exhalation, and carry out deep, slow and regular breathing movement, which is a breathing mode suitable for singers (www.Baidu Encyclopedia.com).

Chest breathing is a breathing method used by people in daily breathing, through the expansion and compression of the chest to achieve the effect of inhaling and exhaling. Chest breathing is flexible and convenient, breathing is relatively shallow, and the amount of stored breath is small. Abdominal breathing is the use of the abdomen and diaphragm muscles in breathing, through the cooperation of the abdomen and diaphragm muscles, to achieve the effect of breathing and inspiration, abdominal breathing is deeper, the amount of stored breath, more suitable for singing.

The investigation results for Chinese vocal techniques lead to the conclusion that: There are three main types of vocal singing techniques: real voice, falsetto, and mixed voice. The locations and frequencies of the vocal cords of the three types of music sound vibration are different, thus producing different sound effects. True voice is bright, penetrating and powerful, but it is more difficult to sing high notes; falsetto voice is softer and more beautiful than true voice, which is very helpful for singing high notes; hybrid voice is a combination of true voice and falsetto voice, which can achieve penetrating and powerful timbre, and can sing high notes easily. There are two modes of breathing: thoracic breathing relies on chest expansion and is suitable for daily activities; while abdominal breathing uses the diaphragm and abdominal muscles to enhance breath control and is suitable for singing, providing deeper breathing ability and unified vocal production.

## 2.6 The Theory Used in Research

In this study, researcher applied the following theories: musicology, ethnomusicology, historical musicology, and music acoustics. Researcher rely on these theories to conduct detailed analysis and research on the history, development, musical characteristics and singing styles of Houba folk song, and summarize and form new personal opinions.

### 2.6.1 Musicology

Musicology is the general term for all the theoretical disciplines that study music. The general task of musicology is to clarify the essence and law of various phenomena related to music through them. Such as studying the relationship between music and ideology, including music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. Those who study the characteristics of the materials of music include music acoustics, temperament and instrumentology; There are technical theories of composition, such as melodiology, harmony, counterpoint, and music form, that study the form and composition of music. Also from the performance aspect to consider, such as performance theory, conducting and so on (Jizhou Cai, 2007).

Musicology is the general term of the academic field that uses various academic methods (such as natural sciences, humanities, social sciences) to study everything related to music (Stanley Sadie&John Tyrrell, 2012).

The term “musicology” has been defined in many different ways, and almost all of these definitions reflect two fundamental views: one based on the method or topic of study adopted by the music researcher, the other on the rule of interpretation and the other on the phenomenon of study. Either way, they reflect different philosophical positions, one that treats music as an activity in which people take part, and the other that treats it as a field of knowledge and ignores its activity. One view is to start with the method and emphasize the music (Conghui Fang, 1995).

Throughout the article, researcher used musical theories to study the music style and vocal techniques of Houba folk song.

### 2.6.2 Ethnomusicology

Ethnomusicology is the science of investigating and studying the folk music of different countries and regions with different social systems and different levels of

development to find out various laws related to music. Also translated as “ethnomusicology”. It belongs to a category of musicology and is closely related to ethnology and folklore. The original name is comparative musicology, also known as music anthropology, but its connotation and emphasis are slightly different. It includes investigating and studying the musical characteristics of different nationalities, countries and regions; Explore the connections of these music to geography, history, and other cultures; Compiling national music records or regional music records, drawing some conclusions related to music and so on (Central Conservatory of Music Academic Forum, 2015).

The term “ethnomusicology” designates not an area but a particular method of study. We can say that “nationality” in “ethnomusicology” is almost the definition of “ethnology”. Ethnomusicology focuses on the study of the cultural background of any nation, from which the understanding of the cultural background and further observation of its musical characteristics is ethnomusicology (Rulan Zhao, 2022).

Ethnomusicology is a theoretical subject under musicology that studies the traditional music of various ethnic groups in the world through the members of the ethnic group. Its basic feature is to place the existing traditional music of a certain ethnic group into the specific natural environment and social and cultural environment of the ethnic group, and to analyze how the members of the ethnic group (individual or group) construct and use according to their own cultural traditions. The investigation and research of the dissemination and development of these music, and the elaboration of the basic characteristics of the music, survival rules and national cultural characteristics (Guodong Wu, 1997).

Ethnomusicology is mainly concerned with the oral traditional music (and its instruments and dances) that survive today, other than the urban art music of Europe (The New Grove Dictionary of Music and Musicians).

The study of ethnomusic is a part of the general theory of music, and it is closely related to ethnology, folklore and sociology. The research object of ethnomusicology is folk traditional music culture (The original Soviet Encyclopedia of Music).

Ethnomusicology is a specialized discipline in musicology aimed at studying the structure and characteristics of the music of various nationalities, as well as its

relationship with the geographical environment and historical culture of each nationality (Japan's Standard Dictionary of Music).

In this study, the ethnomusicology theory was used to carry out field investigation in Shi san Village, Xiaonanhai Town, Chongqing. The field investigation includes two aspects: the recording and video recording of the live singing of Houba folk song and the collection of relevant research data; Interview informants and performing artists, research and gather relevant information. Later will collect music audio, video material and data for data analysis.

### 2.6.3 Historical Musicology

The science of studying the problems related to the history of music and the changes of music in the past, such as the evolution, development and laws of music content and form, as shown in music treatises. It belongs to a branch of the whole field of human cultural history, and is a subject that is parallel with literature, fine arts, dance and other historical theory (Central Conservatory of Music Academic Forum, 2015).

The study object of historical musicology is the history of music. Music historians do not strictly follow this traditional rule. The reason it can't be done is because people... Historical links are being discussed. As far as relationships and conditions are concerned, we must consider the laws of socio-cultural development on which music is based, and the role of the individual in the history of music must ultimately be integrated with all social levels, The association takes into account the performance of practice and the acceptance of history (Brockhouse, 1985).

Historical musicology is the historical research field of musicology, which takes the history of music as its main body and includes some related music branches. Music historiography is the theory of music and related phenomena from a historical point of view (Li Liu, 2013).

This study uses the theory of historical musicology to study the impact of the address change and historical changes of Shi San Village in Xiaonanhai Town on the creation of Houba folk song and the specific changes.

### 2.6.4 Music Acoustics

Music acoustics is the science that deals with the physical problems of musical tone and rhythm. The research on the pronunciation principle of Musical Instruments

and human beings starts from the three parts of exciter, resonator and radiator, so as to obtain the highest efficiency and beautiful timbre (Central Conservatory of Music Academic Forum, 2015).

Music acoustics is the science of studying the physical problems of musical tone and rhythm. The research on the principle of musical instruments and human pronunciation starts with the three major components of sound source, resonance cavity, and transmission mode, in order to achieve the highest efficiency and beautiful timbre (Jing Fang, 2005).

Through the theory of music acoustics, researcher analyzed and studied the singing characteristics, vocal ways and vocal techniques of Houba folk song.

The investigation results for the theory used in research lead to the conclusion that: Music research theory includes musicology, ethnomusicology, historical musicology and music acoustics. Musicology covers multiple disciplines including music aesthetics, history, and composition theory. Ethnomusicology focuses on the study of folk music from different cultures and regions. Historical musicology is the in-depth study of the evolution and change of music over time. Musical Acoustics explores the physical aspects of musical pitch and rhythm. Researchers use these theories to analyze the history, development and characteristics of Houba folk songs, and form new perspectives and insights into their social functions and inheritance.

## 2.7 Documents and Related Research.

In order to further study Houba folk song, the researcher visited Shi San village in Qianjiang District to further study the geographical environment, history, culture, economy and religious beliefs of the Shi San village, as well as the history and musical characteristics of Houba folk song. By collecting relevant literature and materials, the researcher sorted out the documents and related research related to Houba folk song:

Table 1. Literature of Houba folk song

	Monograph	Thesis	Journals	Newspapers	Conferences
Tujia culture	3	Dissertation: 22	508	19	Domestic: 15
		Thesis: 234			International :0
chinese folk song culture	0	Dissertation: 3	363	24	Domestic: 16
		Thesis: 63			International :2
Houba folk song	0	0	5	2	0
Analyze Western and Chinese music	1	Dissertation: 41	2875	6	Domestic: 17
		Thesis: 2672			International :1
Chinese vocal techniques	0	Dissertation: 0	14	0	0
		Thesis: 12			
Theory of research	13	Dissertation: 0	169	0	Domestic: 2
		Thesis: 10			International :1

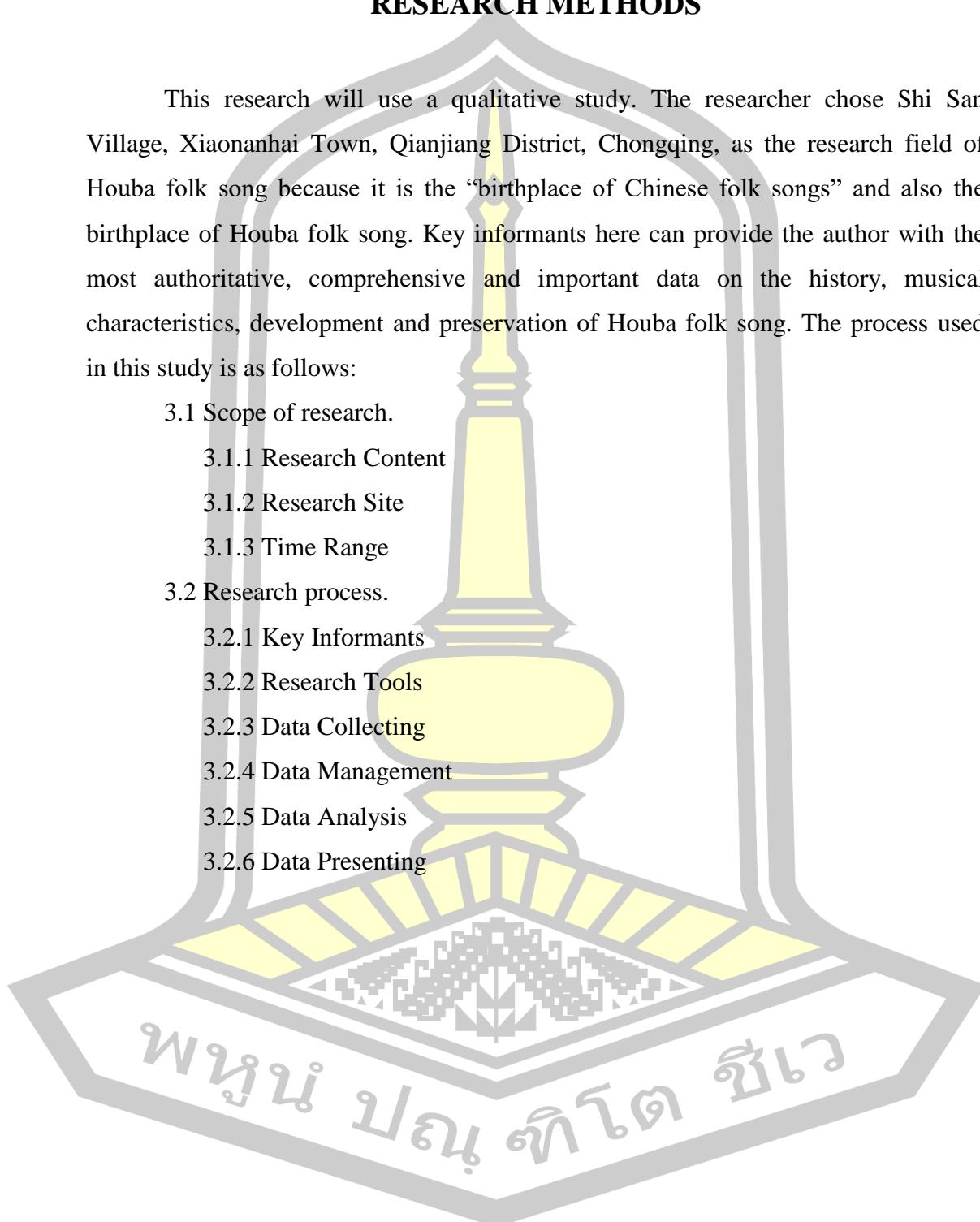
Soruce: Yuzhu Zhou

## CHAPTER III

### RESEARCH METHODS

This research will use a qualitative study. The researcher chose Shi San Village, Xiaonanhai Town, Qianjiang District, Chongqing, as the research field of Houba folk song because it is the “birthplace of Chinese folk songs” and also the birthplace of Houba folk song. Key informants here can provide the author with the most authoritative, comprehensive and important data on the history, musical characteristics, development and preservation of Houba folk song. The process used in this study is as follows:

- 3.1 Scope of research.
  - 3.1.1 Research Content
  - 3.1.2 Research Site
  - 3.1.3 Time Range
- 3.2 Research process.
  - 3.2.1 Key Informants
  - 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 Scope of research

#### 3.1.1 Research content

This study focuses on the history and development, music characteristics, social function and explore the way to transmission Houba folk song.

#### 3.1.2 Research Site

The research site is concentrated in the Shi San Village, Xiaonanhai Town, Qianjiang District, Chongqing, China. It is a International AAAA Tourist Scenic Spot. Located in Xinjian Village, Xiaonanhai Town, Qianjiang District, Chongqing City, adjacent to Xiaonanhai Earthquake Site Park in the east, Bamian Mountain Natural Scenic Area in the south, connecting Wuling mountain to the west through Cizhu Creek, and Yu'e Shengjing Jigong mountain in the north, about 30 kilometers away from the main urban area of Qianjiang, the scenic area is 6.5 square kilometers, there are 13 typical Tujia courtyards, where more than 200 households and nearly 1,000 Tujia people live, it is known as “The birthplace of folk songs”.





Figure 5. Map of Shi San village

Source: image.so.com

### 3.1.3 Time Range

The study period began in June 2022 and ended in February 2024. During this period, researcher went to visit Shi san Village several times to study the singing and performance forms of Houba folk song in different festivals and customs.

## 3.2 Research process

### 3.2.1 Key informants

According to the research objectives, researcher identified informant into three categories: Key informants, Main informants and General informants:

The criteria for selecting key informants:

- 1) He/she was lived in Shi San Village for more than 30 years.
- 2) He/she has rich experience in singing Houba folk song.
- 3) He /she is the expert or scholar in this field.

The criteria for selecting main informants:

- 1) He/she engaged in work related to Shi San village or Houba folk song.
- 2) He/she makes contribute to the preservation and transmission of Houba folk song.
- 3) He/she can provide information that is helpful to the research objectives.

The criteria for selecting general informants:

1) He/she is the inheritor of Houba folk song or a member of the performance team.

2) He/she can provide help to collect Houba folk song.

Base on the above criteria for selecting informants, researcher screen out the following informants:

1) Key informants: Ms. Guixiang Tian & Mr. Fu He & Mr. Wei Wang



Figure 6. Ms. Guixiang Tian

Source: Yuzhu Zhou (June, 2023)

Ms. Guixiang Tian, was born in Hejia village of Shi San village. At the age of 48, she became the inheritor of Houba folk Song, and she is the fifth-generation inheritor of Houba folk Song but the first inheritor to be issued an inheritor certificate by the government. She is 70 years old and called “The Queen of Folk Song”, she go to Nanhai Primary School and Houba Primary School to teach students to sing folk songs every week, guide and train the members of Houba folk song performance team in Shi San village.

Guixiang Tian knows the history, development and transmission of Houba folk song, she sang many Houba folk song for researcher during the field work, which provided important help to the collection of Houba folk song.



Figure 7. Mr. Fu He

Source: Yuzhu Zhou (June, 2023)

Mr. Fu He, was born in Baishou village of Shi San village. He has lived in Shi San village for more than 40 years and he is the students of Guixiang Tian. He also received the inheritance certificate issued by the government. He is the most famous male singer in there because he has very good singing techniques and performance experience.

During the field work, Fu He sang different types of Houba folk song, which allowed the researcher to collect more songs, and he also provides help to the classification and vocal techniques of Houba folk song.



Figure 8. Mr. Wei Wang

Source: Yuzhu Zhou (June, 2023)

Mr. Wang Wei. He is the secretary of Xiaonanhai Town. In the process of collecting music, he arranged the Houba folk song performance team to perform many times, which provided important support for researcher to collect videos and audio of Houba folk song. At the same time, as the secretary, he provided important clues to the current situation and future development direction of the Shi San Village and Houba folk song.

2) Main informants: Mr. Haitao Wang & Mr. Zuxiang Chen



Figure 9. Mr. Hai tao Wang

Source: Yuzhu Zhou (June, 2023)

Mr. Haitao Wang. The director of the Intangible Cultural Heritage Office of Chongqing Culture and Tourism Commission. He has many years of research experience on the historical development and social functions of Shi San Village and Houba folk song. He researches the preservation and transmission mechanism of the state and Chongqing Municipality for intangible cultural heritage, and provides researcher with important help in the social function of Houba folk song and exploring ways to preservation and transmission, he also provides with a large number of literature materials on Houba folk song.



Figure 10. Mr. Zuxiang Chen

Source: Yuzhu Zhou (June, 2023)

Mr. Zuxiang Chen. He is the principal of the central primary school in Xiaonanhai Town, Qianjiang District, and he wrote a music book called Houba folk song, which recorded 28 songs of Houba folk song, although there are only lyrics and no melody, but this informant provided help in the collection and classification of Houba folk song.

3) General informants: Ms. Fengxue Lan & Ms. Suxiang Li



Figure 11. Ms. Fengxue Lan

Source: Yuzhu Zhou (June, 2023)

She is the leader of the Hejia village in Shi San village and obtained the certificate of inheritor of Houba folk Song. She learned to sing Houba folk song from childhood, in the competition for the leader of village she was elected as the leader of the Hejia Village because of her incredible vocal technique.

In the research, she provides support for the vocal techniques of Houba folk song, help researcher know about the selection form and criteria of Shi San Village leaders, and the development status of Shi San Village after 2017.



Figure 12. Ms. Suxiang Li

Source: Yuzhu Zhou (June, 2023)

Ms. Suxiang Li is also a Houba folk song inheritor who received the certificate of inheritor from the government and now works in the Houba Folk Song Performance team. In the process of field work, she sang songs of different styles for researcher, which enriched the data collected, and provided help to researcher in the transmission of Houba folk song.

### 3.2.2 Research tools

#### Observation Forms

In order to study the performance forms, music characteristics and vocal techniques of Houba folk song, as well as to collect more songs, researcher have visited Shi San villages to observe the performance live singing, collected Houba folk song through recording or video, and made the following work:

1) In different festival time to Shi San village, observe and record different styles of Houba folk song performance, get first-hand information.

2) Classify and sort out the collected Houba folk song.

3) On this basis, different types of Houba folk song are classified and studied, and the music characteristics of Houba folk song are summarized.

Through the study of the history and development of Houba folk song and the analysis of their music characteristic, researcher have recorded Houba folk song comprehensively.

#### Interviews Forms

Fieldwork is an important research method in this study. The main research tools used in this study are interview and observation methods. Researcher design interview formats and observation techniques based on different interviewees and subjects of observation. The process of creating investigation questionnaires was also undertaken.

- 1) Design questions based on the research objectives.
- 2) Design appropriate questionnaire and interview content.
- 3) Bring it to the advisor to examine.
- 4) Be modified according to advisor editing.
- 5) Modified according to specialist advice before being used in the field.

In order to study the history, development, social function and transmission of Houba folk song, researcher divided the interviewees into three categories and interviewed them one-on-one and face-to-face. Among them, researcher interviewed the director of the Intangible Heritage Office of Chongqing Cultural and Tourism Commission, asking about the history and development of Houba folk song, and the problems encountered in transmission; Researcher interviewed the inheritors of Houba folk song and the performers of Houba folk song. Ask them about their usual performance and practice, vocal techniques, transmission and so on. Researcher also interviewed other informants and enthusiasts working on Houba folk song. Through the interview, the collected information is summarized and written, filling the gap in the literature of Houba folk song, and further understanding of Houba folk song.

#### 3.2.3 Data collecting

1) By going to Chongqing Library, Intangible Heritage Office of Chongqing Cultural Tourism Commission, and Xiaonanhai Town Cultural Station, researcher collected and read related documents of Houba folk song to understand the history and development of Houba folk song.

2) Search the information related to Houba folk song on the Internet;

3) Visited Shi San village, participated in various festivals and custom activities, collected different kinds of Houba folk song materials; Visit local schools to investigate the transmission of Houba folk song.

4) Interviewed the inheritors of Houba folk song, Director of the Intangible Heritage Office of Chongqing Cultural and Tourism Commission, Secretary of Shi San Village, members of the performing team, etc.;

On this basis, from history to development, from music characteristics to transmission, the overall and detailed study of Houba folk song.

### 3.2.4 Data Management

The researcher classifies, sorts and summarizes all the collected data to prepare for later data analysis:

1) Literature:

Researcher classified, sorted and summarized the collected documents about Houba folk song, which played an important role in the study of the history, development and transmission of Houba folk song.

2) Songs:

At present, there are more than 100 Houba folk song recorded, researcher collected 64 songs, but all of them have no musical notation, some songs only have only lyrics and researcher made music notation from the collected audio and video songs and selected songs that were conducive to the study objectives.

Criteria for selecting songs for study history and development:

- Can have partial lyric texts or melody records.
- Can reflect the history and development in one or two historical periods.

Criteria for selecting songs for music analysis:

- Can be collected with complete and accurate lyrics or melodies.
- Can has complete singing audio or video.

c. Can represent the music characteristics of Houba folk song in one or two period.

d. Can be loved by the villagers and has a high degree of transmission.

According to the criteria for selecting songs, researcher selected 36 songs according to the study objectives. Among them, 14 songs are used for research objective 1, they have partial lyrics or melody records, which can represent the history and development of Houba folk song in various periods. 22 songs are used in the study of objective 2, they have complete lyrics and melodies as well as completed singing audio and video, which can represent the music characteristics of Houba folk song. There are 5 songs that can be applied to both objective 1 and 2.

### 3) Interview and questionnaire

The collation of the data collected in interviews and questionnaires is conducive to the study of the social function and transmission of Houba folk song.

### 4) Audio&video&image data.

There are more than 500 photos of Shi San village, musicians, performances,

teaching; 48 audio and video files, including 28 songs videos, 12 interview audio, 8 other performance videos of Houba folk song.

#### 3.2.5 Data analysis

In the first research objective, researcher used literature methods and interview method to collect relevant current materials make an in-depth understanding and research on the history and development of the Houba folk song. Researcher analyze that the history of Houba folk song can be divided into five periods, and summarize the development of Houba folk song in each period.

In the second research objective, researcher used the qualitative research methods and interview method to research on the characteristics of Houba folk Song. Researcher collected 64 Houba folk song through interviews, of which 28 had lyrics, melodies, singing and video materials, and 36 only had lyrics. To facilitate the study of music characteristics, researcher divided songs into four categories.

The criteria for song classification:

- 1) According to the information about song classification in literature.
- 2) According classification information obtained from interviews with

inheritors.

3) According to the history and development of Houba folk song.

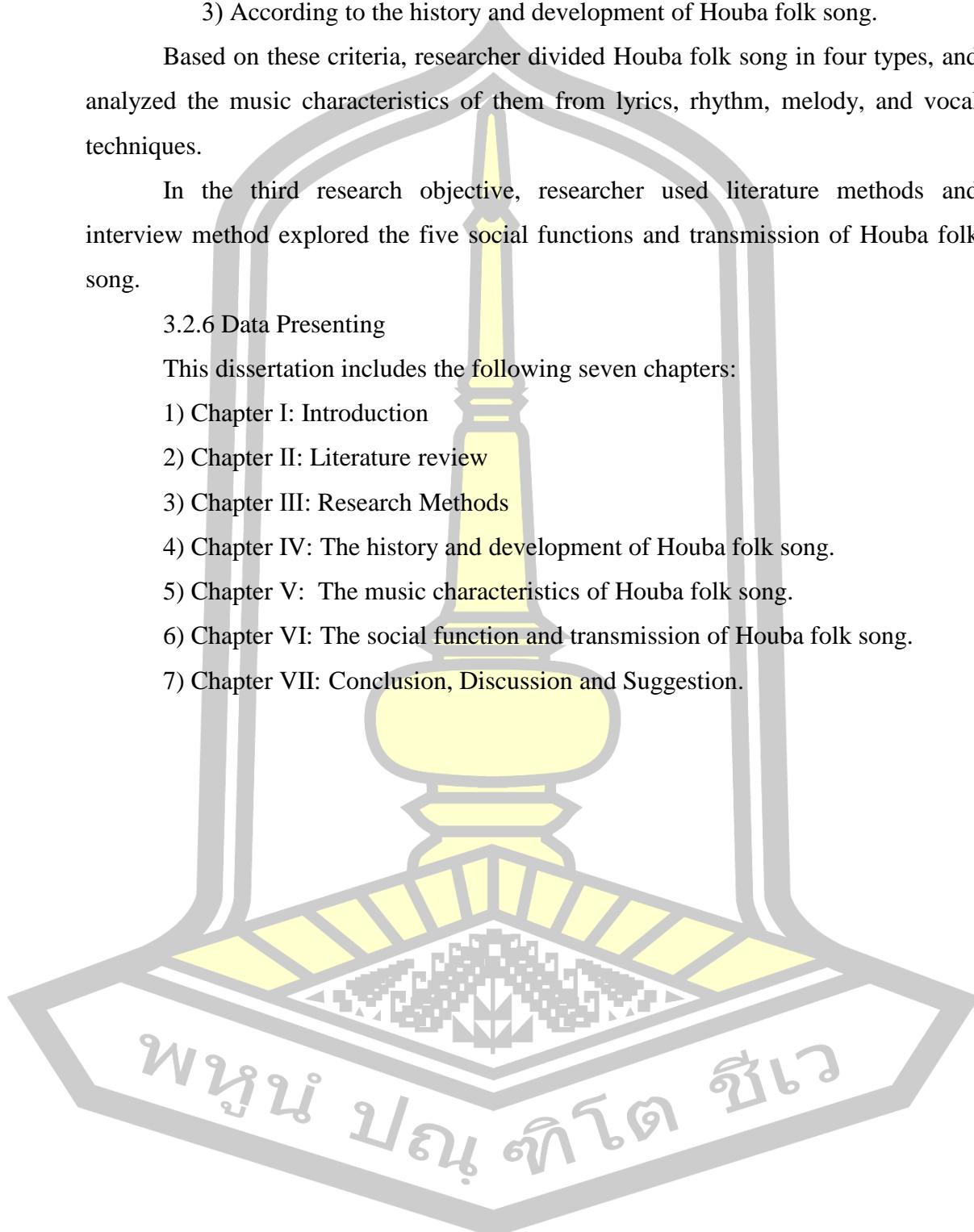
Based on these criteria, researcher divided Houba folk song in four types, and analyzed the music characteristics of them from lyrics, rhythm, melody, and vocal techniques.

In the third research objective, researcher used literature methods and interview method explored the five social functions and transmission of Houba folk song.

3.2.6 Data Presenting

This dissertation includes the following seven chapters:

- 1) Chapter I: Introduction
- 2) Chapter II: Literature review
- 3) Chapter III: Research Methods
- 4) Chapter IV: The history and development of Houba folk song.
- 5) Chapter V: The music characteristics of Houba folk song.
- 6) Chapter VI: The social function and transmission of Houba folk song.
- 7) Chapter VII: Conclusion, Discussion and Suggestion.



## CHAPTER IV

### The History and development of Houba folk song of the Tujia from Shi San village in Chongqing, China

Houba folk song is an important part of Tujia folk song; its origins can be traced back to ancient times. In this chapter, according to the influence of history on Houba folk song, the researcher divided history into five stages and analyzed the history and development of Houba folk song in these five stages:

- 4.1 From Ancient times to the Zhou Dynasty (Ancient times - 221 BC)
- 4.2 From the “Great Unity” period to before the Opium War (221 BC - 1840 AD)
- 4.3 From the Opium War to before the founding of the People’s Republic of China (AD1840-AD1949)
- 4.4 From the founding of the People’s Republic of China to 2000AD (1949AD-2000AD)
- 4.5 In the new era (since 2000AD)

#### 4.1 Houba folk song from ancient times to the Zhou Dynasty (Ancient times-221 BC)

The Tujia people have a long history; as mentioned by the researcher above, the Tujia people were not established as a single ethnic group until January 3, 1957, but they already had a long history before that, and in that time, the Tujia people were called “Ba people.” “In the southwest of the country of Ba, great panic gave birth to Xian Niao, Xian Niao gave birth to Cheng Li, Cheng Li gave birth to Hou Zhao, and Hou Zhao gave birth to Ba people” (Dayu, Boyi, Warring States Period to the early Han Dynasty). It can be seen that there are records about the Ba people in ancient times.

Ba people are brave, tenacious and good at war; since ancient times, they have had a brave and good war team, for the king made a lot of war achievements and was named “Bazi country” by the king. “During King Wu’s war, he was actually helped by the Ba Army; the Ba people were brave and keen, wearing masks of beasts in

battle, encouraging their morale in the form of singing and dancing, rushing into battle, shaming the enemy, and making the enemy defeated." There is an ancient article that says: "The king met with the princes of various countries in Kuaiji Mountain, and at that time the Bazi country was among them." . In order to thank the Ba people, King Wu of Zhou named the territory of the Ba people as the "Bazi country," and when the emperor met the princes of various countries during the Yu Gong period of the Xia Dynasty from 2070 BC to 1600 BC, the Bazi country was also included, which shows that the Bazi country was a powerful vassal state at that time and could keep up with other vassal states (Chang Qu, 348 AD).

The music culture of the Ba people, like the origin of them, also has a long history, which can be traced back to ancient times. As mentioned earlier, in 1046 BC, the way of fighting of the Ba people was accompanied by songs and dances, indicating that the Ba people had a musical culture at that time. At that period, folk songs created by the Ba people mostly belonged to the speculation of heaven and earth, the origin of human beings, the record of war, and so on. "The earliest music of the Ba people can be traced back to the earliest 'Waving Hand Song (摆手歌), Creation song(创世歌) and Gourd Song (葫芦歌)', which reflect the primitive belief and worship of the ancient Ba people" (Fanye & Li Xian, 1996).

Waving Hand Song (摆手歌) originated in ancient times and is one of the creation epics of the Ba people. "It is not only an encyclopedia of the ancient life of the Tujia people but also a cultural gathering of the ancient, middle and ancient Wuling Mountains" (Bo Peng & Jikuan Peng, 1989).

The Waving Hand Song is sung by the Ba people in the ceremony. They were full of unknown longing for the world, and they created songs to record the scenes that happened in their daily lives. Waving Hand Song contents cover: the creation of the sky and earth; the origin of human beings; Ba people migration; war; the work and life of the Ba people; it records the origin and development as well as the history and culture of the Ba people (Guixiang Tian, 2023).

Creation song (创世歌) is also the representative song of Ba people in this period; it is a song created when singing praises to ancestors and worshiping gods,

and it is also one of the creation epics of the Ba people; it includes the Gourd song and the Hongjun Lao Zu song. "Creation song is the subjective active interpretation of the magical nature and the unknown world in the form of ballads by the ancestors of the Ba people clan in the activities of tracing the origin of the family and remembering the ancestors, while worshiping the gods and praying for the harvest, and it is a chant on the origin of ancient human beings." Creation Song expresses the Ba people's speculation about the origin of human beings in ancient times. They believed that the Buddha was the product of the combination of heaven and earth, and the ancestor Hong Jun (the most primitive human being) was the product of the combination of the sun and the moon. Therefore, the ancient Ba people believed that this was the origin of humans (Su Zhenghua, 2021).

"Gourd Song(葫芦歌) tells the origin of human beings and the origin of hundreds of family names in the narrative way of primitive myths. It has a magical and romantic color of fantasy and also reflects the shadow of the primitive life of primitive ancestors in primitive society." Ba people have a curiosity and association about the origin of heaven and earth, human beings, and they record these ideas through singing (Ma Benli, 2000)..

In conclusion, Ba people in this period were full of curiosity and speculation about heaven and earth; the folk songs of this period were mainly speculations about the origin of human beings, the world, and records of natural landscapes.

#### **4.2 Houba folk song from the "Great Unity" of the Qin Dynasty to before the Opium War (221BC - 1840 AD)**

After the Qin Dynasty unified the six kingdoms in 221 BC, China's political power entered the period of "Great Unity". "Great Unity" refers to the complete and territorial unity of the country in the region; In history, uniformity in national politics; It also includes a high degree of unity in the country's economic system and ideology and culture. "The Chinese political philosophy and administrative system from the Qin and Han Dynasties until the Opium War in 1840 can be roughly called the 'unified' 'World Empire' (Ma Rong, 2011). In the history of China, from the Qin Dynasty (221 BC ~ 207 BC), Western Han Dynasty (202 ~8 BC), New Dynasty (8 ~23 BC), Eastern Han Dynasty (25 ~220 BC) ,Western Jin Dynasty (265 ~316

BC) ,Sui Dynasty (581-618 BC), Tang Dynasty (618-907 BC) ,Wu Zhou Dynasty (690 ~705 BC), Yuan Dynasty (1271 ~1368 BC) ,Ming Dynasty (1368 BC) , to the Qing Dynasty (1636-1912), these periods can be called the ‘Great Unity’”(Xikun Song, 2015).

In the “Great Unity” period, the administration of Bazi country in the Qin Dynasty was relatively relaxed, and Bazi country could manage itself. It is recorded in the historical books that the covenant between the king of Qin and Bazi country at that time was as follows: “If the Qin people invade the Ba people, the Qin state will take the initiative to present a pair of precious double dragons; If the Ba people invaded the Qin people, only one glass of sake was needed”(Ye Fan &Xian Li ,1973). In that time, the rule of the Qin dynasty to Bazi country was relatively relaxed, did not change its organizational structure, did not interfere in the internal affairs of it and it could managed by the leaders of the Ba people themselves. Under such circumstances, the Ba zi country at that time achieved very good development and its power was increasing day by day. However, by the time of the Han Dynasty (202-220 BC).

Bazi country growing power threatened the state of Qin, and the king of Qin sent an army to destroy Bazi country, forcing the Ba people to move west to the present-day Wuling Mountains. “Archaeological excavations and a large number of historical documents have pointed to the fact that the ancient Ba people who settled in Hunan, Hubei, Chongqing and Guizhou were the result of the ancestors of the Tujia” (Zhenghua Su, 2021).

Wuling Mountains area has dangerous terrain, rapid water, foreigners rarely enter, the Ba people settled there, over the past hundred years Wuling Mountains area more complete retention of the Ba people culture.

Ba people in Xiaonanhai Town, Qianjiang District, Chongqing City, divided their residence into 13 villages, and collectively referred to as “Shi San village”, which has been thousands of years of history. However, the cottage management tradition left by “Ba Qing” has been continued, and gradually formed the “daughter Valley” with the matriarchal social background of women as masters, so Shi San village has the reputation of “Thousand years village, mysterious daughter Valley”(Wei Wang, 2023).

On the study of the living area of the primitive Ba people, the Tujia scholars have made detailed studies. In the late 1970s, Mr. Yu Weichao drew a conclusion based on a large number of archaeological objects: "The Wushan Shuangyan Tang site and Yun Yang LiJia Ba site in Chongqing were the activity centers of the early Ba people" (Weichao Yu, 1985); Some scholars believe that: "Hunan, Hubei, Sichuan (after Chongqing was directly administered, this area has been classified as Chongqing city), Guizhou province border areas, is originally the ancient Ba people's earliest activities in the area, all those who migrated from other areas of the Ba people, with the change of history has been integrated by other ethnic groups, become a part of other ethnic groups, only the Ba people who settled here, Gradually evolved into Tujia" (Lijun Meng, 1993); "The ancient Ba people who settled in the border areas of Hunan, Hubei, Chongqing and Guizhou are the ancestors of the Tujia" .Because a large number of archaeological objects have been excavated in the Wushan Shuangyan Tang and Lijia Ba ruins, researchers believe that folk songs in Hubei, Hunan, Chongqing (Qianjiang, Youyang, Xiushan, Pengshui, Shizhu), Guizhou, southeast of Hubei and Chongqing spread by the Wuling Mountains are the central areas of the origin and activities of the Ba people.(Zhenghua Su, 2021).

With the evolution of history, the Ba people who migrated to other areas have been gradually integrated by other ethnic groups. Only the Ba people who settled in the Wuling Mountains area retain the most primitive life and culture of the Tujia people, they are the most primitive Tujia people(Guixiang Tian, 2023).

With the succession of the sun and moon, Chinese history went through the Tang Dynasty(618-907AD), Song Dynasty(960-1279AD), Yuan Dynasty (1271-1368AD), and Ming Dynasty (1368-1644AD). The Ba people of Shi San village, together with the Ba people from other areas, recommitted their allegiance to the court, and went on more than one hundred campaigns for the country, achieving great achievements in the war.

After the Song Dynasty, there began to be records of "Tu Si" and "Tu min" in the history books, "Tu Si" was the leaders of the minority, "Tu Min" was the people of the minority, and the Ba people were called Tujia people at that time. "At this time, we began to call the original people who migrated to the Wuling Mountains as Tujia people" (Yangrui Long, 1997).

In 1616 AD, the Qin Dynasty implemented an open policy for the ethnic minorities in the southwest to “Gai tu gui liu”, that is, abolish the “Tu si system” means for the ethnic minorities in Yunnan, Guizhou, Sichuan, Gungxi, Hunan, Hubei, the original leader of the “Tu si” was abolished and the leader was appointed by the central government of the imperial court. At the same time, it abolished the policy of “Man bu ru jing, ke bu ru liu”, that means abolished the policy that ethnic minorities in these areas could not enter the court at will, and non-ethnic minorities could not enter these areas at will. After that the Tujia people of Shi San village had contacts with other nationalities, and the Tujia culture was also integrated into the culture of other nationalities (Shijie Luo, 2020).

With the change of history, from the period of “Great Unity” to the period of “Gai Tu Gui Liu”, Ba people also changed from being trusted by the king, to being attacked by the king, forced to move west, and then to work for the king again. People in Shi San village retained the matriarchal tradition left over by “Ba Qing”, and also retained the original Tujia people’s lifestyle to the greatest extent, becoming the most complete and primitive Tujia ecological area, this is different from Tujia in other areas (Weichao Yu, 1985).

During the Tang and Song dynasties, due to the migration of the Ba people, more people understand and like the folk songs of the Ba people. The folk song “Bamboo song(竹枝歌)” composed by Ba people was very famous in poets, which was mainly used to express Ba people’s longing for their hometown, the song sounds very beautiful, but was very sad, and a lot of famous poets rewrote lyrics for it.

From that time, Ba people in Shi San village gave a name to the folk songs they created “Houba folk song”.

There was a kind of Houba folk song used for sacrifice, called “Ti Ma song(梯玛歌)”. “Ti(梯)” means “respecting the gods”, “Ma(玛)” refers to “people”, and “Ti Ma(梯玛)” means “The people who worship God”, which refers to the main performers in the sacrificial activities. Tujia people of Shi San village regard “Ti Ma” as a lobbyist and coordinator between God and people, in many religious activities, such as vowing, praying for rain, sending dead souls, offering sacrifices, driving out

ghosts and evil spirits, the song that “Ti Ma” sings is called “Ti Ma song(梯玛歌)”.

“ ‘Ti Ma song’ celebrates people, heaven, earth, plants, animals as the object of praise, showing exorcism of evil spirits, worship of heaven and earth, worship of the dead, ask God to return wishes, pray for rain, praise grain harvest and other content, so it is called the dictionary of Tujia language” (Xingqun Sun, 2020).

In conclusion: Due to the migration of Ba people from far away, as well as the influence of the “Great Unity” period and the “Gai Tu Gui Liu”, Tujia people were forced to migrate from their hometown. At this time, the folk songs they created were full of sadness and longing for their hometown. Tujia people were still full of reverence for the gods, they relied on sacrifices to get in touch with the gods and prayed to the gods to help them realize their wishes. Therefore, they composed many sacrificial songs during this period.

#### **4.3 Houba folk song from the Opium War to before the founding of the People’s Republic of China (AD 1840-AD 1949)**

The Opium War broke out in 1840. The invasion of opium by Western powers made the Chinese people suffer from opium exploitation and war. China gradually became a semi-colonial and semi-feudal society, and the politics, economy, and culture of people were greatly affected. People in Shi San Village lived a miserable life like other Chinese.

Under the double oppression of imperialism and feudalism, in order to resist the cultural invasion brought by the expansion of Western religions, the villagers in Shi San Village actively participated in the revolutionary war and contributed their strength to the struggle against imperialism and feudalism. They initiated the “Qianjiang Teaching Project” (1873), participated in the “Youyang Teaching Project”, “Lichun Teaching Project” (1898), “Anti-Church Uprising(1898), and “Enshi Teaching Project” (1901), and Western religious actions effectively combated imperialist aggression in the Tujia area.

Until the founding of the Communist Party of China in 1921 and the Red Army leading the people’s army to victory in the war, people could be freed from the suffering of the war. The war brought endless pain and disaster to the villagers in Shi

San village. The theme of the Houba folk song during this period developed to record the war, poverty and difficult life, and it closely related to the social background.

In love songs of that period, more with the feeling of suffering, in the feudal marriage system, Chinese people pay attention to “family matching” (meaning two people’s family conditions, such as economic conditions, social status, etc., need to be the same before they can get married), and because of poverty and suffering in life, love songs at that time are full of sad colors.

During the war, due to hunger, death, and feudal ideology, the villagers in Shi San village could not enjoy love. The theme of Houba folk song during this period developed into recording painful and sad love stories and expressing the villagers’ desire for love. The villagers of Shi San Village lived in great poverty during the war years. The men had to go out to work as coolies; they were so hungry that they had only bones left, but they didn’t even have enough money to eat. At that time, there were a lot of Houba folk songs that recorded the poor and difficult lives of the villagers. However, during that period, many folk songs praising war heroes also appeared. They express the reverence and praise of the villagers of Shi San Village for the people’s heroes and the Red Army during the war years.

In conclusion, due to the war, the villagers of Shi San Village experienced a miserable life for a long time. Although the war brought endless pain and disaster to the villagers, they still wrote Houba folk songs in such a difficult social environment. They used Houba folk songs to record the poor and difficult life. The theme of Houba folk song during this period developed into singing about the people’s heroes and the Red Army and also praising the Communist Party of China.

#### **4.4 Houba folk song from the founding of the People’s Republic of China to 2000 (1949AD-2000AD)**

On October 1, 1949, the People’s Republic of China was founded, and Chinese society was jubilant. In this era of national celebration, all walks of life were full of vitality. In 1957, Tujia was officially established as a single nationality. “On January 3, 1957, Tujia was identified as an independent minority (Writing Group of the History of Tujia, 2009).

The autonomy of Tujia Autonomous areas mainly includes legislative power. That is, the local people's Congress has the power to enact autonomous regulations and special regulations in accordance with the local political, economic and cultural characteristics: the power of flexible implementation; the resolution, decision, order and instruction of the higher state organ, if not suitable for the local actual situation, can be submitted to the higher state organ for approval, flexible implementation or suspension of implementation; Economic autonomy refers to formulating policies and plans for economic development, reforming the economic management system, and independently arranging local capital construction projects in light of local characteristics and needs. Financial autonomy, the right to manage local finances; There is also cultural and linguistic autonomy.

The right to organize public security forces, the priority of cadre appointments, etc. are part of the western development strategy. The Tujia area was included in the western development plan. This system not only takes into account the actual situation of the Tujia area but also maintains national political and ethnic unity. The basic rights of all ethnic minorities in national life have been guaranteed, the political obstacles to the development of the Tujia area have been fundamentally removed, and the prerequisites for the economic, cultural and social modernization of the Tujia area have been provided. Within the framework of the system of regional ethnic autonomy, the state has strengthened the legislative work in Tujia areas, established a complete system of judicial organs, and set up people's courts and procuratorates within ethnic organs at all levels, which not only ensures the unity of the national legal system but also emphasizes the equal legal rights and obligations of the people of all ethnic groups, marking the victory of modern law over customary law. It also constitutes an important part of political modernization. The state granted Tujia the right to autonomy, formulated a series of preferential policies, and injected a lot of human and material resources. After enjoying a series of preferential policies, the Tujia people in Shi San village enjoy a high degree of autonomy, and the central government has a supportive policy in terms of finance, taxation and investment and also provides a large amount of capital, technology, high-tech and management personnel for free.

In this context, the rights and interests of the Tujia people in Shi San village have been protected, the quality of life has improved, the villagers' lives are getting better and better, they are full of expectations and confidence in the new life, and the item Houba folk song in this period has also changed (Fu He, 2023).

In conclusion, after the war, the villagers in Shi San village were reborn and lived the new life they dreamed of. During this period, the items of the Houba folk song development included praising the founding of new China, praising the great people, and recording the beautiful love and new life.

#### **4.5 Houba folk song in the new era (since 2000AD)**

Since 2000, with the rapid development of rural tourism, Shi San village, with the reputation of "Shi San village for a thousand years, Mysterious Girl Valley," has welcomed many foreign tourists, and the villagers' quality of life is getting higher and higher. Different from the Tujia in other areas, Shi San village still retains the original Tujia lifestyle and cultural traditions to the greatest extent and is currently the largest Tujia original ecological settlement zone in China, with "the first Tujia ecological museum in China." Shi San village still maintains the "Ba Qing" legacy of matriarchal social tradition; women are absolutely respected and enjoy high status and rights; the leader of Shi San village must be chosen from the folk song competition; and the contestants can only be women (Haitao Wang, 2023).

On October 17, 2003, the 32nd session of the UNESCO General Conference adopted the Convention for the Safeguarding of the Intangible Cultural Heritage, which is an important milestone in the protection of the intangible cultural heritage in the history of mankind. On August 28, 2004, the Standing Committee of the Tenth National People's Congress of the People's Republic of China ratified the Convention for the Safeguarding of the Intangible Cultural Heritage, making China the sixth country to accede to the Convention.

As of December 2022, there are 676 items on UNESCO's Intangible Cultural Heritage List (Roster), corresponding to 140 countries. Among them, China included a total of 43 items, ranking first in the world (China was selected into the UNESCO Intangible Cultural Heritage List (Roster) project China Intangible Cultural Heritage Network · China Intangible Cultural Heritage Digital Museum, 2022). By 2021, more

than 100,000 representative intangible cultural heritage items will have been recognized on the national, provincial, city and county intangible cultural heritage lists with Chinese characteristics (Xin Hua News Agency, 2021).

After 2007, when Houba folk song became the intangible cultural heritage of Chongqing, the villagers of Shi San village were greatly encouraged, and their enthusiasm for the creation of folk songs also increased. Many folk songs of the new era were created after 2007 (Zuxiang Chen, 2023). During this period, the theme of the Houba folk song developed into praise of the Communist Party, praise of the happy life, and the lyrics are full of yearning for a beautiful life (Zuxiang Chen, 2023).

With a history spanning thousands of years, Houba folk songs have witnessed the life and development history of the Tujia people in Shi San village since ancient times. Houba folk songs did not disappear due to social turmoil and war persecution. The Tujia people in Shi San village gave full play to their ability to adapt, absorb, integrate and inherit and kept developing innovative Houba folk songs in a turbulent society, preserving them in the multi-cultural background of the tenacious.

#### SUMMARY:

With a history spanning thousands of years, Houba folk songs have witnessed the life and development history of the Tujia people in Shi San village since ancient times. Houba folk songs did not disappear due to social turmoil and war persecution. The Tujia people in Shi San village gave full play to their ability to adapt, absorb, integrate, and keep developing innovative Houba folk songs in a turbulent society and they preserved them in the multi-cultural background of the tenacious.



Table 2. The history and development of Houba folk song

Time	History	Development
Ancient times - 221 BC	Ancient times; Zhou Dynasty;	Origin of human beings; Legends of mythological stories; Records of natural disasters; War achievements;
Time	History	Development
221BC- 1840AD	Qin Dynasty; “Great Unity”; “Gai Tu Gui Liu”;	Migration; Homesickness;
1840AD- 1949AD	Opium War; War of Resistance; Against Japanese war;	About war; About poverty; About suffering; Praise the Red Army;
1949AD- 2000AD	The founding of the People's Republic of China.	Praise the Communist Party; Praise the great men; Praise the national heroes;
Since 2000AD	Developed tourism; Houba folk song in the list of Chongqing Intangible Cultural Heritage;	Praise the motherland; Praise the Glorify the Communist Party; Praise the happy life; Praise the beautiful love;

Source: Yuzhu Zhou (June, 2023)

In this chapter, researcher mainly study the history and development of Houba folk song from ancient times to the present. Its development can be mainly divided into five periods:

1) From Ancient times to the Zhou Dynasty (Ancient times - 221 BC). During this period, Houba folk songs were mainly composed of Ba people's

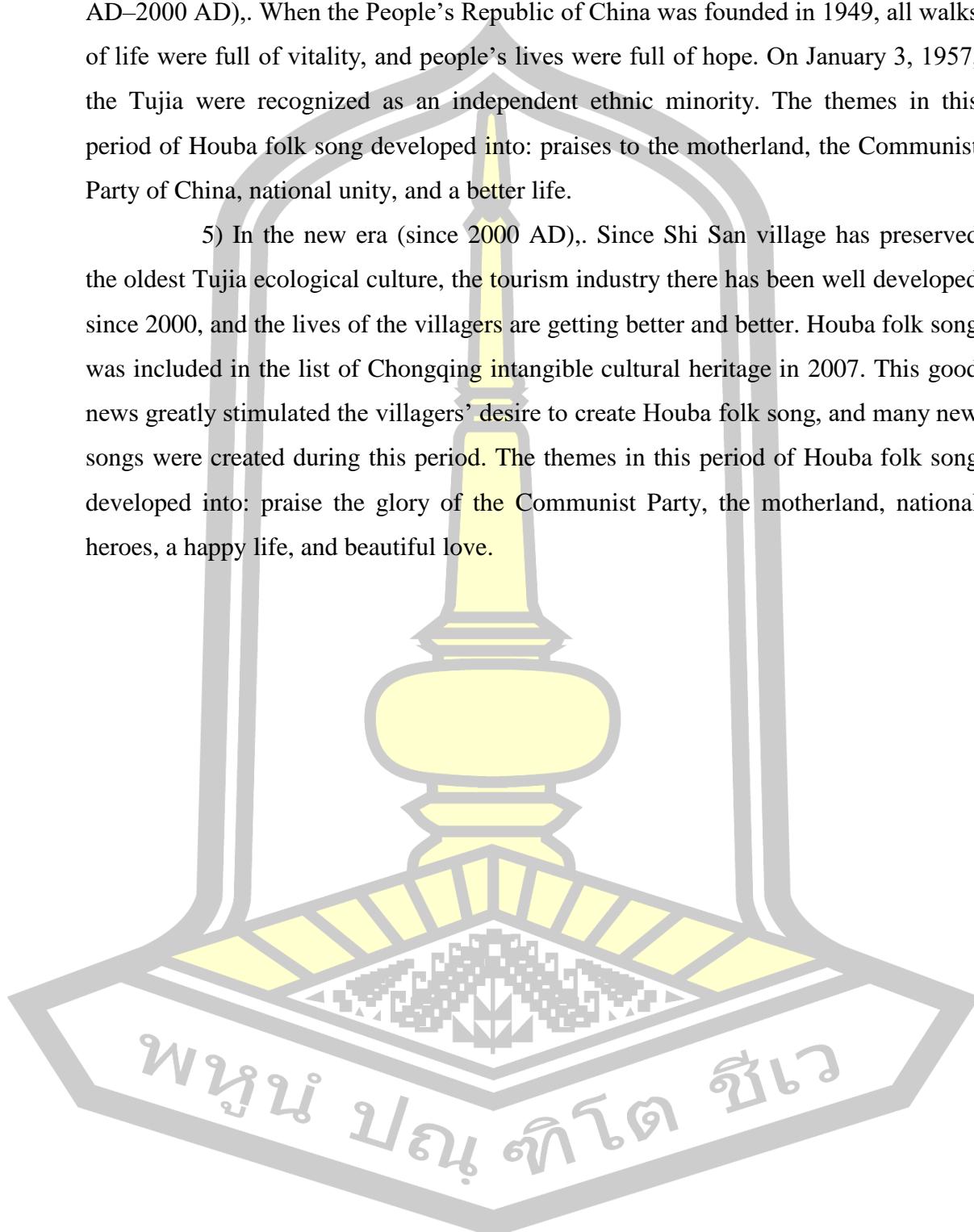
speculation on the origin of human beings, legends of mythological stories, and records of natural disasters. On the other hand, because the army of the Ba people was brave in battle and made a lot of war achievements for the king, the king named the area of the Ba people as the “Bazi country,” and folk songs also praised ancestors and soldiers in those times. The representative songs are: Created song (创世歌), Waving Hand song (摆手歌), and Gourd song (葫芦歌).

2) From the “Great Unity” of the Qin Dynasty to before the Opium War (221 BC–1840 AD), During this period, Houba folk song experienced the “Great Unity” period of the Qin Dynasty, when the king of Qin trusted the Ba country so much that he allowed the Ba people to administer their own country. However, in the Han Dynasty, due to the growing power of the Ba people, the king sent an army to destroy the Bazi country, and the Ba people were forced to move west to the Wuling Mountains (now Chongqing, Guizhou, Hunan, and Hubei). The Ba people who settled in the Qian Jiang district of Chongqing called their area “Shi San village.”.In the Tang, Song, Yuan and Ming Dynasties, the Ba people in Shi San village once again pledged allegiance to the king and helped the king win many wars. At that time, Ba people’s bamboo song (竹枝歌) was liked by famous poets, and they wrote lyrics for it. At this time, the Tujia people of Shi San village began to call their folk songs “Houba folk songs.”.In 1616 AD, the Qing Dynasty implemented the policy of “Gai Tu Gui Liu,” and part of the culture of the Shi San village was influenced by external culture. The themes in this period of Houba folk song developed into: express the migration and homesickness of Ba people, and representative songs of this period are: Bamboo song (竹枝歌) and Ti Ma song (梯玛歌).

3) From the Opium War to before the founding of the People’s Republic of China (AD 1840–AD 1949), The Opium War broke out in 1840, and China gradually became a semi-colonial and semi-feudal society. Plus, the outbreak of the war against Japan made the lives of Tujia people in Shi San village poor and miserable. The themes in this period of Houba folk song developed into: recording war, poverty and suffering; singing praises to the Red Army and great men.

4) From the founding of the People's Republic of China to 2000 (1949 AD–2000 AD)., When the People's Republic of China was founded in 1949, all walks of life were full of vitality, and people's lives were full of hope. On January 3, 1957, the Tujia were recognized as an independent ethnic minority. The themes in this period of Houba folk song developed into: praises to the motherland, the Communist Party of China, national unity, and a better life.

5) In the new era (since 2000 AD)., Since Shi San village has preserved the oldest Tujia ecological culture, the tourism industry there has been well developed since 2000, and the lives of the villagers are getting better and better. Houba folk song was included in the list of Chongqing intangible cultural heritage in 2007. This good news greatly stimulated the villagers' desire to create Houba folk song, and many new songs were created during this period. The themes in this period of Houba folk song developed into: praise the glory of the Communist Party, the motherland, national heroes, a happy life, and beautiful love.



## CHAPTER V

### The music characteristics of Houba folk song of the Tujia from Shi San village in Chongqing, China

The Tujia people living in Shi San village have been singing folk songs for generations; folk songs are indispensable to them. Different from Tujia folk songs in other areas, Houba folk song have not been influenced by folk songs in other areas despite the baptism of history and the period of “Great Unity” and “Gai Tu Gui Liu”, people in Shi San Village still maintain all the characteristics of the original folk songs to the greatest extent, and in the later creation and inheritance process, Houba folk song were different from Tujia folk songs in other areas, the people of Shi San village did not adapt traditional folk songs or integrate them with modern music styles, they pay more attention to the singing of ancient folk songs, so that the ancient primitive Houba folk song will be sung from generation to generation.

During the field work, the researcher collected 64 Houba folk songs and, by organizing and analyzing them, divided them into 4 categories. In this chapter, based on the criteria of song selection, the researcher selected five songs to study the musical characteristics of Houba folk songs: lyrics, rhythm, melody and vocal techniques.

- 5.1 Love Songs
- 5.2 Customs Songs
- 5.3 Education and political songs
- 5.4 Entertainment Songs

In the process of field work, researcher found that there are 3 kinds of singing forms of Houba folk song:

- 1) Solo

It's a form refer to singing a song just by one man or one woman, this is the most common in Houba folk song.



Figure 13. Singing of solo

Source: Yuzhu Zhou (June, 2023)

From figure 13 to show the solo singing form of Houba folk song, it is usually singing by one man or one woman.

## 2) Duet

This is a form singing by two people together, some singing by two men or two women. The most common is singing by one man with one woman, especially in love songs of Houba folk song.



Figure 14. Singing of duet

Source: Yuzhu Zhou (June, 2023)

From figure 14 to show the duet singing form of Houba folk song, it is usually singing by team of man and team of woman, the number of people in each team must be the same, about 1-4 people.

1) Group singing.

The form of singing by many people together, group can be divided into collectives or men and women , with each group singing the same lyrics and melody, without any harmonies. It often appears in festival songs and ritual songs in Houba folk song.



Figure 15. Group singing.

Source: Yuzhu Zhou (June,2023)

From figure 15 to show the group singing form of Houba folk song, it is usually singing by 4-10 people together. It is a majestic singing form that gives people a spectacular and lively feeling.

## 5.1 The music characteristics of Love songs

In ordinary life, the villagers of Shi San village sing Houba folk song no matter what they do, and create folk songs anytime and anywhere. Love songs are a relatively common type of Houba folk song, used to record and express the love between men and women. Researcher will study the musical characteristics of love songs from four aspects: lyrics, rhythm, melody, and vocal techniques.

### 5.1.1 The lyrics characteristics of Love Songs

Since the Tujia people migrated to the Wuling Mountains, the ancient Tujia language has been assimilated into the Sichuan dialect. The lyrics of Houba folk song composed after the migration gradually began to use Sichuan dialect. Researcher grew up in Chongqing (formerly part of Sichuan), which brought great advantages to the researcher's understanding of the lyrics of Houba folk song.

In Shi San Village, men usually express their love to women by singing folk songs, sometimes playfully, sometimes formally. If the woman also likes the man, they can sing sweet folk songs to each other. If the woman doesn't like the man, she will also sing folk songs to reject the man. Of course, two people who love each other usually sing folk songs to each other to express their love (Guixiang Tian, 2023).

Houba folk song do not require instrumental accompaniment when sung. They are pure human voices, and the content of the lyrics is crucial.

**The moon shines brightly (月亮出来亮晃晃)**

**女人：月亮照进来，我眼不咯喂。**

(Nv: Yue liang zhao jin lai, wo yan bu luo lo wei).  
The moon shines into my room, i can't close my eyes.

**心就想郎哟，睡不着咯喂。**

(Xin jiu xiang lang yo, shui bu zhao lo wei).  
I miss brother in my heart, and can't fall asleep.

**夜夜看到哟，月亮落咯喂。**

(Ye ye kan dao yo, yue liang luo lo wei).  
Every night i saw the moon down.

**男人：月亮出来也，亮晃晃咯喂。**

(Nan: Yue liang chu lai ye, liang huanghuang lo wei).  
Man: The moon is out. It's bright.

月亮照进咯，姐的房咯喂。

(Yue liang zhao jin lo, jie de fang lo wei).  
The moon is shining into the sister's room.

姐的房中也，样样有咯喂。

(Jie de fang zhong ye, yang yang you lo wei).  
Sister's room have everything.

多是真的多，少个郎咯喂。

(Duo shi zhen de duo, shao ge lang lo wei).  
That's a lot of things, but have no man.

(Yuzhu Zhou, Transcription, June 13,2023)

The lyrics mean: Woman sings: The moon shines into my room, my eyes cannot close, thinking of Lang (here refers to the men), I cannot sleep, just only look at the moon every day. The man says to the woman: “The moon is out, the moonlight is very bright, shining into the sister (refer the woman) room, the sister's room has everything except one man”.

This Houba folk song is a love song created in 2013, it describes a beautiful love story between men and women. It can be seen from the lyrics that men are trying to please women and hope to gain their affection. In the matrilineal society of Shi San Village, women have high status and rights.

The lyrics characteristics of this song are as follows:

1) Lyrics of this song is written in Sichuan dialect and improvised. The word “Lang(郎)” refers to the men, “Mei(妹)” refer the woman, “lo wei(咯喂)” is a modal particle in Sichuan dialect.

2) The lyrics of this song are 5 words per sentence, each sentence is composed of exactly 5 words, with neat contrasts.

3 ) The rhyme of the lyrics appears at the beginning, middle and end of the sentence.

The moon shines brightly (月亮出来亮晃晃)

月亮出来也,	亮晃晃咯喂.	月亮照进咯,	姐的房咯喂.
Yue liang chu lai ye,	liang huang huang lo wei.	yue liang zhao jin lo,	jie de fang lo wei.
姐的房中唉,	样样有咯喂.	多就真多哦,	少个郎咯喂.
Jie de fang zhong ei,	yang yang you lo wei,	duo jiu zhen duo o,	shao ge lang lo wei.
月亮照进内,	我眼不落喂.	心就想郎哦,	睡不着咯喂.
Yue liang zhao jin nei,	wo yan bu luo wei,	xin jiu xiang lang o,	shui bu zhao lo wei.
床前帐子热,	又过眼咯喂.	夜夜看到哦,	月亮落哦喂.
Chuang qian zhangzi re,	you guo yan lo wei,	ye ye kan dao o,	yue laing luo lo wei.

Figure 16. Rhyme of “The moon shines brightly(月亮出来亮晃晃)”

Source: Yuzhu Zhou (December, 2023)

From figure 16 to show that: In the first, second, fifth sentence, “yue liang(月亮)” have same pronunciation “yue liang”, which is the reflected of rhyme appearing at the beginning of the sentence; In the first, third, fifth and seventh sentences, “ye(也), ei(唉), nei(内), re(热)” have same pronunciation “ei” in Chongqing dialect; In the second, fourth, sixth, and eighth sentences, the “lo(咯), o(哦)” have same pronunciation “o”, which is reflected the rhyme appearing in the middle of sentence; The pronunciation of “luo wei” at the end of each sentence is “lo wei(咯喂)”, which is the reflected of the rhyme appearing at the end of the sentence.

5.1.2 The rhythm characteristics of Love Songs



### The moon shines brightly (月亮出来亮晃晃)

Singing by: Fu He  
Transcription by: Yuzhu Zhou

7 月 亮 出 来 也, 亮 晃 晃 喇 喂, 月 亮 照 进 喇 哟,  
Yudiang chu lai ye, liang huang huang lo wei, yue liang zhao jin lo o,

13 姐 的 房 喇 喂。 姐 的 房 中 谈, 样 样 有 喇 喂,  
jie de fang lo o. jie de fang zhong ei, yang yang you lo wei,

19 多 就 真 多 喇 哟, 少 个 郎 喇 喂。 月 亮 照 进 内,  
duo jiu zhen duo o o, shao ge lang lo wei. yue liang zhao jin nei,

25 我 眼 不 落 喂, 心 就 想 郎 喇, 睡 不 着 喇 喂。  
wo yan bu luo wei, xin jiu xiang lang lo, shui bu zhao lo wei.

29 床 前 帐 子 热, 又 过 眼 喇 喂,  
chuang qian zhang zi re, you guo yan lo wei

夜 夜 看 到 哟, 月 亮 落 喇 喂。  
ye ye kan dao o, yue liang luo lo wei.

Figure 17. The moon shines brightly(月亮出来亮晃晃)

Source: Yuzhu Zhou (June,2023)



Figure 18. The moon shines brightly(月亮出来亮晃晃)QR Code

Source: Yuzhu Zhou (December,2023)

From figure 17 to show that: The rhythm of this song has a total of four phrases, each phrase consists of four measures, each measure is in a fixed fixed beat of 4/4, and the whole song is created in accordance with the fixed fixed beat of 4/4.

Most love songs use fixed beats, but there are also a few songs that use mixed beats, such as the song: Ten times to expect lover(十望郎)

### Ten times to expect lover (十望郎)

Singing by: Guixiang Tian  
Transcription by: Yuzhu Zhou



Figure 19. Ten times to expect lover(十望郎)

Source: Yuzhu Zhou (June,2023)



Figure 20. Ten times to expect lover(十望郎)QR Code

Source: Yuzhu Zhou (December, 2023)

The lyrics mean: May is the Dragon Boat Festival, i hope the lover, sorghum wine to drink up, persuade the lover to drink three cups, lying on the ivory bed.

From figure 19 to show that: The song uses a mix of 2/4 and 3/4 beats, and switches more often. The first four bars were 2/4, the fifth bar changed to 3/4, the sixth bar went back to 2/4, the eighth bar went back to 2/4, the tenth bar went back to 3/4, the eleventh bar went back to 2/4, and the last bar ended in 3/4. Transform into It fully reflects the variability of the rhythm of Houba folk song, and also reflects the strong creative ability of villagers.

### 5.1.3 The melody characteristics of Love Songs

Melody, the primary element of music, usually refers to the organized rhythmic arrangement of many musical notes formed by artistic design. According to a certain pitch, time value, with logical elements, musical characteristics of the combination of notes.

Houba folk song is a kind of folk song sung purely by human voice, it does not need accompaniment instruments. It is usually sung by one or more people with pure human voice, even in the process of chorus singing in unison, round singing or antiphonal singing, the melody is still monophonic.

Houba folk song adopt the national pentatonic mode, which is composed of five tones: Do, Re, Mi, Sol, La, and the names of the five tones are: “宫(Gong), 商(Shang), 角(Jue), 徵(Zhi), 羽(Yu)”, refer to “C D E G A” in western notation.

From figure 19-20 to show that: The song “The moon shines bright(月亮出来亮晃晃)is in the pentatonic mode #G徵(zhi), with bright melody and fast rhythm. Melody of this song is composed of four different lyrics sung in one section. It is simple and unified. This is also the most common musical structure in Houba folk song. Through the simple musical structure, it focuses on the lyrics and portrays the musical image. Each section consists of 4 phrases, and the melody follows the law of succession, transition and combination: the first and second phrases are similar melody lines, and the second phrase succeeds the first phrase through the rise of the tone based on the first phrase. The musical image and emotion; the third phrase breaks the inherent rhythm and transforms it into a shorter and denser eighth note, highlighting the key points, the melody is graceful and fascinating; the fourth phrases

melody descends, paving the way for the beginning of the next phrase. The melody lines are gentle and smooth, and there are no long intervals.

#### 5.1.4 The vocal techniques of Love songs

The singing of Houba folk song does not use accompaniment, relying on pure voice singing, which requires the singer to practice over time and constantly cultivate their vocal techniques, in order to have superb techniques and complete difficult folk songs.

“Our singing is different from other regions of the folk song, now many places have accompaniment, the singer can be lazy, but all of our singing cannot use accompaniment, sometimes the performance venue will use the microphone, but there is no accompaniment, cannot be lazy, rely on all vocal techniques” (He Fu,2023).

The musician of Houba folk song performance team told researcher: “In the process of learning Houba folk song, we did not go through special voice or singing techniques training, we did not know about the basic theoretical knowledge of vocal music and singing techniques either, we just singing together and practice a lot of times until we can sing it” (Suxiang Li,2023).

Through the repeated study and research on the live singing, audio and video recordings of the musicians about song “The moon shines brightly (月亮出来亮晃晃)”, researcher found that singer use true voice to sing this song.

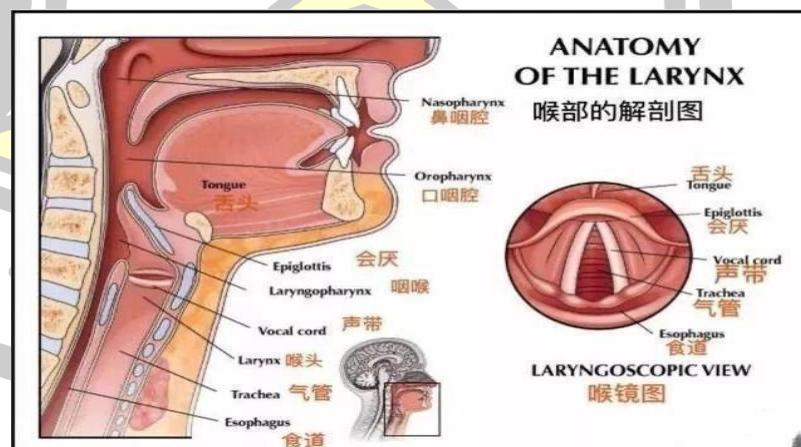


Figure 21. Anatomy of the larynx.

Source: Yellow desert

From figure 21 to show that: In the true voice singing, the vocal cords are the whole vibration, through the vocal cords stretched and closed after the relatively strong sound, the sound emitted by the true voice is the closest to the singer's speaking timbre.

“The moon shines brightly(月亮出来亮晃晃)”is a Love song sung by men and women due to each other. The melody of this folk song is relatively and gentle, giving people a quiet feeling.

“We have not had singing training, but we know that breath can help us obtain better voices, so we usually deliberately combine breath with our voices to obtain better sounds” (Suxiang Li, 2023).

By analyzing the singer's singing video, the melody doesn't have a big span and very high note, the singer use their true voice too sing the whole song, they also use the method of combining sound and breath, using breath to control and support the sound, so that they can produce more beautiful timbres.

So the analysis concludes that: Love songs are the most common songs in Houba folk song, it is a common expression between men and women. The lyrics are improvised in Sichuan dialect, and have a lot of modal particle; The rhythm of the songs also adopts a fixed beat, but a few songs use mixed beats; the melody of the songs is pentatonic, and the melody is gentle and soft; Because the melody of the song is gentle and does not have a high pitch, people use true voice to sing, by adjusting the flow and air pressure of the abdominal breath, it can be combined with the sound to help it obtain a richer tone, giving people a quiet and gentle feeling.

## 5.2 The music characteristics of Customs Songs

Tujia people pays attention to traditional cultural customs and etiquette, people in Shi San Village have preserved the most primitive culture and customs of the Tujia people to the greatest extent. Many folk songs were created in customs or ceremonial activities, and these songs are also an important part of Houba folk song.

Customs songs mainly include: Wedding Songs(哭嫁歌), Funeral Songs(葬礼歌), Welcoming Songs(迎客歌), See the guest off song(送客歌), etc. Crying marriage

song(哭嫁歌) is sung by the bride to express her love for her parents, relatives and friends, the more sad and louder the bride cries, the deeper the feelings expressed.

Singing the emotion of the cry marriage song is gradually increasing, from the beginning of the “Start to cry(哭开声)” is relatively quiet, the more to the later steps, the bride will cry more sad, and crying will become louder and louder (Guixiang Tian, 2023).

There are generally five steps in crying marriage, step 1 is: “Start to cry(哭开声)” refer to being to cry; Step 2 is: “Crying for somebody(哭人)” refer to crying to parents, aunts, brothers and sisters, matchmakers, relatives and so on; Step 3 is: “Crying for marry(哭接亲)” refer to crying when her husband’s family came to pick her up; Step 4 is: “Crying for make-up and dress(哭梳妆)” refer to crying when she comb hair, eyebrows, change into bridal clothes and so on; Step 5 is: “Crying in the bridal chair(哭上轿)” refer to crying when she got into the wedding car that picked her up. In different step the bride should sung different songs, and the lyrics are mostly improvised (Fengxue Lan, 2023).

### Crying marriage song(哭嫁歌)

我恰出你房门口咯, 我又丢筷子又丢碗咯.

(Wo qia chu ni fang men kou, wo you diu kuai zi you diu wan lo).

I'll walk out your door, i threw chopsticks and bowl.

堂屋中间一堂土, 你盼你的冤家盼得苦.

(Tang wu zhong jian yi tang tu, ni pan ni yuan jia pan de ku).

There's dirt in the middle of the hall, you have waited a long time for your enemy.

堂屋中间一根葱, 你盼你女儿交钱交得凶.

(Tang wu zhong jian yi gen cong, ni pan ni ny er jiao qian jiao de xiong).

A green onion in the middle of the hall, you expect your daughter to pay for you.

(Yuzhu Zhou, Transcription, June 12,2023)

This lyrics means: I am going to step out of your room today, I threw away my chopsticks and bowls, there is a soil in the middle of the living room, you have been

looking forward to my marriage for a long time, there is a spring onion in the middle of the living room, you have been looking forward to your daughter to pay for a long time. The song is sung in the step of “Crying for somebody(哭人)”, and the bride uses the opposite tone to express her grief for her parents.

The people of Shi San Village also compose songs when attending funerals, and they use folk songs to express their yearning and sorrow for the dead. They have a traditional custom that if someone dies, must have relatives cry for seven times: in the first seven days of his death, the second seven days of his death, the third seven days of his death and so on ,until the seventh seven days, this behavior is called “Crying for the death(哭丧)”, the song sung in that time called ‘Funeral song(葬礼歌)’.

### Cry seven times (哭七七)

.....

二七到来泪哭干, 孟姜女子暗思量.

(Er qi dao lai lei ku gan, meng jiang nv zi an si xiang).

The second seven days tears dry, Meng Jiangnv thought about something.

阳间不见丈夫面, 愿到阴间会一场。

(Yang jian bu jian zhang fu mian, yuan dao yin jiang hui yi chang).

Can't see husband under the sunshine, may can meet in the hell.

三七到来哭无力, 哭声丈夫喊声冤,

(San qi dao lai ku wu li, ku sheng zhang fu han sheng yuan).

On the third seventh day, wept for husband because of injustice.

如今丈夫归了阴, 再想见夫也不能.

(Ru jin zhang fu gui le yin, zai xiang jian fu ye bu neng).

Now husband is dead, i can't see him anymore

.....

七七到来哭七满, 喉咙哭破泪流干,

(Qi qi dao lau ku qi man, hou long ku po lei liu gan),

The seventh day came, the tears ran dry from the weeping,

回头辞别二双亲, 留我一人念贫生.

(Hui tou ci bie er shuang qin, liu wo yi ren nian pin sheng).

Saying goodbye to parents, leaving me alone for the rest of my life.

(Yuzhu Zhou, Transcription, June 12,2023)

This lyric mean: This is the second seven days after your death, my tears are dry, cannot meet you in the world, it is better that i go to the grave to meet you. The third seven days after you died, I had no strength left to cry, and now that you have gone to the grave, i can't think of you any more. It is the fourth seventh day of your death, and i go to your grave and call you, please wait and take me with you to the grave. It's the seventh day since you died, and my throat is broken and my tears run dry, and i go back to say goodbye to our parents and live the rest of my life alone. In the funeral customs of the Shi San villages, the first seven days after the death people must sing funeral song, it's the same as the second seven days, until the seventh seven days after the death, people need to sing the funeral song again, and this song is sung on the seventh seven days.

People of Shi San village pay great attention to the etiquette culture. When the researcher entered the gate of the village for filed work, people sang “Welcome song(迎客歌)”, they sang “Toasting song(敬酒歌)” during the meal, and they sang “See the guest off song(送客歌)”, when researcher leave, researcher felt the enthusiasm of the villagers and their etiquette culture.

### Toasting song (敬酒歌)

敬你酒, 请你唱, 土家山寨好红火.

(Jing ni jiu, qing ni chang, tu jia shan zhai hao hong huo).

Toast to you, please sing, Tujia village is lively.

贵客来了请上坐, 先敬一碗包谷酒.

(Gui ke lai le qing shang zuo, xian jing yi wan bao gu jiu).

When guest arrives, please take a seat and toast a bowl of rice wine.

再唱一曲敬酒歌, 请你喝, 请你喝.

(Zai chang yi qu jing jiu ge, qing ni he, qing ni he).

Sing toasting song again, please drink more wine.

(Yuzhu Zhou, Transcription, June 13,2023)

The lyrics mean: guests come, we toast to you, please sing with us, Tujia village is very lively. Please sit down, let us toast you a bowl of corn wine, and then sing a Toasting song for you, please drink happily. This is the welcome song that the villagers sing when the guests come to there. This is the folk song sing when Tujia

people entertain guests for dinner, which is called “Toasting song(敬酒歌)”, and this kind of song is also one of the representatives of the Houba folk song.

Researcher will study custom songs in terms of lyrics, rhythm, melody and vocal techniques.

### 5.2.1 The lyrics characteristics of Customs Songs

“See the guest off song(送客歌)” is also a very representative customs song among Houba folk songs. It is a song sung by the villagers of Shisan Village when they say goodbye to guests.

#### See the guest off song (送客歌)

送客送至寨子口，再向贵客挥挥手，

(Song ke song zhi zhai zi kou, zai xiang gui ke hui hui shou).

See the guest off to the gate, then wave hand to the guest.

来年春暖花开时，再来这里喝顿酒。

(Lai nian chun nuan hua kai shi, zai lai zhe li he dun jiu).

Come back here for a drink next spring.

送客送到大路口，人不留来情在留，

(Song he song dao da lu kou, ren bu liu lai qing zai liu),  
See the guest off to the gate, people leave but feeling stay.

贵客一去已久载，魂牵梦绕在心头。

(Gui ke yi qu yi jiu zai, hun qian meng rao zai xin tou).  
The guest left for a long time, but still stayed in the dream.

送客送到车门口，恭送贵客慢慢走，

(Song ke song dao che men kou, gong song gui ke man man zou).

See the guest off to the car door, see the guest off slowly.

祝你一帆风雨顺，心宽体健永长留。

(Zhu ni yi fan feng yu shun, xin kuan ti jian yong chang liu).

Wish you a sail wind and rain, heart wide body health forever.

(Yuzhu Zhou, Transcription, June 13,2023)

The lyrics mean: Send our guests to the gate and wave goodbye to them. When it blooms next spring, come back here and drink. Send our guests to the

intersection, they go but the love is still there. The guest has been gone for a long time, but the emotion is always in our hearts. send our guests to the door. Wish you have a safe trip. May everything go well with you, and may you always be healthy. This is the song the villagers sing when they send their guests away.

The lyrics characteristics of this song are as follows:

- 1) This song is sung by the villagers of Shi San Village when say goodbye to guests. Lyrics are written in Sichuan dialect and improvised.
- 2) This song has a total of 3 line lyrics. Each line of lyrics has 7 words, with neat contrasts.
- 3) There are many rhymes in the lyrics of this song, at the beginning, middle and end of sentences.

### See the guest off song (送客歌)



Figure 22. Rhyme of “See the guest off song (送客歌)”

Source: Yuzhu Zhou (December, 2023)

From figure 22 to show that: In this song, each sentence begins with the words “Song ke(送客)”, rhyme on the same pronunciations of “e”; The middle of each

sentence uses the word “Kou(口)”, which rhyme on the same pronunciations of “ou”; At the end of the lyrics of the sentences, these words“Shou(手), Jiu(酒), Tou(头), Liu(留)” all have the same pronunciations of “ou”.

### 5.2.2 The rhythm characteristics of Customs Songs

**See the guest off song (送客歌)**

Singing by: Houba folk song performance team  
Transcription by: Yuzhu Zhou

送客(也) 送到(也) 大门 口(喂)。拉住(也) 贵客(也) 不松手 (喂)。  
song ke (ye) song dao (ye) da men kou (wei). la zhu (ye) gui ke (ye) bu dong shou (wei).  
寨子没有(哦)好招待。盛情难把贵客留(喂)。  
zhai zi mei yo (o)hao zhao dai. sheng qing nan ba gui ke liu (wei).

Figure 23. See the guest off song(送客歌)  
Source: Yuzhu Zhou (June,2023)

Figure 24. See the guest off song(送客歌)QR Code  
Source: Yuzhu Zhou (December,2023)

From figure 23 to show that: The rhythm of this song has a total of four phrases, each phrase consists of four measures, each measure is in a fixed fixed beat of 3/4, and the whole song is created in accordance with the fixed beat of 3/4.

### 5.2.3 The melody characteristics of Customs Songs

From figure 23-24 to show that: This song is in pentatonic mode “bB徵(zhi)”, a group singing song sung by the team, in 3/4 beat, with a gentle melody, giving people a warm and friendly feeling. The piece of music composed of four phrases, it is concise and unified. The musical form structure is simple and clear, it focuses on the lyrics and portrays the musical image. The tune of the piece of music follows the law of succession, transition, and union: the first phrase describes an event with one beat and one note in two consecutive measures; the second phrase uses a similar melody line to succeed the first phrase through small changes in tone on the basis of the first phrase, the musical image and emotion; the third phrase breaks the inherent rhythm, increases the span of the melody, and the last beat of the phrase suddenly stops, expressing the reluctance to see off the guests through the sudden stop, which is moving; the fourth phrase the melody gradually descends, and through the big jump of seventh degree, it once again highlights the theme and expresses the reluctance to see off the guests.

### 5.2.4 The vocal techniques of Customs Songs.

This song is a group singing song and everyone sings the same melody. The singing includes both male and female singers. By analyzing the singer's singing video, this song was sung using real voice techniques, they also combine sound with breath and know how to use breath to adjust the timbre.

So the analysis concludes that: Custom songs are a very common type of Houba folk song, it recorded and demonstrated the customs and habits of the Tujia people in Shi San Village. The lyrics are improvised in Sichuan dialect; The rhythm of the songs also adopts a fixed beat; The melody of the songs is pentatonic, and the melody is gentle and soft; Because the melody of the song is gentle and does not have a high pitch, people use true voice to sing, at the same time, they also used the method of blending breath and sound, letting the breath help the sound to obtain a bright and powerful tone.

### 5.3 The music characteristics of Education and Political Songs

This type of Houba folk song mainly records the thoughts and living conditions of the people in Shi San village under the historical and social changes since ancient times.

“We also have some folk songs that are used to educate the next generation, such as “Ten dissuades for woman(十劝姐)”, and some folk songs are created based on current affairs and politics. For example: “Join the army(参军)” (Fengxue Lan, 2023).

In the vast ocean of history, with the change of the sun and the moon, the people of Shi San village lived day after day, year after year, and they recorded the historical changes and social development of thousands of years with the Houba folk song, which accompanied them through a long time, and record the social life of the Tujia people from different dimensions. They not only record the historical scenes of the Tujia people fighting for justice and happiness, but also describe the typical historical cases of China.

From the Opium War to the founding of the People's Republic of China, the history of modern China was changing, and the people in Shi San village lived a poor and humiliating life. During this period, the Houba folk song they composed recorded the turbulent society and painful life at that time, and at the same time, they also used folk songs to express their thoughts of national humiliation and class oppression, and created a series of folk songs to oppose oppression and criticize current politics.

No name (无名)

高高山上云套云，天下穷人心连心。

(Gao gao shan shang yun tao yun, tian xia qiong ren xinlian xin).  
Clouds set in the mountains, the poor people in the world heart to heart.

星星跟着月亮走，哪天不盼老红军？

(Xing xing gen zhe yue liang zou, na tian bu oan lao hong jun)?  
Stars follow the moon, which day do not wait for the old Red Army?

(Yuzhu Zhou, Transcription, June 14,2023)

The lyrics mean: There are many clouds on the high mountain, and the poor people in the world are connected to the heart. The stars follow the moon, and not a day goes by without waiting for the Red Army to return. This is a folk song without a name, Guixiang Tian also listened to the father sang and recorded.

Most of these songs were written after the founding of New China, recording the changes in Chinese history and the lives of villagers, mainly praising the Communist Party of China, praising great people, and praising the new life.

### **Ten times embroider of the great man (十绣伟人)**

**一绣天门开，开门见人才；**

(Yi xiu tian men kai ,kai men jian ren cai);

The first embroidery is open heaven door, open the door to see talent;

**绣个国家栋梁材，总理周恩来。**

(Xiu ge guo jia tong liang cai, zong li zhou en lai).

Embroider the pillars of the country, Premier Enlai Zhou.

.....  
**七绣一面旗，红星映红旗；**

(Qi xiu yi mian qi, hong xing ying hong qi);

Seventh embroidery is a flag, the red star reflects the red flag;

**坚持三年游击战，陈毅不简单。**

(Jian chi san nian you ji zhan, chen yi bu jian dan).

Three years of guerrilla warfare, Yi Chen is not easy.

.....  
**十绣天上明，改革开放兴；**

(Shi xiu tian shang ming, gai ge kai fang xing);

Ten embroidery is bright on the heaven, reform and opening up prosperous is good;

**莲花映照紫金明，伟人邓小平。**

(Lian hua ying zhao zi jin ming, wei ren deng xiaoping).

The lotus glows golden, the great man Xiaoping Deng.

(Yuzhu Zhou, Transcription, June 14,2023)

The lyrics mean: The first embroidery (embroidery, a traditional Chinese handicraft) opened the door of China, after the opening of a lot of talent; Embroider a pillar of the country, Premier Enlai Zhou. The second Xiu Yilong City, Nanchang city

gate opened, a pole can make a revolution, Commander Zhu De... ....The tenth embroidered bright moon in the sky, embroidered great man Deng Xiaoping, the glorious China was created by you, leader Zedong Mao. This song includes the great people of the Chinese revolutionary period and modern times, expressing the gratitude and reverence of people in Shi San Village for the great people.

Researcher will study Education and Political Songs in terms of lyrics, rhythm, melody and vocal techniques.

### 5.3.1 The lyrics characteristics of Education and Political Songs.

#### 1) The lyrics characteristics of Education Songs.

The villagers of Shi San Village have created many educational Houba folk song, such as the following one: Ten dissuades for woman十劝姐. This is the song that old people sing when they teach young woman.

#### Ten dissuades for woman(十劝姐)

一劝咯姐呀, 你要起呀早, 你早起来撒, 把地哟哦扫.

(Yi quan lo jie ya, ni yao qi ya zao, ni zao zao qi lai sa, ba di yo o sao).  
First advise sister, you have to get up early and sweep the floor.

热咯你咦呀, 泡茶弄饭撒, 要学哟哦好.

(Re lo ni yi ya, pao cha nong fan sa, yao xue yo o hao).  
You must learn how to make tea and cook.

二劝咯姐呀, 你要勤呀快, 你鸡叫二层撒, 你要起哦来.

(Er quan lo jie ya, ni yao qin ya kuai, ni ji jiao er ceng sa, ni yao qi o lai).  
Second advise, you have to be diligent. When the chicken crows, you get up.

热咯你咦呀, 早起三日撒, 缝双哟哦鞋.

(Re lo ni yi ya, zao qi san ri sa, feng shuang yo o hai).  
Get up early three days and you can sew a pair of shoes.

三劝咯姐呀, 你要持呀家, 你莫把五谷撒, 乱抛哟哦洒.

(San quan o jie ya, ni yao chi ya jia, ni mo ba wu gu sa, luan pao o o sa).  
Third advise, you have to diligent and frugal, don't throw the grains around.

热咯你咦呀, 抛洒五谷撒, 遭雷哟哦打.

(Re lo ni yi ya, pao sa wu gu sa, zao lei yo o da).  
Throwing away grains, you will struck by thunder.

四劝咯姐呀, 四月呀初八, 你无事不到撒, 别人哟哦家.

(Si quan lo jie ya, si ya yue chu ba, ni wu shi budao sa, bie ren yo o jia).  
Fourth advise, you can't go other's home when you have nothing to do.

热咯你嘍呀, 免得人家撒, 说闲哟哦话.

(Re lo ni yi ya, mian de ren jia sa, shuo xian yo o hua).  
To prevent others from gossiping.

五劝咯姐呀, 你爱干呀净, 你丈夫衣服撒, 洗干哟哦净.

(Wu quan lo jie ya, ni ai gan ya jing, ni zhang fu yi fu sa, xi gan yo o jing).  
Fifth advise, you must love cleaning and your husband's clothes must be washed.

热咯你嘍呀, 免得汗气撒, 臭别哟哦人.

(Re lo ni yi ya, mian de gan qi sa, chou bie yo o ren).  
To avoid smelling sweat to others.

六劝咯姐呀, 你要行呀孝, 老人面前撒, 你要尽哦孝.

(Liu quan o jie ya, ni yao xing ya xiao, lao ren mian qian sa, ni yao jin o xiao).  
Sixth advise, you must be filial, and you must be filial in front of the elderly.

热咯你嘍呀, 老人面前撒, 要尽哟哦孝.

(Re lo ni yi ya, lao ren mian qian sa, yao jin yo o xiao).  
You must be filial to the elderly.

七劝咯姐呀, 你要贤呀惠, 五行八字撒, 命生哟哦成.

(Qi quan lo jie ya, ni yao xian ya hui, ni wu xing ba zi sa, ming sheng yo o cheng).  
Seventh advise, you need to virtuous, your destiny is destined.

热咯你嘍呀, 只由命来撒, 不由哟哦人.

(Re lo ni yi ya, zhi you ming lai sa, bu tou yo o ren).  
Destiny is determined by God and not by human.

八劝咯姐呀, 八月呀初八, 无事不到, 爹娘哟哦家.

(Ba quan lo jie ya, ba yue chu ya ba, ni wu shi bu dao sa, die niang yo o jia).  
Eighth advise, don't come back to your parents' house if you have nothing to do.

热咯你嘍呀, 免得别人撒, 说空哟哦话.

(Re lo ni yi ya, mian de bie ren sa, shuo kong yo o hua).  
To prevent others from gossiping.

九劝咯姐呀, 莫呀喝呀酒, 女人喝酒撒, 要丢哟哦丑.

(Jiu quan lo jie ya, mo ya he ya jiu, ni nv re he jiu sa, yao diu yo o chou).  
Ninth advise, don't drink wine. Women who drink will be embarrassed.

热咯你嘆呀, 丈夫喝酒撒, 交朋哟哦友.

(Re lo ni yi ya, zhang fu he jiu sa, jiao peng yo o you).

Your husband drinks to make friends.

十劝咯姐呀, 你要学呀好, 头上丝帕撒, 紧紧哟哦包.

(Shi quan lo jie ya, ni yao xue ya hao, ni tou shang si pa sa, jin jin yo o bao).

Tenth advise, you should do well and wrap the silk handkerchief tightly on your head.

热咯你嘆呀, 披头散发撒, 逗人哟哦笑.

(Re lo ni yi ya, pi tou san fa sa, dou ren yo o xiao).

People will laugh at you if you have disheveled hair.

(Yuzhu Zhou, Transcription, June 18,2023)

The lyrics mean: First advise to woman, you have to get up early and sweep the floor, learn how to make tea and cook. Second advise to woman, you have to be diligent, when the chicken crows, you get up, get up early three days and you can sew a pair of shoes. Third advise to woman, you have to diligent and frugal, don't throw the grains around. Fourth advise to woman, you can't go other's home when you have nothing to do, to prevent others from gossiping. Fifth advise to woman, you must love cleaning and your husband's clothes must be washed, to avoid smelling sweat to others. Sixth advise to woman, you must be filial, and you must be filial in front of the elderly. Seventh advise to woman, you need to virtuous, your destiny is destined, destiny is determined by God and not by human. Eighth advise to woman, don't come back to your parents' house if you have nothing to do, to prevent others from gossiping. Ninth advise to woman, don't drink wine, women who drink will be embarrassed, your husband drinks to make friends. Tenth advise to woman, you should do well and wrap the silk handkerchief tightly on your head, people will laugh at you if you have disheveled hair.

The lyrics characteristics of this song are as follows:

A. The lyrics are improvised in Sichuan dialect and contain modal particles of Sichuan dialect “Yi ya(嘆呀)”, “Sa(撒)”, “Yo o(哟哦)”. This song has many modal particles and is relatively long, sometimes a whole sentence of lyrics is composed of

modal particles. For example: “Re lo ni yi ya (热咯你呀), five words in this sentence are all modal particles in Sichuan dialect.

B.This song has a total of 10 line lyrics. Each lyrics has 5 words, with neat contrasts, very neat and tidy.

C.There are many rhymes in the lyrics of this song.

### Ten dissuades for woman(十劝姐)

一劝咯姐呀, 你要起呀早, 你早起来撒, 把地哟哦扫. Yi quan lo jie ya, ni yao qi ya zao, ni zao zao qi lai sa, ba di yo o sao.
热咯你呀, 泡茶弄饭撒, 要学哟哦好. Re lo ni yi ya, pao cha nage nong fan sa, yao xue yo o hao.
二劝咯姐呀, 你要勤呀快, 你鸡叫二层撒, 你起哟哦来. Er quan lo jie ya, ni yao qin ya kuai, ni ji jiao er ceng sa, ni qi yo o lai.
热咯你呀, 早起三日撒, 缝双哟哦鞋. Re lo ni yi ya, zao qi san ri sa, feng shuang yo o hai.

Figure 25. Rhyme of “Ten dissuades for woman(十劝姐)”

Source: Yuzhu Zhou (December, 2023)

From figure 25 show that: In order to make the lyrics rhyme, the word “Lo(咯)” will be used at the beginning of each line of lyrics, “Ya(呀)” and “Sa(撒)” will be used in the middle of each line of lyrics, and “Yo o(哟哦)” will be used at the end to make the lyrics fully rhyme. So the rhyme of song at the beginning, middle and end of sentences.

D) The lyrics of this song begin with number and are composed from 1 to 10, each sentence begins with a number. These are ten advice given by the old man to young women.

## 2) The lyrics characteristics of Political Songs.

“We like to compose some current affairs songs to record our thoughts and express our views on current affairs politics. We like to compose some current affairs songs to record our thoughts and express our views on current affairs politics. For example, there are songs that record the painful life during the war, and there are also songs that praise great men and praise New China” (Fu He, 2023).

The villagers of Shi San Village like to express their opinions on current affairs through folk songs, the contents of Political Songs are closely related to history and current affairs.

This song was composed when a woman was sending a man off to join the army, it was a folk song composed when they said goodbye.

### Join the army (参军)

男: 妹呀妹呀我参军, 参军好光荣.

(Nan: Mei ya mei ya wo can jun, can jun hao guang yun).

Man: Sister, I join the army. It's such an honor.

家呀里呀有父母, 随时要孝敬.

(Jia ya li ya you fu mu, sui shi yao xiao jin).

You should always be filial to our parents.

2325165123 56216125

(Replace lyrics with musical notes)

女: 我哟哦郎哦参军, 参军好光荣.

(Nv: Wo yo lang yo can jun, can jun hao guang yun).

Woman: My husband is joining the army. It's such an honor.

家呀里呀的事情, 你且莫担心.

(Jia ya li yi de shi qing, ni qie mo dan xin).

You don't have to worry about things at home.

男: 妹呀妹呀我参军, 一早斗起身.

(Nan: mei a mei a wo can jun, yi zao dou qi shen).

Man: sister, i joined the army and got up early in the morning.

坐火车呀坐飞机，两天到了营.

(Zuo che zuo fei ji, liang tian dao le ying).

By car and plane, two days to camp.

女: 哥哥呀啊哥哥呀，你是怎样想？

(Nv: ge ya ge ya, ni shi zen me yang xiang).

Woman: brother, you should think of it in this way.

推翻了啊美帝国，全国都解放.

(Tui fan mei di guo, quan guo dou jie fang).

Overthrow the American empire and liberate the whole country.

男: 妹呀妹呀我参军，参军是真的.

(Nan: mei ya mei ya wo can jun, can jun shi zhen xin).

Man: sister, i really want to joined the army.

毛主席呀领导咱，穷人翻了身.

(Mao zhu xi ya ling dao zan, qiong ren fan le shen).

Chairman Mao leads us, let poor people change their life.

女: 哥哥呀啊你参军，不去你又去.

(Nv: Ge ya ge ta ni can jun, bu qu ni you qu).

Woman: Brother, you join the army, you go again.

你在外呀嘅一切，莫要富和裕.

(Ni zai wai ya yi yi qie, mo yao fu he yu).

In everything you do outside, don't be rich and wealthy.

男: 妹呀妹呀我参军，写信问候你.

(Nan: Mei ya mei ya wo can jun, xie xin wen hou ni).

Man: Sister, I'm joining the army. I'm writing letters to you.

问候你呀二双亲，大小富和裕.

(Wen hou ni ya er shuang qin, da xiao fu he yu).

Greetings to your parents, wish them have rich and wealthy.

女: 今天是呀分别了，祝你身体好.

(Woman: Jin tian shi ya fen bie liao, zhu ni shen ti hao).

Woman: Today is the day we say goodbye. I wish you good health.

妹呀妹呀感情好，送你走一遭.

(Mei ya mei ya gan qing hao, song ni zou yi zao).

We have a good relationship and I want to send you away for a while.

男：妹呀妹呀你回去，飞机也要去。

(Man: Mei ya mei ya ni hui qu, fei ji ye yao qu).

Man: Sister, please go back and take a flight.

土豆牛肉草弦琴，都想寄给你。

(Tu tou niu rou cao xuan qin, dou xiang ji gei ni).

Potatoes, beef and Straw Harp Qin, I want to send them to you.

(Yuzhu Zhou, Transcription, June 13,2023)

The lyrics mean: Man: sister, i joined the army and got up early in the morning, you should always be filial to our parents at home. Woman: My husband is joining the army, it's such an honor, you don't have to worry about things at home. Man: sister, i joined the army and got up early in the morning, by car and plane, two days to camp. Woman: brother, you should think of it in this way, overthrow the American empire and liberate the whole country. Man: sister, i really want to joined the arm Chairman Mao leads us, let poor people change their life. Woman: Brother, you join the army, you go again, in everything you do outside, don't be rich and wealthy. Woman: Today is the day we say goodbye, i wish you good health, we have a good relationship and i want to send you away for a while. Man: Sister, please go back and take a flight, Potatoes, beef and Straw Harp Qin, i want to send them to you.

The lyrics characteristics of this song.

A. The lyrics are improvised in Sichuan dialect. The word “Mei(妹)” refer to wife, the word “Ge(哥)” refer to husband. The modal particles of this song are short, only 1-2 words, for example: “Yi(咦)” and “Ya(呀)”.

B. This song has a total of 9 line lyrics. Unlike other songs, each of its lyrics does not have a fixed number of words, but is composed of a structure of 7 words + 5 words. For example, the first lyrics: “Sister, i join the army(妹呀妹呀我参军) have 7 words + joining the army is so glorious(参军好光荣) have 5 words. The entire song is created in a 7+5 words.

C. The lyrics of this song also rhyme.



Figure 26. Rhyme of “Join the army(参军)”

Source: Yuzhu Zhou (December, 2023)

From figure 26 show that: The rhyme of the lyrics also appears at the beginning, middle and end of the sentence. The “呀(ya)” at the beginning of the first and third sentences is pronounced the same “a”; The words “军(jun),荣(rong),敬(jing),去(qu),信(xin),你(ni)” at the end of each sentence, where “荣(rong)” is pronounced in the Sichuan dialect “yun”, so they all have the same pronunciation “in” in Sichuan dialect.

D. When singing the third line, the singer omitted the lyrics and chose to use musical notes “2325165123 56216125” instead. This changes the lyrics of the song, which is very innovative and different from other songs.

### 5.3.2 The rhythm characteristics of Education and Political Songs

#### 1) The rhythm characteristics of Education Songs

## Ten dissuades for woman (十劝姐)

Singing by: Guixiang Tian  
Transcription by: Yuzhu Zhou



Figure 27. Ten dissuades for woman(十劝姐)

Source: Yuzhu Zhou (June,2023)



Figure 28. Ten dissuades for woman(十劝姐)QR Code

Source: Yuzhu Zhou (December,2023)

From figure 27 show that: The rhythm of this song has a total of ten phrases, each phrase consists of four measures, each measure is in a fixed fixed beat of 4/4, and the whole song is created in accordance with the fixed fixed beat of 4/4.

2) The rhythm characteristics of Education and Political Songs

### Join the army (参军)

Singing by: Gui xiang Tian&Suxiang Li  
Transcription by:Yuzhu Zhou



Figure 29. Join the army(参军)

Source: Yuzhu Zhou (June,2023)



Figure 30. Join the army(参军)QR Code

Source: Yuzhu Zhou (December, 2023)

From figure 29 show that: The rhythm of this song has a total of 9 phrases, each phrase consists of four measures, each measure is in a fixed fixed beat of 4/4, and the whole song is created in accordance with the fixed fixed beat of 4/4.

#### 5.3.3 The melody characteristics of Education and Political Songs.

##### 1) The melody characteristics of Education Songs.

From figure 27-28 show that: The song “Ten dissuades for woman(十劝姐)” is in “D商(shang)” mode. The first and second phrase use continuous eighth notes and recitative tones surrounding the two notes G and A as musical motives. The third phrase is sung in unison, entering with a strong beat, reducing the density of notes and emphasizing what the lead singer is saying; while the fourth phrase returns to the continuous eighth-note melody, echoing the first and second phrases. This song with only B bars, F phrases, and a transition phrase, the musical form structure is “a(1-2)+b(3-4)+c(5)+d(6-7)”. The fifth bar is a transitional phrase, which is added to the transitional bar in order to correspond to the modal word “惹(re)咯(lo)你(ni)呀(ya)”. Bar 1-2 emphasize the “A”, the second phrase emphasizes the “D”, the “A and D” form functional support, and the last phrase ends with the “D” and this song is a typical of “D商(Shang)” mode. Because it is accompanied by a lot of melody repetition (1 to 10), the song is very long.

## 2) The melody characteristics of Political Songs.

From figure 29-30 show that: The song “Join the army(参军)” is pentatonic mode “#F羽(Yu), with a gentle melody and a sad mood. This song with repeated sections, each section consists of four phrases and concise and unified, and the musical form structure is simple and clear. Each section is divided into two parts, and each part consists of two phrases. The first and second phrases unfold the music in the form of succession, transition, and narrative description; the third phrase has the same melody as the first phrase, and the fourth phrase has a descending melody. The lyrics are intended to place hope and express feelings, setting the stage for the next phrase. Between the third and fourth phrases of the second section, a weak attack in the second half of the beat is added to express a sense of urgency and further deepen the feelings. The third phrase of the song uses musical notes instead of lyrics, and also serves as an interlude, which is very innovative.

### 5.3.4 The vocal techniques of Education and Political Songs.

#### 1) The vocal techniques of Education Songs.

Song “Ten dissuades for woman(十劝姐)” takes the form of one person singing the lead and others singing together. By analyzing the singer’s singing video,

the researcher felt that the old man was teaching the young woman gently, her voice was gentle and beautiful, and the singer used real voice techniques to sing the whole song.

In addition to using true voice vocal techniques, researcher have found that singers fuse their voices with their breath when singing. By inhaling, storing, and varying degrees of using their breath, let their voices change and they obtain a penetrating and powerful timbre.

## 2)The vocal techniques of Political Songs.

Song “Join the arm(参军)” is sung when bidding farewell. By observing and studying the singer’s performance, researcher found that when singing this song, the whole song was sung with true voice techniques. The tone was gentle and beautiful, full of reluctance and nostalgia for each other. This song also uses the method of combining breath and sound when singing.

So the analysis concludes that: Educational Songs and Political Songs are also very typical types of Houba folk song. The lyrics of such songs are improvised and use Sichuan dialect, a large number of Sichuan dialect modal particles appear in the songs, some of which are 1-2 words such as “Yi(咦)”, “Ya(呀)”, some are as long as one sentence, such as “ Re lo lo o wei (热咯咯哦喂)”; The lyrics structure has a fixed 5 or 7 words, and there are also some special songs with a 7+5 word structure, such as the song “Join the Army(参军)”; The lyrics must It rhymes, and the rhyme appears irregularly at the beginning, middle, and end of the lyrics and also start with numbers. For example, in the song “Ten dissuades for woman(十劝姐)”, from one to ten, there are 10 lyrics in total; When singing some songs, the singer will use notes to replace the lyrics, in the song “Ten dissuades for woman(十劝姐)”, notes are used to replace the melody and can also be used as an interlude; The stanzas of such songs are fixed beats; The melody uses pentatonic mode, calm and quiet. There will be a large number of repeated phrases in the song, in song “Ten dissuades for woman(十劝姐)” the melody is repeated 10 times; The singer uses real singing techniques when singing, focusing on combining breath with sound, and using breath to support the sound.

#### 5.4 The music characteristics of Entertainment Songs.

Entertainment songs are folk songs composed by the villagers of Shi San Village in their daily life. They are relatively casual and have no special meaning or function. They record the things they see in the form of folk songs.

“There is also a type of song called Entertainment Songs, which we compose anytime and anywhere. When we encounter something, we compose folk songs casually. There is no purpose in creating this kind of song, just to record what we see and feel, and to develop our mood at that time. It may be happy or sad, it all depends on our mood at that time. Of course, when there are entertainment activities, we will also create such songs to cheer up” (Fengxue Lan 2023).

**It's a long time not see the mountain (好久没到这山来)**

好久没到这山来,  
(Hao jiu mei dao zhe shan lai),  
It's been so long since i have been on this mountain,  
  
这山凉水长青苔,  
(Zhe shan liang shui chang qiang tai),  
The cool waters on the mountain grow moss,  
  
吹开青苔喝一口,  
(Chui kai qing tai he yi kou),  
Blow out the moss and take a sip of water,  
  
青苔弯弯顺水来.  
(Qing tai wan wan shun shui lai),  
The moss bends along the water.  
  
青苔只为凉水清,  
(Qing tai zhi wei liang shui qing),  
The moss is only for the cool water,  
  
凉水绕着青苔来.  
(Liang shui rao zhe qing tai lai).  
The cool water came round the moss.

(Yuzhu Zhou, Transcription, June 13,2023)

The lyrics mean: I haven't been to this mountain for a long time, the spring here is covered with moss, i blew the moss to drink a mountain spring, but the moss down the water quickly. The moss is for the purity of the cool water, and the cool water is also around the moss.

The villagers love to create folk songs about whatever they see and think of, they sing them out in the form of folk song. This song is the mirror image of the mountain spring when the villagers climb the mountain, he found that the mountain spring is surrounded by moss, he sang what he saw and heard in colloquial, intuitive lyrics.

下面有个，小南海也。

(Xia mian you ge, xiao nan hai ye).  
There's Xiao Nanhai town down there.

上面有个，狮子岩哟。

(Shang mian you ge, shi zi yan yo).  
There's a lion rock up it.

我前面就有个喂，茶林呐街也，

(Wo qian mian jiu you ge wei, cha jin na jie ye),  
There's a Tea Street in front of me,

那我后面有个嘛，百音台哟一哟。

(Na wo hou mian you ge ma, bai yin tai yo yi yo).  
There's a Bai Yin Tai behind me.

我山歌平台也，何家寨也，

(Wo shan ge ping tai ye, he jia zhai ye),  
The folk song platform was built in He Jia village,

那男女老少嘛，唱起来哟一哟。

(Na nan nv lao shao ma, chang qi lai yo yi yo).  
Everyone are singing together.

(Yuzhu Zhou, Transcription, June 15,2023)

The lyrics mean: There's a Xiao Nanhai town down there, there's a lion rock up it. There's a Tea Street in front of me, there's a Bai Yin Tai behind me. The folk song platform was built in He Jia village, everyone are singing together.

This is a very casual folk song, singer sings what he sees in front of him in the form of a folk song. This folk song has no name, songs without names are not uncommon in Houba folk song.

There are too many folk songs that we compose anytime and anywhere. Many folk songs are not named, they are just created randomly" (Fu He,2023).

Entertainment songs are a very large number of songs in Houba folk song. The following researcher will study entertainment songs from four aspects: lyrics, rhythm, melody and vocal techniques.

#### 5.4.1 The lyrics characteristics of Entertainment Songs

The song "Ten months of pregnancy song (十月怀胎)" is a very representative entertainment song. It describes the pregnancy of a new wife. In the tradition of the Tujia people, a woman cannot tell others about her pregnancy before three months. This song describes what happens when a woman is pregnant in the early stages of pregnancy.

#### Ten months of pregnancy song (十月怀胎)

腊月滴梅花开，腊月滴梅花开。

(La yue di mei hua kai, la yue di mei hua kai).

Plum blossoms bloom in the twelfth lunar month.

开过去开过来，开过就没花开。

(Kai guo qu kai guo lai, kai guo jiu mei hua kai).

It blooms here and there, but once it blooms, it doesn't bloom.

怀胎滴正月正，咯一哟哦喂唉。

(Huai tai di zheng yue zheng, lo yi yo o wei ei).

She was pregnant in January

四声回答轻咯，喂...唉...

(Si sheng huilai qing lo, wei...ei...).

Answer softly yes.

水上滴浮漂嘛，麻滴弯弯儿撒。

(Shui shang di fu piao ma, ma di wan wan er sa).

Floats on the water.

娃未落定根咯, 哟...喂...

(Wa wei luo ding gen lo, o ...wei...)  
The child hasn't settled down yet.

有话就不好说, 诶.....

(You hua jiu bu hao shuo, ei...)  
Something is difficult to say.

新接滴媳妇嘛, 麻滴弯弯儿撒.

(Xin jie di xi fu ma, ma di wan wan er sa).  
She to be a new wife.

脸呐脸皮薄哦, 嘿...喂...

(Lian na lian pi bo yo, huo...wei...)  
She's still very shy.

(Yuzhu Zhou, Transcription, June 25,2023)

The lyrics mean: Plum blossoms bloom in the twelfth lunar month, it blooms here and there, but once it blooms, it doesn't bloom. She was pregnant in January, answer softly yes. Floats on the water, curved, the child hasn't settled down yet. Something is difficult to say, she to be a new wife and still very shy.

The lyrics characteristics of this song.

1 ) There are 9 lyrics in this song, written in Sichuan dialect. It contains many modal particles in Sichuan dialect. Some modal particles are very long, and the entire music is composed of modal particles, such as the third sentence, the entire phrase is filled with modal particles “Lo yi o o wei ei(咯一哟哦喂诶)”, and the same in phrase 4/6/7/9, fill in the entire lyrics with modal particles.

2) The lyrics structure of this song is 6 words per sentence, and 6 words make up one sentence. This kind of structure is very rare in Houba folk song.

3) The lyrics of this song also rhyme.

### Ten months of pregnancy song (十月怀胎)

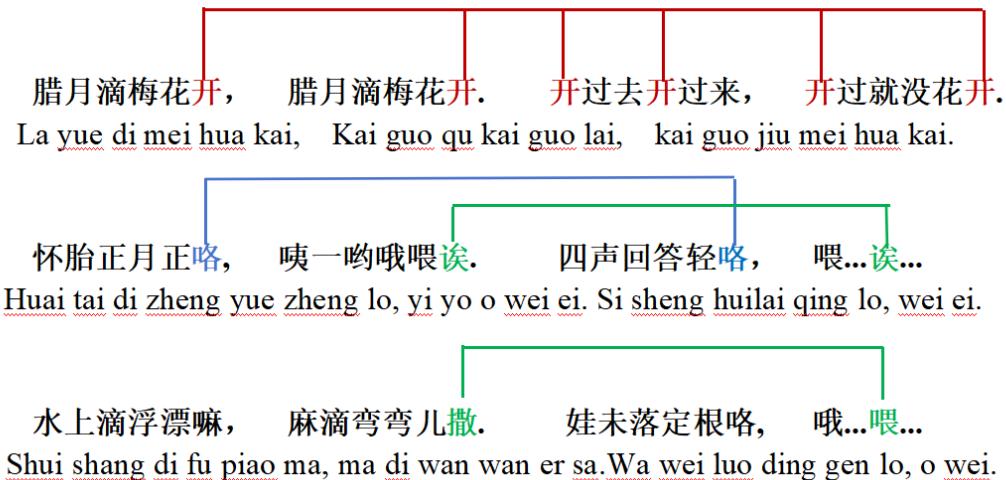


Figure 31. Rhyme of “Ten months of pregnancy song (十月怀胎)”

Source: Yuzhu Zhou (December, 2023)

From figure 31 show the lyrics of this song also rhyme and the placement at the beginning, middle and the end of each line. Such as: The beginning, middle and end of the first sentence are all “Open(开)” pronunciation “ai”; In the second sentence “lo(咯)” at the middle of lyrics, all have the same pronunciation “o”; At the end of the second and third sentence “Wei(喂), Sa(撒), Ei(唉)”, all have the same pronunciation “ei” in Sichuan dialect.

There are also some other entertainment songs whose lyrics have special characteristics, such as the song: “Garden in twelve months (十二花园)”

### Garden in twelve months (十二花园)

正月里什么花? 门前高挂.

(Zheng yue li shen me hua? Men qian gao gua).

What are the flowers in January? Hanging high in front of the door.

什么人手挽手? 犁山书院。

(Shen me ren shou wan shou? Li shan shu yuan).

Who are the people hand in hand? People in Li Shan academy of learning.

二月里什么花？满园黄打。

(Er yue li shen me hua? Man yuan huang da).

What flowers are in February? All over the garden become yellow.

什么人背书箱？遍游天下。

(Shen me ren bei shu xiang? You bian tian xia).

Who carries the bookcase? Travel all over the world.

.....

.....

腊月里香炉花，家家插下。

(La yue li xiang lu hua, jia jia cha xia).

Incense burner flowers in the twelfth month, every family have it.

韩相子去修行，永不归家。

(Han xiang zi qu xiu xing, yong bu gui jia).

Han Sang-zi goes to practice and never returns home.

(Yuzhu Zhou, Transcription, June 11,2023)

The lyrics mean: What flowers bloom in January? Hanging high in front of the door. Who walk arm in arm? It's the people from Li Shan Academy. What flowers bloom in February? The whole garden is yellow. Who carries a bag? Travel all over the world. What flowers bloom in the winter month? Who comes down from the sky and earns the land? Got the world. What flowers bloom in December? Every family has one. Xiangzi Han (an ancient Chinese poet) goes to practice and never comes back.

The song was created in the Tang Dynasty (618AD-907AD), it is a traditional song that records the changes in the landscape and characters in the garden from January to December. Each sentence of the lyrics of this song uses a structure of 6 words + 4 words, this structure of lyrics is very rare and special. Lyrics use the month at the beginning of each line, from January to December, record the common knowledge about flowers, so this song have 12 lines lyrics. In order to preserve the most original folk song culture, the people of Shi San village did not adapt it, but passed it down from the original.

5.4.2 The rhythm characteristics of Entertainment SongS.



Figure 32. The rhythm of “Ten months of pregnancy song(十月怀胎)”

Source: Yuzhu Zhou (June, 2023)



Figure 33. Ten months of pregnancy song(十月怀胎)QR Code

Source: Yuzhu Zhou (December, 2023)

The rhythm characteristics of this song

From figure 32 and 33 show that: The song is a 4/4 beat song, there are two free beats in 12-18 bar and 25-27 bar. When the singer singing these bars, he can do free extension beat to express. The mood and some lyrics are freely extended, so that the meaning and emotions they want to express can be fully expressed. The singer firmly sings the free and prolonged rhythm, which not only makes the melody of the

folk song sound more beautiful, more graceful and melodious, but also makes the meaning of the lyrics more deeply rooted in the people's heart, so that the audience and the singer have more resonance. Free beat also makes the singing more flexible and changeable, giving people a new feeling of rhythm.

#### 5.4.3 The melody characteristics of Entertainment Songs.

##### Ten months of pregnancy song (十月怀胎)

Singing by: Fu He  
Transcription by: Yuzhu Zhou

la yue di mei hua kai (ye ei ye), la yue di mei hua kai (ai).

开过去(呀)开过来(哎), 开过就没花(啊)开(哎一)  
kai guo qu (ya) kai guo lai (ai), kai guo jiu mei hua (a) kai (ai yi)

呀一子喂。怀胎滴正月正(咯)一  
ya yi zi wei huai tai di zheng yue zheng(1o) yi

哟哦喂(唉), 四婶回答轻咯喂(唉)  
yo o wei ei, si shen hui da qing lo wei ei

水面上滴浮漂嘛,(嘛)滴弯弯儿撒(唉), 娃未落定  
shui shang di fu piao ma, (ma) di wan wan er sa ei, wa wei luo ding

根咯哦喂。有话就不好说(唉)  
gen lo o wei. you hua jiu bu hao shuo ei

新接滴媳妇儿(嘛), (嘛)滴弯弯儿  
xin jie di xi fuer (ma), (ma) di wan wan er

撒(唉), 脸呐脸皮薄哦(喂)。  
sa ei), lian na lian pi bao o (wei).

Figure 34. Ten months of pregnancy song(十月怀胎)

(Yuzhu Zhou, June 2023)

The melody characteristics of this song

From figure 34 show that: The mode of this song is relatively special, only “7” appears in the 4, 25 and 26 bar, but it does not have “4” in the hole melody, “7” called “变宫(Bian Gong)” in pentatonic mode, it seems like a six-tone mode. This song is a “变宫(Bian Gong)” mode, which is very rare in Houba folk song.

#### 5.4.3 The vocal techniques of Entertainment Songs.

Song “Ten months of pregnancy song十月怀胎” is a solo song, singing by one person. By watching the singer’s live performance and repeatedly watching audio and video materials, the researcher found that the melody of the entire song is gentle and beautiful, without high pitches. The singer used true voice vocal techniques to sing. The entire song, especially the freely extended modal part(section 16-18), are also sung in true voice. Observing the physical changes of the singer’s singing, researcher found that he actively used the breath in singer’s abdomen to combine with voice. Although the melody of this song is gentle, the singer’s sound is bright and very penetrating.

Many songs in entertainment songs use true voice techniques, such as song: “Folk song is easier to sing than to begin (山歌好唱头难开) ”

**Folk song is easier to sing than to begin(山歌好唱头难开)**

Singing by: Fu He  
Transcription by: Yuzhu Zhou

(True voice) (True voice)

我山歌好唱谈, 那难起呀头谈。那土家  
wo shan ge hao chang ei, na nan qi ya tou ei. na tu jia

11 难修嘛转角 楼喔 一哟, 那石家就难打也  
nan xiu ma zhuang jiao lou o yi yo, na shi jia jiu nan da ye

27 石狮哦子儿谈, 那铁家难打嘛铁绣球喔 一哟。  
shi shi o zier ei, na tie jia nan da ma tie xiu qiu o yi yo.

(True voice)

Figure 35. The vocal techniques of “Folk song is easier to sing than to begin(山歌好唱头难开)”

Source: Yuzhu Zhou (June,2023)



Figure 36. Folk song is easier to sing than to begin(山歌好唱头难开)QR Code

Source: Yuzhu Zhou (December,2023)

The lyrics mean: Folk songs are easy to sing, but the beginning is difficult, just as Tujia is difficult to repair the turret; Just as it is difficult for a stone to make a stone lion and it is difficult for an iron to make an iron hydrangea.

From figure 35 show that: The top note of the song is g2 and it appears several times in the song. It's accompanied by a grace note , which is actually the highest note at b2 and appears in 5 times (4,7,12,20,23 section). The lyric “唉(ei)” in 4 bar and “也(ye)” in 20 bar are extended by 5 beats on the high note g2. The musician Fu He sings the whole song in true voice, just like other Houba folk song, the true voice is the most used vocal technique in Houba folk song.

There are also some songs in entertainment songs that use the vocal technique of True falsetto alternates. In this technique, the vocal cords do not vibrate completely as a whole, but the sound produced by vibrating only the edges is called falsetto. True voice sound close to the singer's voice, can emit bright, penetrating, powerful timbre, but true voice is difficult to sing a higher tone, falsetto is easy to sing treble, but it relative to true voice will appear dim, hoarse, weak. Researchers found that in some grace notes, the singer uses the vocal technique of true falsetto alternating, so as to obtain a special timbre, this technique is generally used in the singing of grace notes, such as song: “Brother and sister song(兄妹歌)”.

### Brother and sister song (兄妹歌)

Singing by: Fengxue Lan &  
Ting Liu  
Transcription by: Yuzhu Zhou

(True falsetto alternates) (True falsetto alternates)

四月是立夏, 妹儿要出嫁.  
mo ba (ni di) qin ge, (喂)几(喂)几(喂)。  
喂, 时长要牵挂.

Figure 37. The vocal techniques of “Brother and sister song(兄妹歌)”

Source: Yuzhu Zhou (June,2023)



Figure 38. Brother and sister song(兄妹歌) QR Code

Source: Yuzhu Zhou (December,2023)

The lyrics mean: April is the beginning of summer, sister to get married, don't forget your brother, long time to care.

From figure 37 show that: At the 2 bar of this song, “夏(xia)” has three notes , singers use true falsetto alternate vocal technique when they singing here, the first note d2, they use true voice, the second note e2, they alternates into falsetto, in the third note d2, they alternating to the true voice again, they alternate very quickly

when they sing, although very short, but produced a special and beautiful voice. There are three other places in the song that use the same true falsetto alternating vocal technique, in 4,7,8,9 and 10 bar.

So the analysis concludes that: The lyrics of the entertainment song are improvised and use Sichuan dialect, which contains many modal particles of Sichuan dialect. The length of the modal particles is not fixed, the short ones are only one word, and the long ones are 6 characters (“Ten months of pregnancy song十月怀胎”), the modal particles are 6 characters in length, and fill the entire phrase; the number of words in each lyric is not fixed, with rare lyrics of 6 words per sentence, and a special 6+4 lyric structure; each lyric must rhyme, and the rhyme often appears at the end of the sentence; the lyrics start with the month, and are composed from January to In December (“Gardens in Twelvemonths十二花园”). The rhythm of entertainment songs mostly adopts a fixed beat, but some songs will have a lot of free extensions (“Ten months of pregnancy song十月怀胎”). The melody of the entertainment song is gentle, beautiful and quiet, and is composed in pentatonic mode. Vocal techniques use the true voice, a mixture of true falsetto alternating (“Brother and sister song兄妹歌”) and a combination of breath and voice.

#### SUMMARY:

In this chapter, researcher divided the 64 songs collected during the field work into 4 categories according to the classification criteria, and selected the corresponding 5 songs to analyze the musical characteristics of Houba folk song in terms of lyrics, rhythm, melody, and vocal techniques. Research has reached the following results:

Table 3. Four Types of Houba folk song.

Type	Features	Representative song
Love Songs	Record and express the love between men and women	“The moon shines brightly月亮出来亮晃晃”; “Ten times want to see the lover十望郎”;

Type	Features	Representative song
Customs Songs	Record Tujia customs	“See the guest off song 送客歌”;
Educational Songs And Political Songs	Educate and record current events.	“Ten dissuades for woman 十劝姐”; “Join the army(参军)”;
Entertainment Songs	Record daily things and express feelings	“Ten months of pregnancy song 十月怀胎”; “Garden in twelve months 十二花园”; “Folk song is easier to sing than to begin 山歌好唱头难开”;

Source: Yuzhu Zhou (July, 2023)

### The lyric characteristics of Houba folk song

#### 1) Language of the lyrics.

Since the Tujia located in Chongqing, China (formerly Sichuan), so the language spoken by the villagers is Sichuan dialect, so the lyrics of Houba folk song often rhyme based on the dialect. Women call the man she loved “Ge(哥)”; man call the woman he loved “Mei(妹)”; “Niang(娘)” refer to mother; “Die(爹)” refer to father, and so on.

#### 2) Improvised of lyrics.

All lyrics of Houba folk song are improvised. Production and life of people in Shi San village, there are no gorgeous words, all the lyrics are more life, simple, colloquial, which can be more real and more direct to show the villagers true feelings, the villagers think that singers who cannot improvise are not good folk songs singers.

#### 3) Modal particles.

There are many modal particle of Sichuan dialect in Houba folk song, and their word count and position in the songs are changeable. Sometimes it's at the beginning of a sentence, sometimes it's in the middle and the end of sentences. Some modal particle have only one word “咯(lo), 撒(sa), 也(ye), 呐(na), 嘿(huo)”, such as “Yi yo o wei ei (咦哟哦喂诶) in song “Ten months of pregnancy song 十月怀胎”, modal particles fill the entire phrase. The role of modal particles is to help the singer further express emotion, and sometimes to further match the rhythm of the songs.

#### 4) The length of lyrics.

Each lyric mostly consists of 5 or 7 words, but a few songs consist of 6 words (“Ten months of pregnancy song 十月怀胎”), and some song lyrics have a structure of 7+5 words (Join the army 参军) or 6+4 words (“Garden in twelve months 十二花园”).

#### 5) The rhyme of the lyrics.

In the creation of Houba folk song, the villagers pay the most attention to the rhyme of the lyrics. The melody of Houba folk song can not be completely neat, but the lyrics must be rhyming. The rhyming position is sometimes at the end of the sentence, sometimes in the middle of the sentence, sometimes at the beginning of the sentence.

#### 6) Lyrics use numbers and months.

The lyrics often contain the numbers, months and festivals at the beginning of the songs. It usually begins from one to ten (“Ten dissuades for woman 十劝姐”), and from January to December (“Garden in twelve months 十二花园”).

#### 7) Replace lyrics with musical notes.

When the villagers of Shi San village compose the lyrics of Houba folk song, they use musical notes to replace the lyrics, these notes also serve as interludes or allow them to rest during singing (“Join the army 参军”).

### The rhythm characteristics of Houba folk song

#### 1) fixed beat.

The rhythm of Houba folk song is mostly fixed rhythm.

#### 2) Mix beat.

There are also mix beat songs, such as song “Ten times want to see the lover 望郎”, which switch back and forth between 2/4 and 3/4.

### 3) Free extensionI.

In the rhythm of Houba folk song is often accompanied by free extension, which breaks the original rhythm and is the design added by the singers to further express their inner emotions, such as song (“Ten months of pregnancy song 十月怀胎”). When the singer sings the modal particles, they does not follow the fixed beat, but extends the modal particles very freely. Such extended rhythm makes Houba folk song sound more deeply rooted in the hearts of the people and enables the listeners to resonate with the singers better, .

The melody characteristics of Houba folk song.

#### 1) Melody movement

The melody of Houba folk song is relatively stable and soft. Most of the melodies in the ascending and descending process mostly use the second to third degree, and occasionally appear the fourth degree, and basically never appear more than the fifth-degree interval. Such melodies make Houba folk song sound graceful and pleasant.

#### 2) Melody repetition

Basically, every Houba folk song has a melody repetition, a large part of the song is the complete repetition of the melody, the whole paragraph of the repetition, and some songs are repeated in the middle part of the repetition, or repeat the end sentence. Because the lyrics are different each time the repetition, the length of the Houba folk song is also very large, some songs only 4 sentences, some songs up to 32 sentences, the length is determined according to the number of repetition. This repetitive rhythm makes Houba folk songs easy to remember, catchy, and conducive to spreading.

#### 3) The musical form

The mode of Houba folk song belongs to pentatonic mode, “宫(Gong), 商(Shang), 角(Jue), 徵(Zhi), 羽(Yu)”, refer to “C D A E B” in western notation. Although “4” and “7” occasionally appear in the melody, most of them are through notes or grace notes, and the song as a whole is still carried out in pentatonic mode.

### The vocal techniques of Houba folk song.

There are three kinds of singing forms of Houba folk songs: solo, duet and group singing. The singing of Houba folk song does not use accompaniment, relying on pure voice singing, which requires the singer to practice over time and constantly cultivate their vocal techniques, in order to have superb techniques and complete difficult folk songs.

#### 1) True voice

By studying the collected audio and video Houba folk songs, researcher found that melodies of Houba folk song are relatively gentle, the span of musical intervals is not large, and there are no high trebles. Most of the Houba folk song are sung using true voice vocal technique. The singer makes the vocal cords completely vibrate to produce a powerful, penetrating and beautiful sound.

#### 2) True falsetto alternates

In some special songs, some melody singers use the technique of True falsetto alternates to sing. The singer switches back and forth between the true voice and the falsetto, creating a very special timbre.

#### 3) The combination of sound and breath

Researcher were told in the interview that the singers did not know the theoretical knowledge of vocal music, and had never undergone professional vocal training, and all singing relied on their own daily practice. In the singing of Houba folk song, the singers are able to match the breath with the sound very well, helping them to produce a powerful, penetrating sound and sing beautiful songs.

For thousands of years, the villagers of Shi San village have preserved the folk song handed down from the ancient times to the greatest extent. They have not been influenced by other foreign cultures, nor have they adapted the ancient folk songs, but have passed them down from generation to generation.

# CHAPTER VI

## The Social function and Transmission of Houba folk song of the Tujia from Shi San village in Chongqing, China

With a history spanning thousands of years, Houba folk song has a very close relationship with the lives of the villagers of Shi San Village. It has accompanied the villagers through all stages of life, covering different aspects of their lives, becoming a kind companion in the villagers' lives, an assistant in labor, a weapon in social struggle, a medium for exchanging emotions, spreading knowledge and entertainment. Therefore, Houba folk songs have strong social functions. However, because the transmission of Houba folk song is not smooth, such a beautiful music culture is gradually lost. If this problem is not better solved, more than ten years later, Houba folk song will disappear. In this chapter, the researcher will analyze and study the social function and transmission of Houba folk songs and put forward personal suggestions on them.

### 6.1 The Social function of Houba folk song.

Social function refers to the ability, efficacy and function of each component in the whole social system. Comte of France and Spencer of Britain first proposed this concept as an analogy between society and biological organisms, believing that society is an organic whole with mutual connections and dependence among various parts, performing different social functions according to different needs (Zhiwei Deng, 2009). Function has become an important concept when people describe and explain concrete things, which refers to the "function," "ability," and "use value" of a certain thing. Social function refers to a certain social culture in the social system, which has a role in maintaining social order and the normal operation of social institutions (Longjun Qin, 2021).

The researcher went to the Intangible Cultural Heritage Office of the Chongqing Municipal Cultural and Tourism Commission to collect relevant data on the social functions of Houba folk song and have an interview with the director of the Office of Intangible Cultural Heritage, HaiTao Wang. Combined with the narration of

the social functions of Houba folk song by musicians during field work, the researcher concluded that Houba folk song has five aspects of social functions:

#### 6.1.1 Cognitive and Education function

Houba folk song has a history spanning more than 800 years. It has accompanied Shi San village for a long time and experienced historical changes. It is the crystallization of the collective wisdom of the villagers, and it truly reproduces their real thoughts and lives from various angles.

In ancient times, the Tujia people were strangers to nature and human beings. They used folk songs to record the natural landscape and weather changes. Folk songs helped them understand nature and human beings. As the lyrics say, “The rain was heavy and the wind was strong; it rained for days and nights, and the flood came crashing down; the hillsides and hilltops were gone; the water and the sky stood together (Flood song洪水歌). Another example: “What flowers bloom in February? Rapeseed flowers in the garden become yellow. What flowers bloom in March? Peach flowers, all the garden becomes red(Garden in twelve months十二花园). As the lyrics say “The fields are tilled in January and February. The seedlings are sown in March and April” (Xie Wu Fang谢五方). Many of the old villagers in Shi San village have not received education; they have knowledge of the natural landscape through singing these folk songs and have gained a common sense of production and life.

In the era of lack of education, Houba folk songs were the “life textbook” for the villagers of Shi San village, from which the villagers gained knowledge of history, culture, labor, life, traditional virtues, love and marriage, family relations, and aesthetics (Haitao Wang, 2023).

The villagers feel the influence and infection of truth, goodness and beauty from the Houba folk song and get inspiration in thought, an example in practice, and an improvement in understanding (Zuxiang Chen, 2023). For example, lyrics like “The first and second thing is to learn how to cook, the third is to learn how to carve, and the fourth is to learn how to make shoes”(Mother teaching daughter娘教女). As in the lyrics: “Sister, I joined the army; it’s an honor. There are parents at home, and you should always honor them” (Join the army参军). In the process of being sung,

these folk songs guide the villagers to establish a correct outlook on life while advocating family harmony and teaching people the truth of life.

During the war years, villagers composed many folk songs about the war record, the lyrics of which said: “No more poor than my man; long years of work suffered. No more poor than my man; build a thatched house under a big tree” (The bitter of a long-time e worker长工苦). These folk songs truly reflect the painful experiences brought about by the war at that time, and the villagers understand the cruelty and ruthlessness of the war through this song. Another example is the lyrics: “Fifth embroiders are the Duan Yang festival; the Red Army won the battle. Overthrow the reactionaries and build a new China” (Ten times embroider Red Army all over the world十绣红军). Through this song, the villagers learned about the contributions made by the Red Army and the Communist Party of China to the people of the country. “When I was young, I learned a lot of knowledge through singing folk songs. How many seasons are there in a year? And when to plant what plants? How to weed? What should women do? I learned it while singing folk songs” (Suxiang Li, 2023).

Houba folk song have been passed down from generation to generation and have played a good role in education for future generations, reflecting the cognitive and educational functions of Houba folk song.

#### 6.1.2 Etiquette and Communicate function

The Tujia attach great importance to social etiquette, and Shisan Village is no exception. In the long history of thousands of years, they have continued many customs and rituals of the Tujia people.

The reason why Houba folk song can be passed down from generation to generation is not only because it is the unique musical tradition of the villagers in Shi San Village, but also because it most truly reflects the voice of the villagers, expresses the inner emotions of the villagers, and is a tool for mutual communication among the villagers (Wei Wang, 2023).

Villagers in Shi San Village have specific etiquette songs for weddings, funerals and other social events. When guests arrive and leave, the villagers sing “welcome song(迎客歌)” with the lyrics “Tujia people to welcome, singing more and

more happy" and "See the guest off(送客歌)" with the lyrics: "See the guest off to the gate, hold on to the hand of the guest". Villagers use these two songs to welcome and send guests. When they get married, they sing the famous "Crying Marriage Song (哭嫁歌)" with the lyrics: "Nine cry for my brother; send you to school; you should study hard. Ten cry for my sister, two or three years younger than me; she can't embroider yet". When the bride marries, she impromptu sings the Cry Marriage song to express her love for her parents and relatives. When they were building a new house, the craftsmen would also sing a folk song with the lyrics: "Open the beam, full of a hundred measures of gold and silver. Open the beam eight inches, owner's family rich every year(Opening of beam开梁口). Another song said: "Cut off the head first and then the tip; the owner has food and clothing" (Cut off the beam截梁). Artisans use these folk songs to express good wishes to the homeowners and their families.

In etiquette and social activities, people will express and convey their feelings more affectionately and directly in the form of singing Houba folk song (Haitao Wang, 2023).

These folk songs help villagers better communicate and transmit emotions while continuing the family culture and having etiquette and communication functions.

#### 6.1.3 Entertainment function

The villagers in Shi San village created a lot of Houba folk song for their leisure and entertainment, and they will also sing folk songs as entertainment activities. They hold folk song duet competitions from time to time; they also sing folk songs in their spare time and hold activities. By singing folk songs, they can make their body and mind happy, rest and enrich their spiritual world. As a medium, Houba folk song expresses the happiness, ideal and expectations of the villagers.

"When we rest and chat, we will sing Houba folk song; when we are on the hillside, up the steep slope, walking a long way, picking wood, planting potatoes and sweet potatoes, we will also sing folk songs, with one person singing a paragraph and another person singing a paragraph; we also feel happy to work" (He Fu, 2023).

Hoba folk song can help the villagers in life relieve their worries, make them feel happy, and relieve fatigue. The intonation of the singing voice is higher than the

normal speaking voice, and coupled with the tight rhythm, the lyrics are rich and varied, which is very entertaining.

While they were chopping wood in the mountains, working in the fields, and herding on the mountains at rest, in order to express their inner feelings or to express their feelings to people far away, they were composing folk songs at every moment. For example, the lyrics say, “If we don’t sing folk songs, we do not feel happy. We can sing folk songs if we want” (it’s best when you’re 17 or 18好耍不过十七八). Another song said, “It’s been so long since I have been on this mountain. The cool waters on the mountain grow moss; blow out the moss and take a sip of water; the moss bends along the water” (It’s been so long since I have been on this is mountain 好久没到这山来). Villagers sing Houba folk song to enhance entertainment and increase happiness. Therefore, Houba folk song have an entertainment function.

#### 6.1.4 Cultural and transmission function

Over thousands of years of history, the villagers have created countless excellent Hoba folk song and transmitted these songs down from generation to generation. When singing Houba folk songs, people can not only feel the charm of the music from the beautiful melody but also understand the traditional Tujia culture.

“The reason why the ‘first Tujia Museum’ was established in Shi San village is that the most primitive and oldest Tujia culture was preserved here. The Tujia in other areas are influenced by foreign influences, but the Tujia here is the most primitive culture” (Wei Wang, 20203).

“I learned folk songs because my grandfather taught me when I was a child to listen to grandpa sing, feel beautiful, and feel funny. I learned many, many songs, and when I grew up, I also began to create folk songs” (Suxiang Li, 2023).

“Our folk songs are different from other places in that we retain the original songs that have been handed down without being adapted and incorporating popular elements, and we sing them down as they are” (Fengxue Lan, 2023).

Houba folk song is not only a kind of music but also the most primitive Tujia history and culture, including philosophy, values, ethics and so on. It’s like a pen that outlines the history and development track of Shi San Village; it’s like a string that connects the villagers with history, modernity and life.

Therefore, in this sense, the spread of Houba folk song is the spread of Tujia music and Tujia history and culture, reflecting the cultural and transmission function of Houba folk song.

## 6.2 The transmission of Houba folk song

The protection of intangible cultural transmission is mainly the living protection, and the key to the living protection is the transmission of the inheritors. “Inheritors are the main force of the whole intangible cultural protection and creation activities. Although they live in civil society and seem to be far away from the urban cultural circle, their core position in the protection and transmission of intangible cultural heritage is irreplaceable compared with the government, experts and scholars” (Zhaolin Zhang, 2017).

The performance and creation of folk songs, the traditional music art, are intangible, and their skills only exist in the people engaged in them. Only when a certain scale of inheritance is formed, the development of folk songs will not be separated from the mainstream ideology of social development, but will move forward in a certain direction and significance.

As an intangible cultural heritage, Houba folk song has witnessed the history and development of the Shi San village, and recorded the thought and life of the villagers for thousands of years. It is the treasure of Tujia music culture and has high protection and transmission value. But in the process of it encountered great obstacles, if there is no good way to solve these problems, such a thousand years of music culture will be lost and disappear. This section will study the importance of the protection and transmission of Houba folk song, the problems encountered in the process of transmission, and put forward personal suggestions.

### 6.2.1 The significance of protecting and transmission of Houba folk song

Houba folk song have rich social functions, they exist in people's production and life, and with the development of social culture, show unique significance and value. Houba folk song in the labor, stimulate the passion of labor, reduce labor fatigue; In the leisure time of farming, talk about ancient and modern, spread historical knowledge; In the festival, express congratulations and prayers, add atmosphere; In the period of education and enlightenment, folk songs can impart all

kinds of knowledge and cultivate the quality of knowledge and reason. Houba folk song can be said to be the treasure of folk music and folk art.

Houba folk song is the carrier and living space of Tujia folk song transmission, and it is also the reflection of the collective social memory of the villagers of Shi San village. The process of protecting and transmission it is also the protection and transmission of national music and culture, which has important historical significance and times value.

If Houba folk song cannot be effectively transmit, this precious intangible cultural heritage of Houba folk song will be lost and disappear in ten years.

#### 6.2.2 Problems of transmission.

In 2007, in order to develop tourism, the Qianjiang County government re-planned and developed Xiaonanhai and Shi San village into tourist attractions. It took “Mysterious Daughter Valley, Shi San village for thousands of years” as a publicity point, attracting some tourists to travel to there. However, the development of tourism there has been lukewarm, and the village’s popularity and economic income have not been well improved.

In the process of field work in Shi San village, villagers of Shi San village told researcher that fewer and fewer people are singing Houba folk song now, and the enthusiasm of villagers is getting lower and lower, and the transmission of the latter half of the folk songs has encountered great obstacles. researcher collected the current problems of transmission of Houba folk song, and now sorted them out.

##### 1) Backward transmission consciousness

“At that time, everyone did not understand the inheritance culture, the villagers just like to sing folk songs, and then the Cultural and Tourism Committee told us that this thing can be inherited, we went to apply for the intangible cultural heritage, and began to inherit the Houba folk songs”(Wei Wang, 2023).

In 2013, Shi San village was listed as the “birthplace of folk songs”, and Houba folk song began to apply for intangible cultural heritage projects. Due to the lack of thorough understanding of national policies, villagers have no sense of transmission, which makes the transmission of Houba folk song lag behind and miss a lot of resources and opportunities.

##### 2) The number of singers is shrinking and getting older

In order to develop tourism, Shi San village set up a Houba folk song performance team, as a tourism feature, for guests coming from afar to perform folk songs. From 2007 to 2017, the Houba folk song performance team has 15-20 people, 70% of the performers are 20-30 years old, 20% of the performers are 30-40 years old; 10% of the performers are aged 15-20. Since 2018, the number of performing teams has gradually decreased to about 15 people, with fewer and fewer young performers and more and more elderly performers. As of June 2023, the Houba folk Song performance team has 13 members, 6 of whom are aged 35-45, 4 of whom are aged 30-40, and 3 of whom are aged 20-30. It can be seen from these data that the number of Houba folk song performance team is getting smaller and older.

Lan Fengxue, the leader of Hejia Village in Shi San village, told researcher that “not only is the number of Houba folk song performance team decreasing and gradually aging, but the entire Houba folk song singers are facing the same problem” (Lan Fengxue, 2023).

### 3) Young people are reluctant to learn Houba folk song

“Our young children here do not like to listen to folk songs, do not like to sing folk songs, they do not participate in our festival activities, it is more difficult to let them follow” (Li Suxiang, 2023).

During the interview, many villagers told researcher that the young people of Shi San village were not interested in folk songs, nor were they willing to create or transmission Houba folk song. If there is no young people to learn Houba folk song, the latter half of the folk songs are almost lost among young people now, and Houba folk songs will gradually disappear in a few decades.

### 4) The popularity of Houba folk songs is low.

Researcher lives in Banan District of Chongqing, which is 3 hours away from Shi San Village. Researcher have heard of the Xiao Nanhai scenic area at the foot of the Shi San village, but never heard of the intangible cultural heritage of Houba folk song, nor heard of Shi San village as a 4A scenic area. When the researcher went to the Xiao Nanhai Scenic area in 2022, it was happened to find the Shi San Village Scenic area because researcher walked into the wrong road, and found that there were few people in the scenic area, and several villagers were singing folk songs, which was the first time that the researcher heard the Houba folk song

after the dam. When researcher come back to research, there were only a few web pages searching for “Shi San Village” and “Houba folk song” on the Internet, and there are almost no literature materials about Houba folk song.

### 5) The creation and singing passion of Houba folk song decreased

“More and more young people go out to work, in addition to the performance team, only we this group of old people, old age, poor voice, can not sing folk song”(Li Chunlai, 2023)

“A lot of people don’t sing folk songs anymore, they sing pop songs. Now few people and us to duet folk songs, no fun, slowly we do not want to sing”( Zhang Yonglin, 2023).

The number of people singing Houba folk song has gradually decreased, and since 2015, fewer and fewer Houba folk song have been created by the villagers of Shi San village. The former Houba folk song have gone out of track with the times, can not keep up with the pace of the new era, and are not liked by teenagers, and the villagers’ enthusiasm for singing and creating Houba folk song has gradually decreased.

#### 6.2.3 Existing transmission mechanism

In order to protect and transmission the precious intangible cultural heritage of Houba folk Song, Shi San Village Committee, Qianjiang County Government, Chongqing Culture and Tourism Commission, and Intangible Cultural Heritage Office have jointly carried out a series of protection and transmission measures. Through the collection and collation of researcher, the measures mainly include the following aspects:

##### 1) Set up hardware facilities

In 2010, in order to make Houba folk song a tourist highlight of Shi San village, the village committee built a “folk song duet pavilion” in the central square of Shi San Village. The duet pavilion is divided into two halves, located on the left and right sides of the central square, and is used for folk song duet or folk song performance on daily. The pavilion on the left is for women and the one on the right is for men, two or more men and women stand on their respective duet booths, singing to each other, let people feel quite spectacular.

Tujia folk song antiphonal gallery pavilion is mainly used for the transmission and performance of Houba folk song, and the construction fully considers the expression form of Tujia folk song, with a total investment of more than 800,000 yuan from the government, with two large gallery pavilions and a square for antiphonal song. The whole gallery pavilion adopts the all-wooden structure of the building style, and the overall shape is integrated with the Tujia stilted building (Haitao Wang, 2023).



Figure 39. Folk song duet pavilion.

Source: Yuzhu Zhou (June, 2023)



Figure 40. Houba folk song learning transmission room.

Source: Yuzhu Zhou (June, 2023)



Figure 41. Tujia Folk Opera House

Source: Yuzhu Zhou June, 2023)

From figure 39-41 show the government's support for Houba folk song. In order to facilitate the singing and transmission of Houba folk song, Qianjiang District Cultural Center set up "Qianjiang District Cultural Center, Xiao Nanhai town, Houba folk song learning transmission room" in Shi San village for villagers and outsiders to learn, study and sing Houba folk song. All the people who learn Houba folk song teach in this room, and there are a lot of photos of singing Houba folk song in there. The Qianjiang District government established the "Tujia folk opera house" in there for tourists to enjoy the performances.

### 2) Houba folk song into the school

In order to popularize Houba folk song to young people, Tian Guixiang, as the inheritor of Houba folk song, now her main task is to transmission and protect Houba folk song. She will teach Xiaonanhai Primary School and Houba Primary School every week, teach children to sing Houba folk song, and give weekly guidance and training to members of the Houba folk Song performance team. Hundreds of students have been mentored by Tian Guixiang, she hopes to make more teenagers in Shi San village know and like Houba folk song, and take the initiative to transmission Houba folk song.

### 3) Compiling the textbook of Houba folk song

Through collecting and searching on the Internet, researcher found that there were very few literature materials about Houba folk song. During the field work, researcher had the honor to contact the principal of Xiao Nanhai Town Primary School named Chen Zuxiang, and learned that he had edited a school-based textbook of Houba folk song for school children to use when singing Houba folk song in 2018.

“In fact, there are many songs that can be recorded in, there are countless songs that have been handed down from generation to generation. Because personal ability is limited, i have listed only a small part of them, and others need more people to collect and make songs for more people to sing”(Chen Zuxiang, 2023).

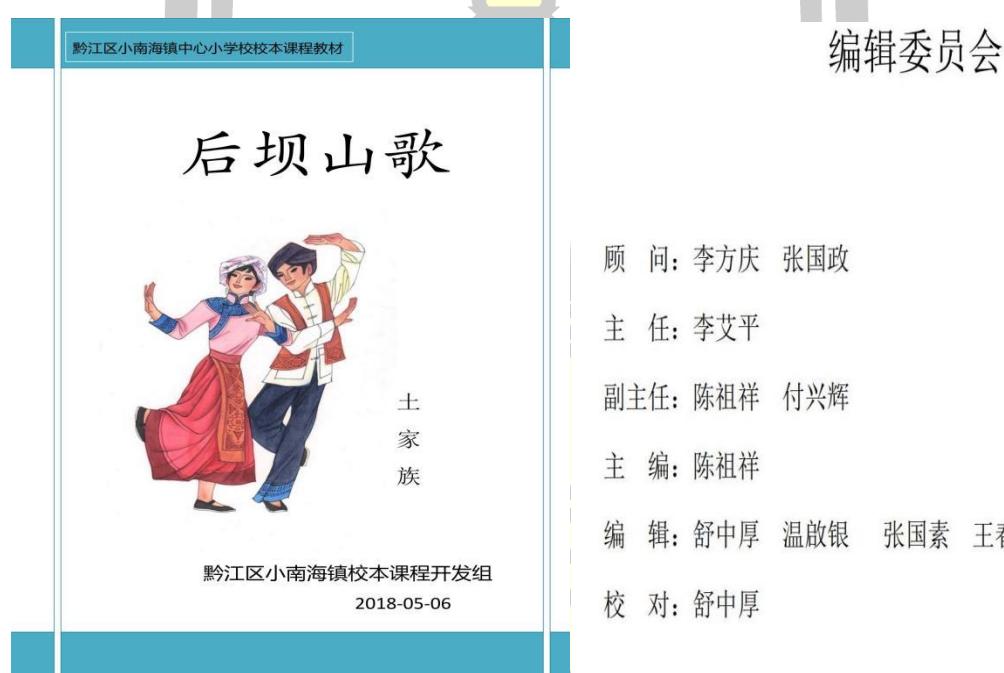


Figure 42. Book of Houba folk song

Source: Yuzhu Zhou (August, 2023)

From figure 42 is the book named: “Houba Folk Song” which is wrote by Zuxiang Chen, although there were only lyrics but no melody in this book, it also promoted the transmission of Houba folk song.

#### 4) Hold folk song competitions and festival activity abroad

In recent years, Chongqing Culture and Tourism Commission and Qianjiang County government have held several folk song competitions in Shi San

village, such as inviting folk song lovers from all over the country to participate, such as “Xiao Nanhai town folk songs competition”, There also hosted several festivals, such as “Chinese runner festival” in 2016.



Figure 43. Xiao Nanhai town folk songs competition

Source: Chongqing Intangible Cultural Heritage Office



Figure 44. Chinese runner festival

Source: Chongqing Intangible Cultural Heritage Office

From figure 43-44 we can feel the lively atmosphere in Shi San village when the “Xiao Nanhai town folk songs competition” and “Chinese runner festival” hold there, at that time Shi San village attracted many tourists.

As mentioned above, Shi San village are composed of 13 adjacent Tujia villages, each village has a leader known as a branch leader, in charge of the smaller villages, and a general village leader, in charge of thirteen villages. Baqing, the first leader in the Qin Dynasty, laid down a rule that anyone who could be a leader must be excellent at singing Houba folk song. Today, Shi San village still maintain such a tradition, every leader election must be held a folk song competition, only those who have won the ranking can participate in the election. Shi San village held “leader of Shi San village meeting” twice, in which elected village masters performed folk songs or dances for villagers and invited visitors.



Figure 45. leader of Shi San village meeting

Source: Chongqing Intangible Cultural Heritage Office

From figure 45 show the “leader of Shi San village meeting”. During these competitions and activities, the villagers actively prepared to carry out activities, the village people came and went, it was very lively, full of songs and laughter, the popularity of Shi San village and Houba folk song has been greatly improved, and the villagers also increased their economic income because of these activities.

“We also undertook the group building activities of enterprises, as well as the government’s trade union activities, all came to our village to hold, we will perform Houba folk song for them, we did at least 100 shows a year before the COVID-19.” (Wang xing, 2023).

However, since the outbreak of the COVID, in 2019, all specific competitions and activities have been suspended, and the tourism industry has been hit by unprecedented losses, and the number of tourists visiting Shi san Village has decreased significantly, and the village has returned to its usual quiet.

##### 5) Government incentive mechanism

Intangible cultural heritage needs strong support from the government. Its transmission is closely related to industrial economy and tourism economy, and intangible cultural heritage should be passed on at the same time of economic development. At the same time, it is necessary to train real inheritors, publicize the spirit of transmission, and sink down to understand and transmission.

“When we learn folk songs, there is no music notation, we all listen to the elders sing a sentence and we learn a sentence, and those who are interested in folk songs, sing well, and can compose songs can apply to become inheritors” (Long Lili, 2023).

“Now there are three apprentices who are practicing hard for the next folk song inheritors. Houba folk song involve a variety of folk culture and life styles of the Tuja people in a specific era. Only by understanding the cultural connotation of the song and feeling the thoughts and emotions in the song can we sing the song well. Only if the inheritors are not for fame and wealth, and sink down to transmission, can they transmission good culture” (Tian Guixiang, 2023).

In the process of interview, researcher learned that Houba folk song do not have notation, mainly in the way of transmission, the selection of inheritors is to select the villagers who interested in Houba folk song, have good voice techniques, and have the ability to write lyrics. After a period of study, they will finally participate in the test organized by the existing inheritors and the government, after passing the test, they can become inheritors of Houba folk song and obtain the “inheritor Certificate” issued by the Cultural and Tourism Committee of Qianjiang

District. The government will award 2,000 yuan per person per year to the inheritors who get the certificate.

The government has also given support to the Houba folk song performance team. “In the past, when there were many performances, the government gave members of the Houba folk Song performance team 80 yuan per performance”(Wang Xing, 2023).

#### 6) We-media propaganda

In the past few years, although all walks of life have received unprecedented impact and are in a downturn, in order to prevent the spread of the epidemic, people have changed the social field from reality to the network. Through the Internet and social software, people can smoothly talk and share freely on the network. A few of villagers have also learned to use the Internet and social software, setting up their own accounts on it, to share their folk song culture with the outside world.

“I will pay attention to people singing folk songs in the short video software. When i see a live folk song contest, i will also participate in it and sing Houba folk song on behalf of Shi San village” (He Fu, 2023), and his social media account already has 4,179 followers until October 2023. Wang Xing, the village secretary of Shi San Village, also regularly posts videos of Shi San Village activities on social media, and has 1,825 followers as of October 2023.

##### 6.2.4 Suggestion of transmission.

Through the study of Houba folk song and Shi San village, researcher have thought about the problems affecting the transmission of Houba folk song, and believe that the following aspects are the main causes affecting its transmission, and put forward own suggestions:

###### Causes of transmission resistance:

###### 1) Transportation is not convenient

Shi San village is located in the Wuling Mountains, researcher drive to the Xiaonanhai National Geological park, but also continue to drive about 20 minutes to the mountain road to Shi San village, it is in a relatively closed area, far from the town. The absence of any signage from Xiao Nanhai Park to Shi San Village, makes it easy to misunderstand that there are no other attractions ahead. Along the way is the

mountain road, although the road is still wide, but in many places the stone slide on the road.

## 2) Lack of publicity

Through literature search and web browsing, researcher found that there is a lot of publicity about Xiao Nanhai Geoparks, but very little publicity about Houba folk song and Shi San village, resulting in a low popularity of Houba folk song.

3 ) The publicity point of the scenic spot is different from the actual situation

In 2007, when the Qianjiang District government made the Shi San village into a tourist attraction, it was named “Mysterious Girl Valley” because Shi San village have maintained the maternal clan tradition for thousands of years, and wanted to make this a focus of the publicity. However, in the process of the researchers' actual visit to there, did not find the actual projection of Daughter Valley. During the interview, some villagers supported the tradition of matrilineal clan, while some young villagers did not, because they did not have a unified view of the original cultural ideology, folk songs about women and matriarchal societies are also rare, and did not reflect the reflection of the matrilineal society in other aspects of the village. Such a unique propaganda point that is different from other Tujia or other ethnic minorities is weakened, this will disappoint the tourists who come here after the name “Mysterious Girl Valley”.

## 4) The impact of pop music

“The difference between our folk songs and other folk songs of Tujia or other ethnic minorities is that we are very traditional in transmission the old folk songs word by word, without adapting or adding other music. But now the folk songs in many areas, have added pop music or other languages, although it has become better, but such folk songs are not pure” (He Fu, 2023).

The reason why Houba folk song are different from other Tujia folk song is that they completely retain the folk song left over from ancient times. In the process of transmission, they are not adapted or integrated into other kinds of musical culture, and the original music is transmitted unchanged. With the inflow of modern pop music, the villagers have learned about new musical styles. Compared with Houba folk song, pop music is more fashionable and epochal. Shi San Village young people

prefer fresh and fashionable pop music, they are more willing to learn to sing pop music, and they are not interested in transmission conservative and traditional Houba folk song.

#### 5) Innovative ideas are not enough

Due to the geographical location of Shi San village is far away from the town, the villagers have little contact with the outside world, their thoughts and thinking can not keep up with the rapid development of The Times, and the creation of folk songs is still in the most primitive thinking and state, and the folk songs created are not attractive enough to young people.

#### 6) The selection of inheritors is demanding

“Inheritors of Houba folk song must not only love singing folk songs, but also have excellent singing techniques and songwriting ability. These three requirements for some villagers who love Houba folk song but have limited voice conditions, they cannot transmission Houba folk song, which greatly reduces the enthusiasm of villagers.

#### 7) The impact of the COVID-19

The outbreak of the new coronavirus in 2019 has hit all walks of life hard, and the tourism industry of Shi San village has also been greatly affected. No tourists, no shows, no income. Everyone is thinking about how to earn money to live, the transmission of folk song and creative passion are greatly reduced.

#### 8) The government incentive system is inadequate

The young people of Shi San village are full of curiosity about the outside world, man and young people all want to work outside to earn money. They think that the transmission of folk song need to have a good singing level, there are other requirements, the process of learning also takes a lot of time, even if someone get a certificate, they can not earn much money, it is better to go out to work.

#### Suggestion of transmission:

##### 1) Repair roads and add signage

On the road leading from Xiaonhai to Shi San Village, maintenance should be carried out on the places where rocks have fallen, and billboards of “Mysterious Daughter Valley” and “Houba folk song” should be added to remind tourists that there are an extraordinary unearthly scenic spots ahead, enhance its appeal to tourists.

## 2) Strengthen publicity

Chongqing Municipal Committee of Culture and Tourism and Qianjiang County government should cooperate with Shi San village to vigorously promote Houba folk song, and take Houba folk song as a highlight of publicity. Publicity should not only stay in Xiao Nanhai Geopark, but also focus on the intangible cultural heritage Houba folk song.

## 3) The slogan should be the same as the actual situation

“Mysterious Daughter Valley” with matrilineal clan characteristics, different from other Tujia villages, can be used as the focus of publicity, but first of all to unify the villagers’ ideological cognition of matrilineal clan, but also to increase the cultural products related to the matrilineal clan, more creation of singing women and Houba folk song associated with the matrilineal clan. Only in this way can the propaganda slogan be in line with the reality, can it be distinguished from other Tujia villages and Tujia folk songs, and can tourists who are interested in the matriarchal clan be worth the fare.

## 4) Enhance the innovation of Houba folk song

It is suggested that while maintaining the unique characteristics of Houba folk song, the villagers should integrate the cultural elements of the new era, which can be new elements in music and ideology, so that the Houba folk song can have a contemporary and modern sense. Create Houba folk song in the new era that young people also like, are interested in, and are willing to learn, change young people’s concept of old folk song, and let them take the initiative to transmission Houba folk song.

## 5) Adjust the selection criteria for inheritors

The original way of selecting inheritors is relatively simple, and the requirements are relatively high. For villagers who love Houba folk song but are not good at singing, such standards reduce their enthusiasm for transmission Houba folk song. Researchers suggest: First, broaden the scope of selection, all over the country and even foreign friends, as long as the love of Houba folk song, willing to learn and transmission Houba folk song, people can participate in the selection. Second, divide inheritors into two categories. One is “singing inheritors” of Houba folk song, using the original selection criteria, these inheritors are used to sing and transmission Houba

folk song. The second category is the “cultural inheritors” of Houba folk song, those who know and love Houba folk song and are willing to make efforts for the transmission of Houba folk song and voluntarily engage in the protection and transmission of Houba folk song can also participate in the selection, both types of inheritors can obtain a certificate of Inheritor issued by the government.

#### 6) The leader of villages competition open to the public

“The leader of villages selection competition has three parts, the first part is online voting, by the villagers voted; The second part is singing folk song competition, by Chongqing, Qianjiang District Culture and tourism Committee and Shi San village committee representatives for the players score; The third part is the comprehensive quality competition, the contestants conduct comprehensive quality questions and answers. Combined with the results of the three parts, 13 leaders were finally selected, that’s how I got selected” (Lan Fengxue, 2023).

The leader of villages must have a good image, a high level of singing Houba folk song, but also love the Houba folk song, understand the history and development of Shi San village, but also need to have a high comprehensive quality.

Researcher suggest that the competition could be opened to the public, inviting friends from all over the country or the world to watch and participate. Online voting is not limited to the villagers, it can be extended to the whole country and the world, and friends around the world can be invited to the scene to cheer for the players they support, so that people can have a sense of participation. This is conducive to promoting the popularity of Houba folk song, Shi San village, Xiao Nanhai town, including Qianjiang County.

#### 7) Clear transmission responsibility

“When i was only 48 years old, and the government recognized me as the first inheritor after hearing how good i was at singing Houba folk song. At that time, I was sung Houba folk song in various places and on various occasions for 11 years without any payment. There is a fund behind, singing a can get 5 cents. People should know to pay before there is a return, do not crave returns, concentrate on doing a good job of transmission work. Now there is a government subsidy, 1,000 yuan in the first year to me; 4,000 yuan in the second year; 5,000 yuan in the third year; and 6,000 yuan per year. Because Houba folk song is a Chongqing level intangible cultural

heritage, if the latter can apply to become a national intangible cultural heritage, there is a subsidy of 12,000 yuan a year"(Tian Guixiang, 2023).

As Tian Guixiang said, the transmission work must pay first before there will be a harvest. The government has carried out many activities for the transmission of Houba folk song and provided high subsidies. Researcher suggest that we should start with the villagers' thoughts and let them know that Houba folk song, which have been circulating for thousands of years, are rare because of the cultural heritage. As the birthplace of folk song, the villagers of Shi San Village are proud, and it is the responsibility of everyone in the village to protect and transmission Houba folk song. These ancient musical cultural heritages are worthy of villagers' love and treasure. Only by encouraging villagers to sing folk songs, love folk songs and protect folk songs can they really do a good job of protection and transmission.

#### 8) Use the Internet and we-media

Fu He and Wei Wang have gained tens of millions of fans by Posting short videos of Houba folk song on social media, which is of great help to the promotion of Houba folk song. Researcher suggest that the establishment of Shi San village official account, non-personal account, in the major short video software to release the propaganda and singing videos of Houba folk song. Villagers are encouraged to create personal accounts and post the videos they sing or make online to raise the popularity of Houba folk song, which villagers can also benefit from.

#### SUMMARY:

This chapter mainly studies the social function and transmission of Houba folk song and researcher found it has four main social functions:

#### The social function of Houba folk song

Table 4. Social function of Houba folk song

Function	Embodiment
Cognitive and Education	<p>1. Make villagers understand humans, nature and life.</p> <p>2. Spread the traditional virtues of the Chinese nation, convey a lot of life philosophy.</p>

Entertainment	1. Enrich the spiritual world. 2. Ease the villagers' mood and eliminate fatigue. 3. Enliven the atmosphere of activities.
Etiquette and Communicate	1. Spread customs and etiquette requirements 2. Facilitate communication and exchange.
Cultural and Transmission	1. Spread excellent Tujia culture. 2. Transmit folk song art.

Source: Yuzhu Zhou (July,2023)

1 ) Cognitive and educational functions Many Houba folk song recorded human origins, natural landscape and other information have given generations of Tujia people a basic cognition of the world and nature. This embodies the cognitive function of Houba folk song. It also contains the traditional virtues of the Chinese nation and conveys a lot of life philosophy, which fully reflects the educational function. Entertainment function. Houba folk song let the villagers enjoy life in their leisure time, feel happy when working, set off the atmosphere when they are happy, and adjust their emotions when they are sad, which reflects the entertainment function.

2) Etiquette and communication functions Many Houba folk song are created for festivals or rituals, which are of great help to the villagers' social interaction and etiquette. The villagers communicate by singing folk songs, narrowing the distance between each other, making the communication more cordial and direct, reflecting etiquette and communicating function.

3) Cultural and transmission functions With a history spanning thousands of years, Houba folk song have witnessed the cultural and historical changes of Shi San village throughout the year, accompanying the lives of generations of villagers. Moreover, as an intangible cultural heritage, Houba folk song have strong cultural and transmission functions.

In terms of the transmission of Houba folk song, researcher explained the importance of preservation and transmission of it. Through field work and

interviewing activities, researcher found the existing problems in the transmission of it, as well as the existing transmission methods, and gave our own suggestions:

### The transmission of Houba folk song

#### 1) The significance of protecting and transmission of Houba folk song.

Houba folk song is an intangible cultural heritage of Chongqing, and it will be lost and disappear in several decades' problems of transmission.

#### 2) Problems of transmission

- a. Backward transmission consciousness
- b. The number of singers is shrinking and getting older
- c. Young people are reluctant to learn Houba folk song
- d. The creation and singing passion of Houba folk song decreased
- e. The popularity of Houba folk songs is low.

#### 3) Existing transmission mechanism

##### a. Set up hardware facilities

In order to transmission Houba folk song, the government funded the construction of folk song duet pavilion, folk song reading room, Tujia folk Opera house and other hardware facilities in Shi San village to help the performance and inheritance of Houba folk song.

##### b. Houba folk song into the school

Introducing Houba folk song into the classroom, Tian Guixiang, the inheritor, taught children to sing Houba folk song in Xiaonanhai Town Primary School and Houba Primary School.

##### c. Compiling the textbook of Houba folk song

Chen Zuxiang, principal of Xiao Nanhai town Primary School, organized the school-based teaching material “Newly compiled Houba Folk Song”, although only lyrics, but the spread of Houba folk song is of great help.

##### d. Hold folk song competitions and festival activity abroad

With the support of the government, Shi San Village has held many competitions and activities, such as: Runners festival, folk song competition, leader of villages conference, etc., which has welcomed many tourists.

##### e. Government incentive mechanism

The government helped Shi San village to improve their hardware facilities, and provided corresponding rewards and subsidies to inheritors and members of the Houba folk song performance team.

f. We-media

By Posting videos of Houba folk song on social media, the villagers and the secretary of Shi San Village have gained tens of millions of fans, letting more people know about Houba folk song through the Internet, and enhancing the popularity of Houba folk song.

**Suggestion of transmission.**

Causes of transmission resistance:

- a. Transportation is not convenient
- b. Lack of publicity
- c. The publicity point of the scenic spot is different from the actual situation
- d. The impact of pop music
- e. Innovative ideas are not enough
- f. The selection of inheritors is demanding
- g. The impact of the COVID-19
- h. The government incentive system is inadequate

Suggestion of transmission:

- a. Repair roads and add signage

Repair the places where rocks have fallen on the highway, and add posters of Houba folk song and Shi San village along the way

- b. Strengthen publicity

Increase the propaganda efforts, the Houba folk song as a feature of publicity. The propaganda does not stop in Xiao Nanhai Town, but should spread to Qianjiang District, Chongqing and even the whole country.

- c. The slogan should be the same as the actual situation

As the “millennium daughter Valley”, Shi San village must unify the thought and cognition of the villagers of there to the matriarchal clan, increase the cultural products of the matriarchal clan and highlight the songs of the matriarchal clan.

- d. Enhance the innovation of Houba folk song

Strengthen the innovation consciousness of folk songs, and make the old folk songs innovative without changing the original model, so that the old folk songs have the characteristics of the times.

e. Adjust the selection criteria for inheritors

Broaden the form of selection of inheritors, not limited to Shi San village, nor limited to those who must have a high level of singing techniques, as long as they love Houba folk song and are willing to contribute to the transmission of Houba folk song, they can participate in the selection.

f. The leader of villages competition opens to the public

Open the competition of selecting leaders of villages to the outside world, invite friends from all over the world to come to Shi San Village, feel the Tujia folk customs, listen to the Houba folk song at the same time, vote for the favorite players, help them become leaders, so that Shi San Village and tourists have direct contact, increase the sense of belonging of tourists.

g. Clear transmission responsibility

Houba folk song which have been circulating for thousands of years, are rare because of the cultural heritage. As the birthplace of folk song, the villagers of Shi San Village are proud, and it is the responsibility of everyone in the village to protect and transmission Houba folk song. These ancient musical cultural heritages are worthy of villagers' love and treasure. Only by encouraging villagers to sing folk songs, love folk songs and protect folk songs can they really do a good job of protection and transmission.

h. Use the Internet and we-media

Make full use of the power of the "We media", establish a public account of Houba folk song and a social account of it, which will be managed by special personnel, and regularly release propaganda short videos and folk song works. At the same time, villagers are encouraged to create personal social media accounts to publicize Houba folk song and enhance its popularity.

## CHAPTER VII

### Conclusion, Discussion and Suggestions

#### 7.1 Conclusion

The researcher took Houba folk song as the research Through the research of documentary materials and field work, the researcher studied the history and development, music characteristics, social functions and transmission of Houba folk song. The results of the research report conclude that:

7.1.1 The history and development of the Houba folk song of the Tujia from Shi San village in Chongqing, China. Houba folk song record the lives of the villagers of Shi San Village for thousands of years. With the development of the times, the thoughts and lives of the villagers are changing, and the content of the Houba folk song they created is also constantly changing. In this study, the researcher divided the history of Houba folk song into five periods based on its content and studied its development in each period.

7.1.2 The musical characteristics of the Houba folk song of the Tujia from Shi San village in Chongqing, China. The lyrics of Houba folk song created in Sichuan dialect and improvised are civilized, harmonious and beautiful. They often start with numbers and months; they contain a large number of modal particles, and every lyric must rhyme. The most common rhythm of Houba folk songs is a fixed beat. The melody of the Houba folk song is relatively stable and soft, and its mode belongs to pentatonic. The vocal techniques of Houba folk song include true voice and true falsetto. Alternately, the singer combines the voice with the breath, producing air pressure by controlling and compressing the breath inside the body and making bright and beautiful sounds.

7.1.3 The social function and transmission of the Houba folk song of the Tujia from Shi San village in Chongqing, China. Through research, researchers found that Houba folk songs have four social functions. At the same time, the researcher studied the current situation of the transmission of Houba folk songs and the problems encountered in the transmission, explored the reasons for the problems, and put forward personal suggestions.

## 7.2 Discussion

7.2.1 The history and development of Houba folk song. Regarding the history and development of Houba folk song in the ancient times (1840 AD) period, the conclusions reached by the researcher are basically consistent with the history and development of Tujia folk songs in the research on the history of Tujia folk music culture consistent with the research report, according to Su Zhenghua (2021) and the History Draft of Ancient Music of China's Ethnic Minorities (Xingqun Sun, 2020). Since the establishment of Shi San village, the villagers have named the folk songs they created as Houba folk song. Most of the studies are about Tujia folk song in other areas, and there is no literature material on the history and development of the folk songs in Shi San Village. This study has conducted in-depth research on this part.

7.2.2 The musical characteristics of Houba folk song as for the classification of Houba folk song, according to Guixiang Tian's viewpoint and the history and development of it, researcher divided it into four categories according to their uses, which is different from the classification methods of other researchers. For example, "Houba folk song have love songs, custom songs, tune songs, labor songs, new folk songs, local medicine songs, children's songs, and Tujia folk songs of eight types" according to Hongwei Yang (2014); "its types are roughly children's songs, love songs, fun songs, ancient songs, crying songs, life songs, labor song and so on", consistent with the research report, according to Fafang Song (2007). At present, research on the musical characteristics of Houba folk song is vacant. Researcher study the lyrics, rhythm, melody, and vocal techniques of Houba folk song and carry out a systematic and in-depth study to show the musical charm of it.

7.2.3 The third objective is to study the social function and transmission of Houba folk song. In the study of social function, inheritors, inheritance methods and existing inheritance methods, the conclusions reached by the researcher are basically the same as those of their predecessors. For example, "Guixiang Tian, the fifth generation inheritor of the intangible culture of Houba folk song in Hejiazhai, Tian Guixiang, became the inheritor of Houba folk song at the age of 48. Now her main task is to transmit and preserve Houba folk songs. Every week, she went to Nanhai Primary School and Houba Primary School to teach the children to sing folk songs and also gave guidance and training to members of the Houba folk song team",

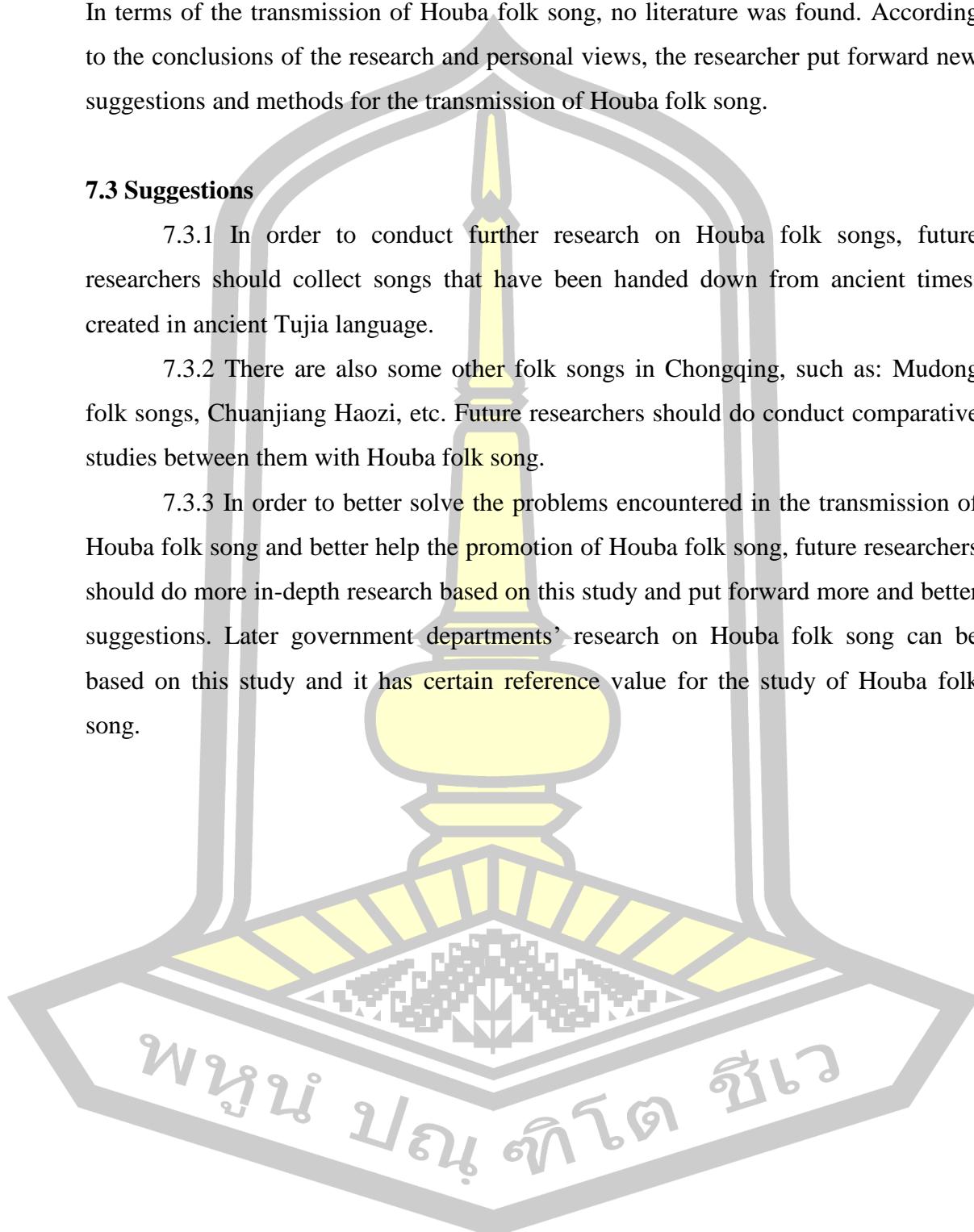
consistent with the research report, according to Yang Xu and Yingjiao Feng (2020). In terms of the transmission of Houba folk song, no literature was found. According to the conclusions of the research and personal views, the researcher put forward new suggestions and methods for the transmission of Houba folk song.

### 7.3 Suggestions

7.3.1 In order to conduct further research on Houba folk songs, future researchers should collect songs that have been handed down from ancient times, created in ancient Tujia language.

7.3.2 There are also some other folk songs in Chongqing, such as: Mudong folk songs, Chuanjiang Haozi, etc. Future researchers should do conduct comparative studies between them with Houba folk song.

7.3.3 In order to better solve the problems encountered in the transmission of Houba folk song and better help the promotion of Houba folk song, future researchers should do more in-depth research based on this study and put forward more and better suggestions. Later government departments' research on Houba folk song can be based on this study and it has certain reference value for the study of Houba folk song.



## REFERENCES

Bin Liu. (2017). Folk song queen Qin Chengfang network song to help the third runner festival. *Qilu Evening News* (11).

Bo Peng&Jikuan Peng. (1989). Wave hand Song. Chief editor of Hunan Minority Ancient Books Office.

Bohe Ye. (1992). History of Chinese Music. Chengdu Changfu Company Press.

Chao Li. (2019). Training and expression of singing skills in popular singing. Drama House (25).

Chenglin Zhang. (2020). Research on the development of characteristic industries of Shi San village in Xiaonanhai Town, Chongqing. *Journal of Enterprise technology and development* (07), 25-27.doi: 10.3969/j.issn. 1674-0688.2020.07.012.

Chuan Yang. (2019). Master Dissertation on the Cultural Changes of Tujia Thirteen Villages in Qianjiang under the Background of Tourism Development, Southwest University. Coredoi: 10.3969/j.issn.1003-7721.2002.04.012.

Dong Xin. (2021). The traditional tujia local-style dwelling houses climate adaptation and optimization studies. Chongqing University, master's degree thesis.

Editorial Committee of the Encyclopedia of Music, Central Conservatory of Music. (2014). Editorial Committee of the Encyclopedia of Music, Central Conservatory of Music. *Encyclopedia of China Publishing Press*.

Fafang Song. (2007). Theory of chongqing qianjiang ecological museum to establish the significance of the tujia culture. *Museum of the Cultural Palace of Nationalities*. (eds.) *Chinese Ethnic Literature Exhibition (Second Series)* 662-672. *Chinese Ethnic Culture and Literature (second series)*.

Fan Ye &Xian Li. (1973). Later Han Book volume eighty-six biography seventy-six Nanman southwest Yi. Beijing: Zhonghua Book Company (28).

Fangjue Jia. (2017). Basic music theory. Southwest Normal University Press.

Guangyu Feng &Bingchang Yuan. (2007). *History of Chinese Minority Music* (Vol. 1, Vol. 2). Jinghua Publishing.

Guodong Wu. (1997). *Introduction to Ethnomusicology*. People's Music Publishing Press.

Haitao Ge. (2021). A brief discussion on mixed voice training in vocal music teaching. Drama House (31).

Hong Xiao & Zirui Wang. (2021). Rivers village cultural landscape characteristic of the cluster and live condition protection strategy: to tujia Shi San village as an example. Journal of southwest normal university (natural science edition) (11), 67-76. doi: 10.13718 / j. carol carroll nki XSXB. 2021.11.009.

Hongjin Liu. (2017). Shi San village remains of ancient folk songs, love, marriage, funeral and singing. Chongqing Qianjiang (12).

Hongwei Xiao&Yangyang Wang. (2022). Research on the Identification and Inheritance of

Hongwei Yang. (2014). The History of Qianjiang. Social Sciences Academic Press. Hunan Literature and Art Publishing House.

Jieyou Gong. (2023). The village style of Qianjiang civilization blows into thousands of households. The Micro Qian Jiang (11).

Jizhou Cai. (2007). Musicology academic standard reader. Central Conservatory of Music Press.Journal of Wuhan Conservatory of Music) (04) ,72-75. Peking University.

Kun Songxi. (2015). Complete Biography of the Emperor of China.Haikou: Nanhai Publishing Company.

Liantao Tian. (2001). Traditional Music of China's Ethnic Minorities (Volume 1 and Volume 2). Beijing Minzu University of China Press.

Lijun Meng. (1993). Transmutation, Interaction and Reconstruction: A Study on Tujia cultural phenomena. Beijing: Nationalities Press (03).

Linna He. (2020). On the important role of breathing in voice technique and emotion expression in vocal singing. Master's thesis of Jilin University of Arts.

Pan Qixu. (2005). The cultural connotation of Liao Songs of Zhuang Nationality -- The fifth Study of Zhuang Nationality's Liao Songs Culture. Ethnic Studies in Guangxi (03).

Qianjiang Cultural Tourism. (2022). Three intangible cultural heritage projects take you to experience the Tujia New Year. Intangible cultural heritage is celebrating the New Year (02).

Rulan Zhao. (1983). Cud ethnomusicology. Chinese music (03) .doi:CNKI:SUN:ZGMU.0.1983-03-005.San village of Tujia,Chongqing. Journal of Chongqing

Shigao Tian. (2002). On the Style Of Tujia Minority Music.Journal of Huang Zhong China.

Shijie Luo. (2020). Investigation and research on the occurrence and development of Buyi folk literature since the "Spread of Western Learning to the East"Public Relations World (16).

Shuimu Hua Guitar. (2008). Seven medieval scales. Shuimu Hua Guitar Hall (04).

Stanley Sadie&John Tyrrell. (2012). The New Grove Dictionary of Music and Musicians.Hunan Literature and Art Publishing Press.

Stanley Sadie&John Tyrrell. (2012). The New Grove Dictionary of Music and Musicians.

Suijin Zeng. (2015). History of Chinese Music. Shanghai Jiao Tong University Press.

Tang Xia. (2022). From “Song as medium” to “Cry as Complaint” : On Tujia’s marriage culture and its modern value. Journal of Hubei Open Vocational College (15).

Tian Jinggui. (1989). The time problem of determining Tujia as a single ethnic group. Ethnic Studies (03) 34-35.doi:CNKI:SUN:MZYJ.0.1989-03-006.

Tong Xiang. (2021). Investigation and Research on the Development of Folk Tourism under the Background of Rural Revitalization —Take the Shi San village of Tujia in Qianjiang as an example.Chongqing Technology and Business University, Master’s thesis.

Vincent duke&Cong Hui. (1995). Music and performance. Journal of Nanjing College of Art musicology (4).doi:CNKI:SUN:NJBY.0.1995-04-004.

Wang Hong. (2020). Research to the influential factors of community residents’ participation in tourism development. Guizhou Normal University, master’s degree thesis.

Wei Jing. (2008). The artistic characteristics of tujia song of crying marriage. National music (06), 29-30.doi: CNKI: SUN: YLGS.0.2008-06-011.

Weichao Yu. (1985). The origin of Chu culture and the archaeological speculation of the Three Miao Culture. Collections of archaeology of Pre-Qin and Han

Dynasties. Beijing: Cultural Relics Press (28).

Xiaofen Mao. (2017). Tradition and modernity. Wuhan University Press.

Xiaohui Xiong. (2009). Research on the genealogy of Tujia music knowledge: the value knowledge dimension interwoven between text and field. *Journal of Qinghai University for Nationalities (Social Science Edition)*(02),149-157. Peking University Core CSSCI.doi: 10.3969/j.issn.1674-9227.2021.02.018.

Xingqun Sun. (2020). History of Ancient Music of Chinese Minorities: Ancient Times - the End of Qing Dynasty. Beijing: People's Publishing House.

Yang Chuan. (2019). A Study on the Cultural Changes of Thirteen Tujia Villages in Qianjiang under the Background of Tourism Development. Southwest University, Master's Thesis.

Yang Xu and Yingjiao Feng. (2020). Listen to folk songs in Shi San village. Fengzheng Bayu (03)

Yang Yang. (2018). Tujia Main Ancient Books and Cultural Studies. Huhan University Press.

Yangrui Long. (1997). An Examination of Music history in Tujia Youshui Basin. Year of Artistic Exploration (01).

Zhenhua Su. (2021). The tujia folk music culture research. Hunan Normal University, Ph.D. Dissertation.

## APPENDIX

### APPENDIX I Informants

Table 5. Information of informants.

Classification	Name	Age	Gender	Job
Key informants	Guixiang Tian	72	Female	inheritor
	Fu He	45	Male	inheritor
	Wei Wang	42	Male	Secretary of Shi San village
Main informants	Haitao Wang	39	Male	Director of the Intangible Heritage Office of Chongqing Cultural and Tourism Commission
	Zuxiang Chen	52	Male	Xiaonanhai town center primary school principal
General informants	Fengxue Lan	33	Female	Leader of He Jia village
	Suxiang Li	55	Female	Inheritor, Member of performance team

Source: Yuzhu Zhou (December,2023)

## APPENDIX II Interview record

1. Time:

October 2022 to June 2023

2. Site:

- 1) Shi San village, Xiaonanhai Town, Qianjiang District, Chongqing, China.
- 2) Chongqing Cultural and Tourism Commission. 68 Huangshan Avenue, Yubei District, Chongqing, China.

Table 6. Interview form.

Information	Name	Question	Answer
Key informants	Mrs. Guixiangu Tian	<p>1. Can you sing Houba folk song? How many years have you been singing folk song?</p> <p>2. Are you an Inheritor? What does it take to be a inheritor?</p> <p>3. Do you have any professional vocal training? Do you have notation when you learn to sing folk song?</p> <p>4. Are all Houba folk songs improvised?</p> <p>5. Do you know the history and development of Houba folk song?</p> <p>6. Do you know the music characteristics of Houba folk song?</p>	<p>1. Yes. More than 60 years.</p> <p>2. Yes. Singing folk songs well, willing to learn and transmit it.</p> <p>3. No. No.</p> <p>4. Yes.</p> <p>5. Know the history from the Opium War to the present.</p> <p>6. Lyrics improvisation, melody handed down from generation to generation, there are four types, the content is very rich.</p> <p>7. Less and less.</p> <p>8. Yes. I'm not sure.</p> <p>9. For me 4,000 yuan a year, for others will be less.</p>

		<p>7. Are there many people singing Houba folk songs in Shi San village?</p> <p>8. Are there performances every year? How many shows?</p> <p>9. How much do the inheritor or performers earn?</p> <p>10. Any advice on transmission?</p>	<p>10.Through tourism development, increase the number of tourists and enhance the popularity of Houba folk song.</p>
Mr. Fu He		<p>1. Can you sing Houba folk song? How many years have you been singing folk song?</p> <p>2. Are you an Inheritor? What does it take to be a inheritor?</p> <p>3. Do you have any professional vocal training? Do you have notation when you learn to sing folk song?</p> <p>4. Are all Houba folk songs improvised?</p>	<p>1.Yes. More than30 years.</p> <p>2.Yes. A good folk song singer, can improvisation folk song.</p> <p>3.No.The teacher sang and I learned, but there was no voice training.</p> <p>4.Yes.The lyrics are all improvised, and the melody will have some similarities.</p> <p>5.Not sure.</p>

		<p>5. Do you know the history and development of Houba folk song?</p> <p>6. Do you know the music characteristics of Houba folk song?</p> <p>7. Are there many people singing Houba folk songs in Shi San village?</p> <p>8. Are there performances every year? How many shows?</p> <p>9. How much do the inheritor or performers earn?</p> <p>10. Any advice on transmission?</p>	<p>6. The lyrics are improvised, the melody is gentle and beautiful, and the songs will be long after repeated, and the true voice is sung more.</p> <p>7. More then, less now.</p> <p>8. Yes. I'm not sure.</p> <p>9. 3000 yuan a year for inheritor, 80 yuan for one performance.</p> <p>10. Use the We-media to carry out propaganda on the Internet.</p>
	Mr. Wei Wang	<p>1. Can you sing Houba folk song? How many years have you been singing folk song?</p> <p>2. Are you an Inheritor? What does it take to be a inheritor?</p> <p>3. Do you have any professional vocal training? Do you have notation when you learn</p>	<p>1. A little. 30 years, but I can't sing well.</p> <p>2. No. I'm not sure.</p> <p>3. No. I don't know.</p> <p>4. Yes.</p> <p>5. Yes. I do research on this.</p> <p>6. I'm not sure.</p> <p>7. less and less.</p> <p>8. There were hundreds of performances a year</p>

		<p>to sing folk song?</p> <p>4. Are all Houba folk songs improvised?</p> <p>5. Do you know the history and development of Houba folk song?</p> <p>6. Do you know the music characteristics of Houba folk song?</p> <p>7. Are there many people singing Houba folk songs in Shi San village?</p> <p>8. Are there performances every year? How many shows?</p> <p>9. How much do the inheritor or performers earn?</p> <p>10. Any advice on transmission?</p>	<p>before the COVID-19, and few after.</p> <p>9. Depending on the level, the inheritor is 1000-4000 yuan a year. The performers are 80 yuan one show.</p> <p>10. A lot of efforts have been made in this regard.</p>
Main informants	Haitao Wang	<p>1. Can you sing Houba folk song? How many years have you been singing folk song?</p> <p>2. Are you an Inheritor? What does it take to be a inheritor?</p> <p>3. Do you have any</p>	<p>1. No.</p> <p>2. No. Yes.</p> <p>3. No. I don't know.</p> <p>4. Yes.</p> <p>5. Yes, a little. I have read some historical materials submitted by Shi San village, but the</p>

		<p>professional vocal training? Do you have notation when you learn to sing folk song?</p> <p>4. Are all Houba folk songs improvised?</p> <p>5. Do you know the history and development of Houba folk song?</p> <p>6. Do you know the music characteristics of Houba folk song?</p> <p>7. Are there many people singing Houba folk songs in Shi San village?</p> <p>8. Are there performances every year? How many shows?</p> <p>9. How much do the inheritor or performers earn?</p> <p>10. Any advice on transmission?</p>	<p>materials are not much.</p> <p>6. Not very clear.</p> <p>7. I'm not sure.</p> <p>8. Yes. Before the COVID-19 pandemic, we would organized some performances and provide some opportunities to them.</p> <p>9. I'm not sure.</p> <p>10. Yes. We are doing the work of preservation and transmission Houba folk song.</p>
Zuxiang Chen		<p>1. Can you sing Houba folk song? How many years have you been singing folk song?</p> <p>2. Are you an Inheritor?</p>	<p>1. Yes. More than 30 years.</p> <p>2. No.</p> <p>3. No.</p> <p>4. Yes.</p>

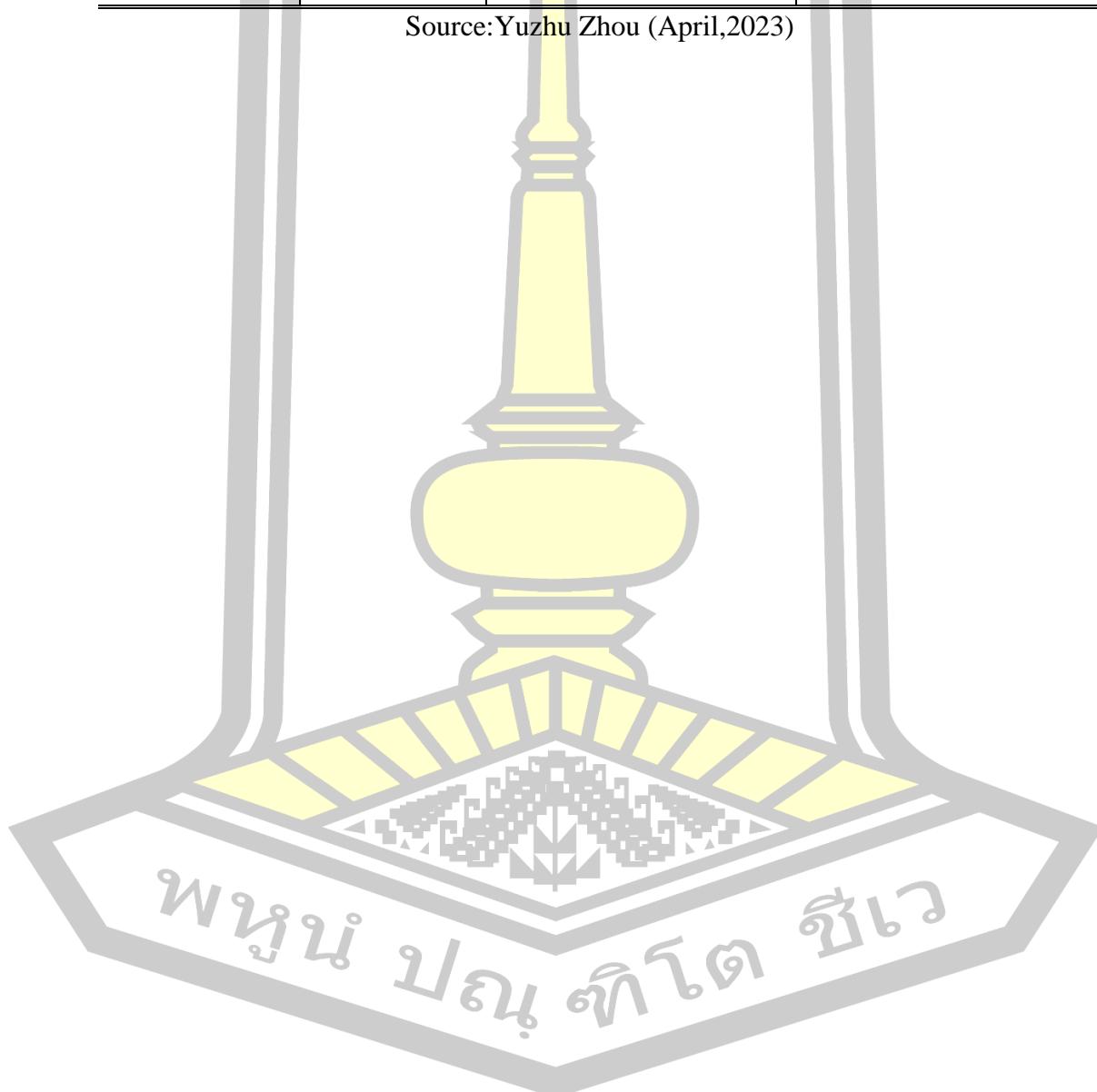
		<p>What does it take to be a inheritor?</p> <p>3. Do you have any professional vocal training? Do you have notation when you learn to sing folk song?</p> <p>4. Are all Houba folk songs improvised?</p> <p>5. Do you know the history and development of Houba folk song?</p> <p>6. Do you know the music characteristics of Houba folk song?</p> <p>7. Are there many people singing Houba folk songs in Shi San village?</p> <p>8. Are there performances every year? How many shows?</p> <p>9. How much do the inheritor or performers earn?</p> <p>10. Any advice on transmission?</p>	<p>5. Not clear.</p> <p>6. Yes, I published a book on Houba folk song and recorded dozens of them (in the form of lyrics).</p> <p>7. There are more old people and fewer young people.</p> <p>8. Yes. I'm not sure.</p> <p>9. I don't know.</p> <p>10. Yes. I organized inheritors to teach students to sing folk songs in schools, and I want to choose inheritors from schools.</p>
General informants	Mrs. Fengxue Lan	1. Can you sing Houba folk song? How many	1. Yes. More than 20 years. I can sing dozens

		<p>years have you been singing folk song?</p> <p>2. Are you an inheritor? What does it take to be a inheritor?</p> <p>3. Do you have any professional vocal training? Do you have notation when you learn to sing folk song?</p> <p>4. Are all Houba folk song improvised?</p> <p>5. Do you know the history and development of Houba folk song?</p> <p>6. Do you know the music characteristics of Houba folk song?</p> <p>7. Are there many people singing Houba folk song in Shi San village?</p> <p>8. Are there performances every year? How many shows?</p> <p>9. How much do the inheritor or performers earn?</p> <p>10. Any advice on</p>	<p>of Houba folk song.</p> <p>2. No.</p> <p>3. No. Learning by myself.</p> <p>4. Yes.</p> <p>5. Yes. A little.</p> <p>6. Yes. The tempo is usually slow, often starting with numbers and months, and the lyrics must rhyme.</p> <p>7. Not much.</p> <p>8. Yes. I'm not sure.</p> <p>9. At its peak, there were hundreds of shows a year, few in recent years.</p> <p>10. Increase Shi San village and Houba folk song publicity, improve visibility.</p>
--	--	--	--

		transmission?	
Mrs.Suxiang Li	<p>1. Can you sing Houba folk song? How many years have you been singing folk song?</p> <p>2. Are you an inheritor? What does it take to be a inheritor?</p> <p>3. Do you have any professional vocal training? Do you have notation when you learn to sing folk song?</p> <p>4. Are all Houba folk song improvised?</p> <p>5. Do you know the history and development of Houba folk song?</p> <p>6. Do you know the music characteristics of Houba folk song?</p> <p>7. Are there many people singing Houba folk song in Shi San village?</p> <p>8. Are there performances every year? How many shows?</p> <p>9. How much do the</p>	<p>1. Yes. More than 40 years.I can sing dozens of folk songs, including old folk songs.</p> <p>2.Yes.Love Houba folk song, have good voice conditions, can sing beautiful voice, willing to transmit Houba folk song.</p> <p>3.No.No.</p> <p>4.Yes.</p> <p>5.Yes.I know something about the history of Houba folk Song after the founding of New China.</p> <p>6.The melody is beautiful, the lyrics are rhyming, the words are civilized, the accounts are orderly, the rhythm is slow, and the real voice is sung more, and the real falsetto is alternated occasionally.</p> <p>7.Less than before.</p> <p>8.Yes.I'm not sure.</p> <p>9.I get 2000yuan a year, and 80yuan for one</p>	

		inheritor or performers earn? 10. Any advice on transmission?	show. 10. The government improved the treatment of inheritors and encouraged inheritors to do more contributions for Houba folk song.
--	--	--	---

Source:Yuzhu Zhou (April,2023)



## BIOGRAPHY

**NAME**

Yuzhu Zhou

**DATE OF BIRTH**

09/06/1989

**PLACE OF BIRTH**

Guizhou Province

**ADDRESS**

Longhu U City Community, Huxi Street, High-tech Zone,  
Chongqing, China

**POSITION**

Instructor

**PLACE OF WORK**

Chongqing Vocational College of Culture and Art.

**EDUCATION**

2007-2011 (Bachelor's Degree) Southwest University  
2011-2014 (Master Degree) Southwest University  
2021-2023 (Ph.D.) College of Music Mahasarakham  
University

ພ້ອນ ປະ ດີ ຊົວ