



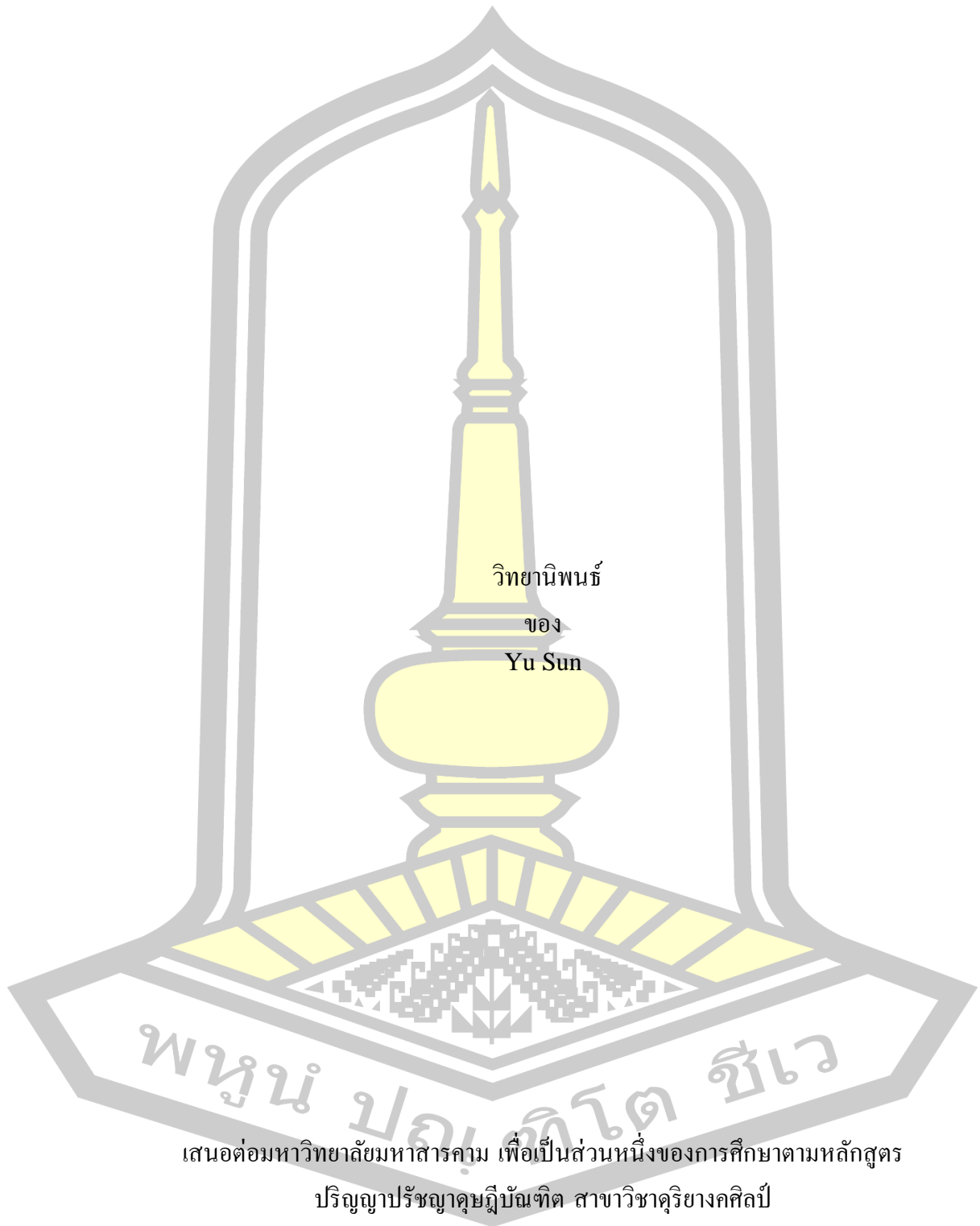
A Study of Dazhu Vocal Music in Dazhu District, Chongqing, China

Yu Sun

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music  
February 2024

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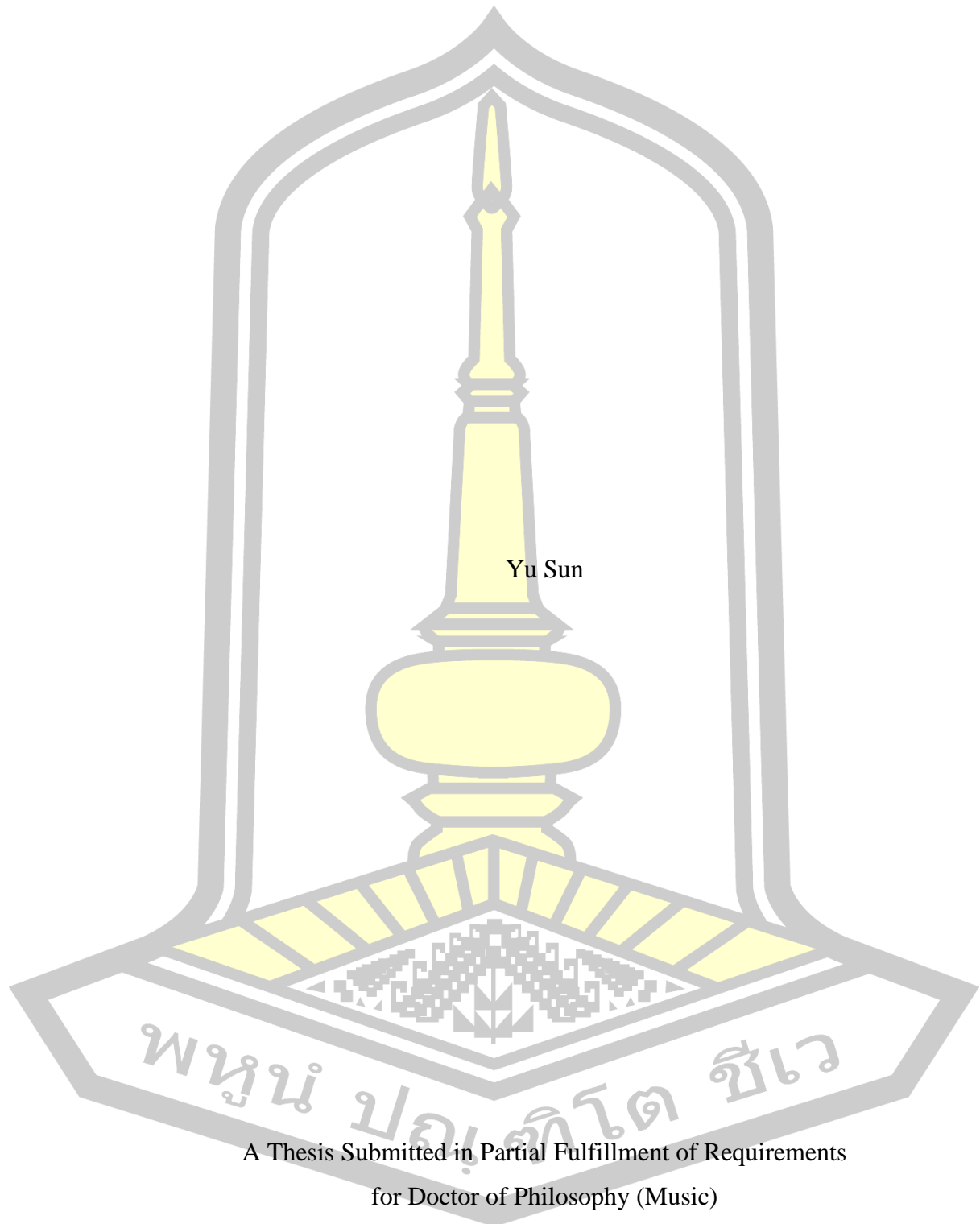
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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Yu Sun

A Thesis Submitted in Partial Fulfillment of Requirements  
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February 2024

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**TITLE** A Study of Dazhu Vocal Music in Dazhu District, Chongqing, China  
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### ABSTRACT

Dazhu vocal music songs are traditional Chinese folk songs that capture the daily life and cultural expressions of local communities through simple melodies and lyrics. The study employed the research methodology of ethnomusicology. The objectives are: 1) To classify the different types of Dazhu vocal music. 2) To analyze the music characteristics of Dazhu vocal music. 3) To describe the contribution of two important musicians in the development of Dazhu vocal music. The data were mainly collected from fieldwork with the key informants and presented in the descriptive analysis format.

The results are as follows: 1) Dazhu vocal music songs are mainly divided into Labor song, Working song, Rice seedling song, and several major categories, with a wide variety of categories. 2) Dazhu vocal music songs are all written in pentatonic tones and have local characteristics in the composition of their melodies. The music structure of the song is regular, and the lyrics are mostly in dialect. 3) Two important musicians have made significant contributions to the development of Dazhu vocal music. These data were mainly collected from field investigations with key information providers and presented in the form of descriptive analysis.

**Keyword :** Dazhu vocal music, Classification, Music analysis, Development

## ACKNOWLEDGEMENTS

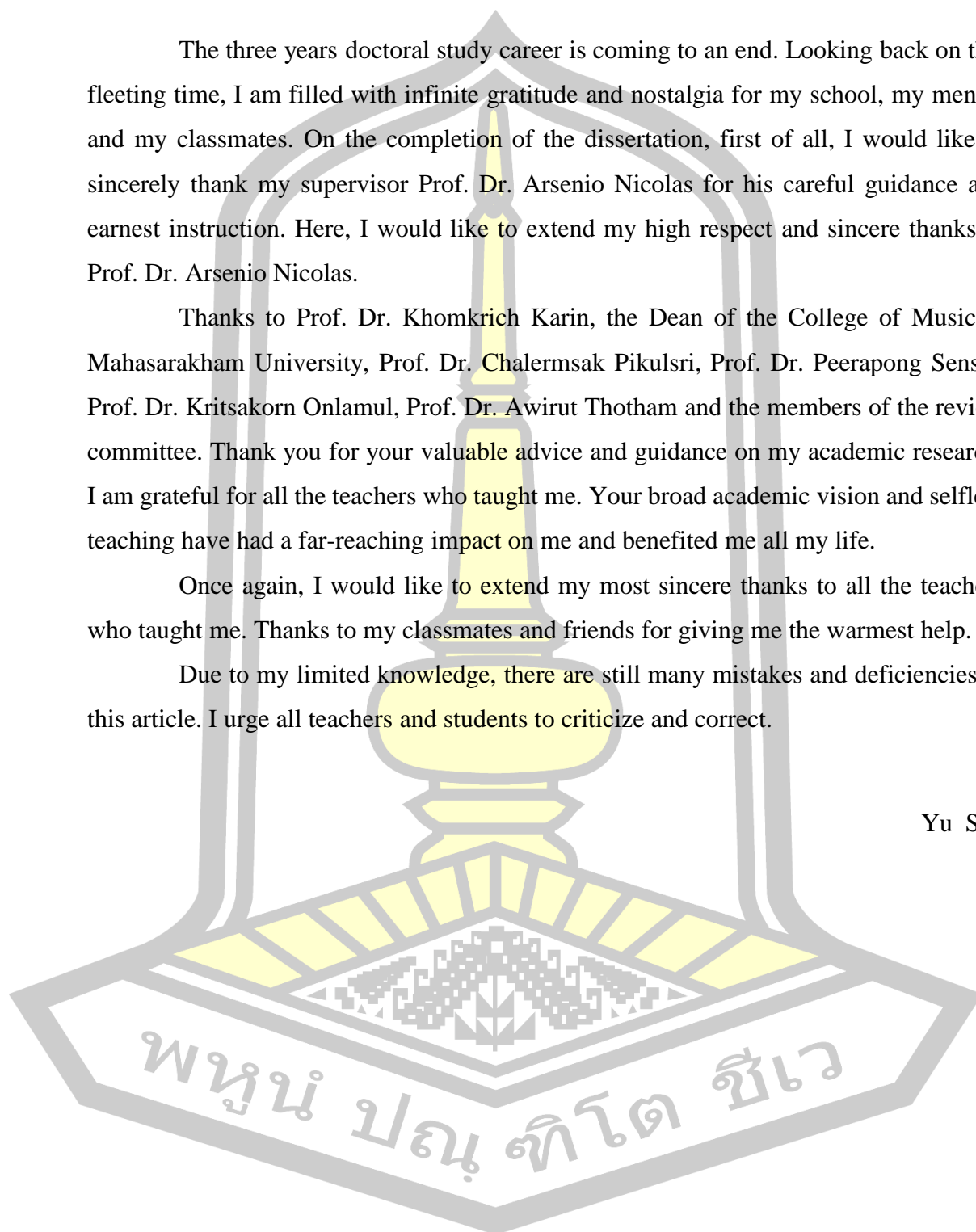
The three years doctoral study career is coming to an end. Looking back on this fleeting time, I am filled with infinite gratitude and nostalgia for my school, my mentor and my classmates. On the completion of the dissertation, first of all, I would like to sincerely thank my supervisor Prof. Dr. Arsenio Nicolas for his careful guidance and earnest instruction. Here, I would like to extend my high respect and sincere thanks to Prof. Dr. Arsenio Nicolas.

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Once again, I would like to extend my most sincere thanks to all the teachers who taught me. Thanks to my classmates and friends for giving me the warmest help.

Due to my limited knowledge, there are still many mistakes and deficiencies in this article. I urge all teachers and students to criticize and correct.

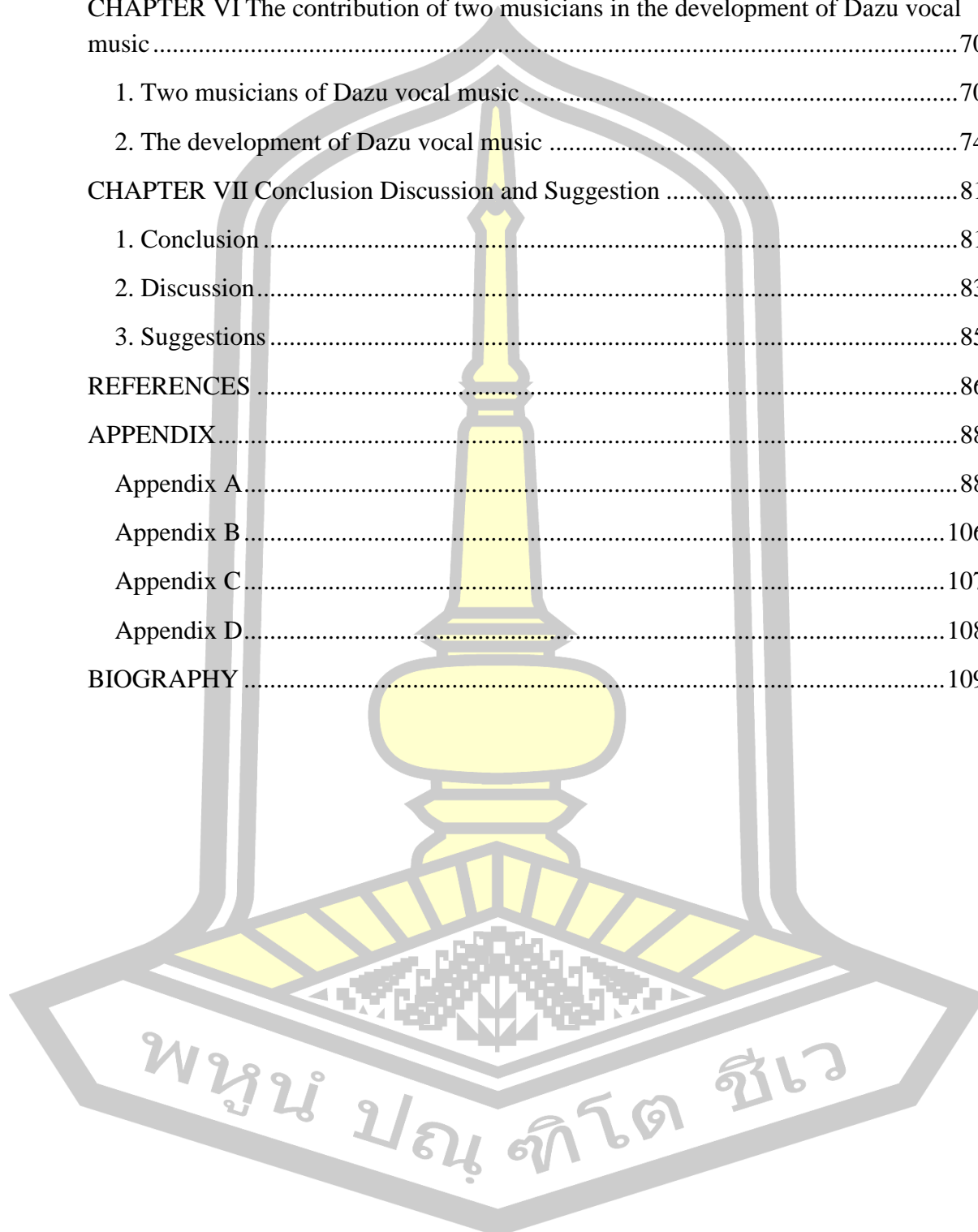
Yu Sun



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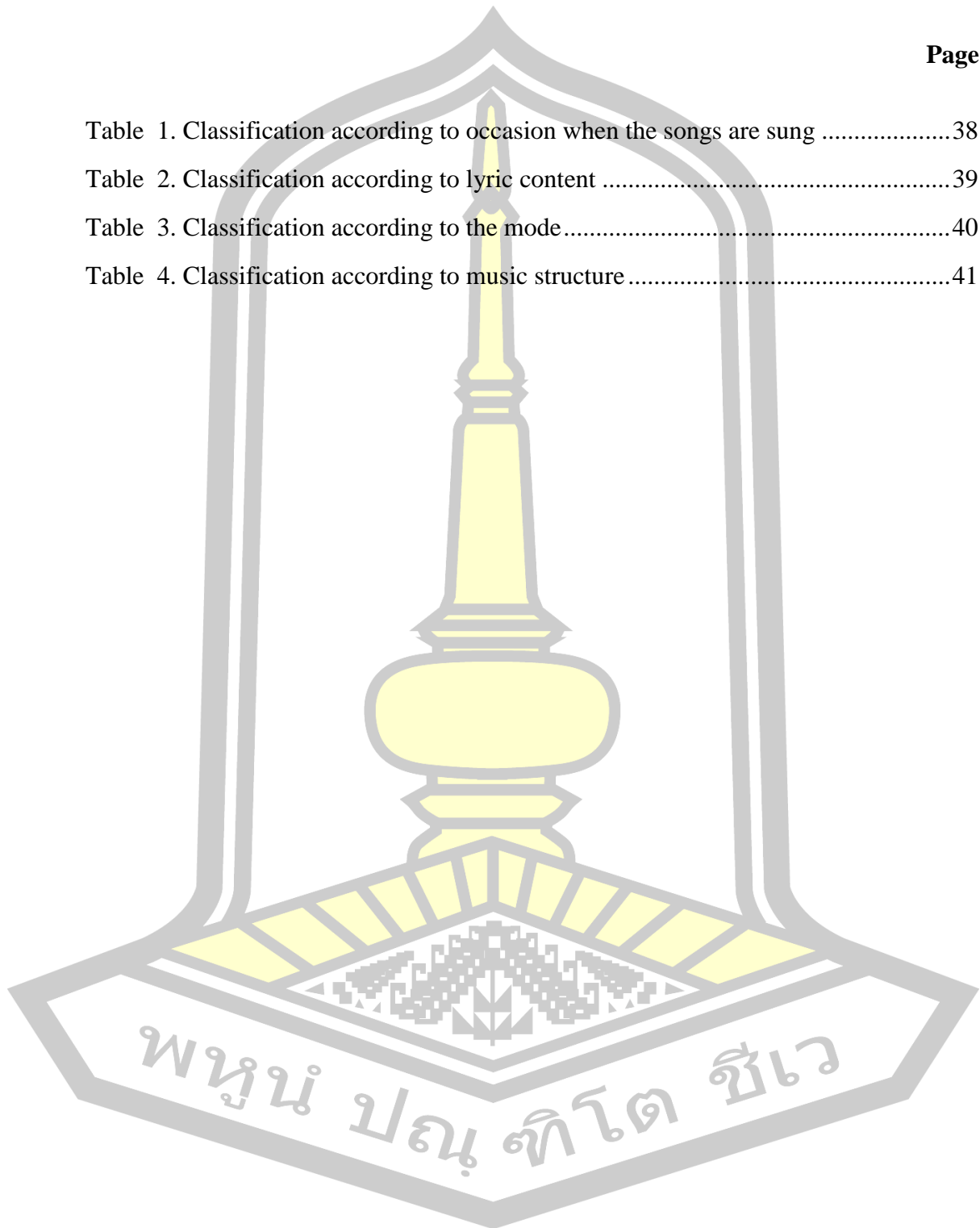
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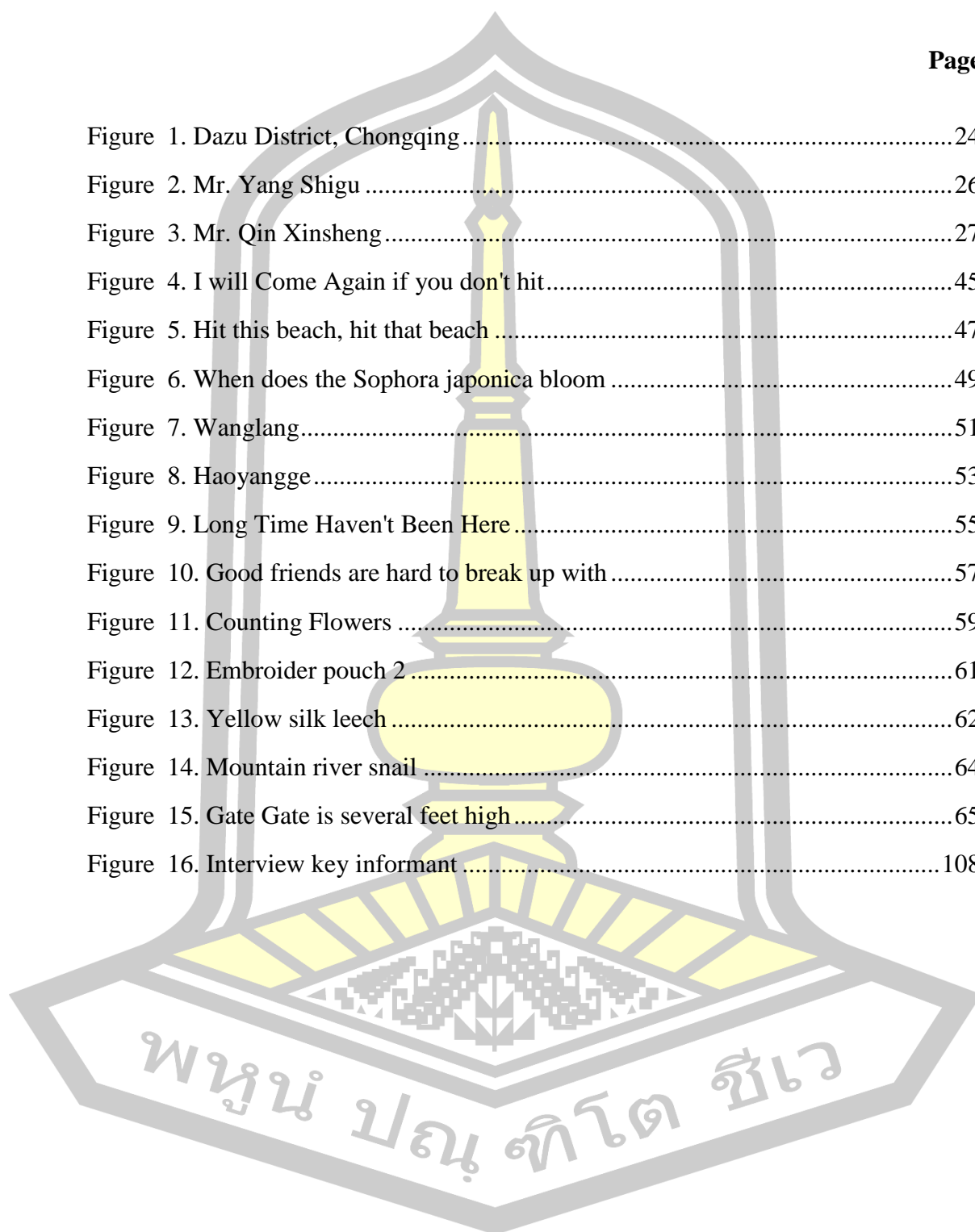
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# CHAPTER I

## Introduction

### 1. Background of research

Dazu is located in the west of Chongqing, about 80km to the main city of Chongqing in the east, and about 256km to Chengdu in the west. It is located in the heart of Chengdu Chongqing Economic Zone. It is the junction of Sichuan and the integration of Sichuan culture. Dazu, as the "bridgehead" of Chongqing's main metropolitan area, has become the "pioneer" of Chengdu Chongqing integration and development in promoting the construction of Chengdu Chongqing dual city economic circle. As a transportation and cultural corridor in western Chongqing, Dazu, under the influence of Bashu culture and foreign cultures in many regions, has bred strong local characteristics and folk culture connotation. Dazu vocal music is an artistic masterpiece created by Dazu people in their long-term social development and life. It permeates all aspects of people's life and reflects the feelings, wishes and wisdom of people from all walks of life. (Wu Wei, 2018)

Dazu, as the "bridgehead" of Chongqing's main metropolitan area, has become the "pioneer" of Chengdu Chongqing integration and development in promoting the construction of Chengdu Chongqing dual city economic circle. As a transportation and cultural corridor in western Chongqing, Dazu, under the influence of Bashu culture and foreign cultures in many regions, has bred strong local characteristics and folk culture connotation. Dazu is located in the west of Chongqing, about 80km to the main city of Chongqing in the east, and about 256km to Chengdu in the west. It is located in the heart of Chengdu Chongqing Economic Zone. It is the junction of Sichuan and the integration of Sichuan culture. (Wu Wei, 2018)

The folk songs produced here are inevitably influenced by the "witchcraft" of the Ba people. At the same time, due to the war and other reasons in history, the number of people living on this land has decreased sharply, especially in the late Ming and early Qing dynasties, when the population almost disappeared. Immigrants from Huguang, Jiangxi, Fujian and other places continue to pour into the area, bringing the culture of Huguang, Jiangxi, Fujian and other places. The commonly used Huguang tune in Dazu

Sichuan opera and witch dance is the Xipi and Erhuang tunes from Hubei. In addition, Dazu Stone Carvings is a famous cultural tourist attraction in Dazu District. It was excavated in the early Tang Dynasty, and underwent additional carving in the Song, Ming and Qing Dynasties. It is mainly Buddhist cliff sculptures. It is the top work of grotto art in southern China. It was listed as a world cultural heritage in 1999. There are more than 60000 existing statues and more than 100000 inscriptions. From the content displayed at all times, Dazu religious music and dance have been very popular since the Tang Dynasty. According to Duan Xumei's preliminary statistics, 19 of the 75 stone carvings of cultural relics protection units at all levels in Dazu have found music data, distributed in 65 niches; There are 76 bands and groups of different sizes, 36 kinds of musical instruments and 240 pieces. At present, the remaining examples of music scores that can be sung are "Fragrant Praise", "Holy Name of Bodhisattva", "Invitation for Rites", "Fragrant Buddha Song", etc. (Duan Xumei, 2004)

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Dazu vocal music is an artistic masterpiece created by Dazu people in their long-term social development and life. It permeates all aspects of people's life and reflects the feelings, wishes and wisdom of people from all walks of life. Dazu Vocal Music has great research value for the development of vocal music in Chongqing and even cities in western China. Typical songs were extracted and Dazu vocal music was classified based on the analysis results. Organize and record Dazu vocal music that is about to be lost, and make due contributions to the protection and development of Dazu music culture. The research results can not only enrich the content of Chinese traditional music, but also provide new theoretical content for ethnomusicology and Chinese local music history, and also provide theoretical fill for ethnology and sociology.

The purpose of this study is to allow researchers to learn more about Dazu vocal songs, and to have a deeper understanding of the classification of Dazu vocal music, and to understand the musical characteristics of different types of Dazu vocal songs. In the field of Dazu vocal music, how important musicians developed the Dazu vocal music.

## **2. Objective of research**

- 2.1 To classify the different types of Dazu vocal music
- 2.2 To analyze the music characteristics of Dazu vocal music
- 2.3 The contribution of two important musicians in the development of Dazu vocal music

## **3. Question of research**

- 3.1 What are the types of Dazu vocal music?
- 3.2 How to analyze the music characteristics of Dazu vocal music?
- 3.3 What are the contributions of two important musicians in the development of Dazu vocal music?

## **4. Benefit of the research**

- 4.1 We will know the classification of Dazu vocal music.
- 4.2 We will know the music characteristics of Dazu vocal music.

4.3 We will know the contributions of two important musicians in the development of Dazu vocal music.

## **5. Definition of terms**

### **5.1 Dazu vocal Music**

Dazu vocal Music refers to folk songs sung by human voices that circulate in Dazu District, Chongqing.

### **5.2 Different types**

Different types refer to the fact that in Dazu vocal music, Dazu vocal music is divided into different genres according to different singing occasions.

### **5.3 Music characteristics**

Music characteristics refers to the characteristics of the melody, lyric content, mode, and musical structure.

### **5.4 Singing characteristics**

Singing characteristics refers to the singing word characteristics.

### **5.5 Contribution**

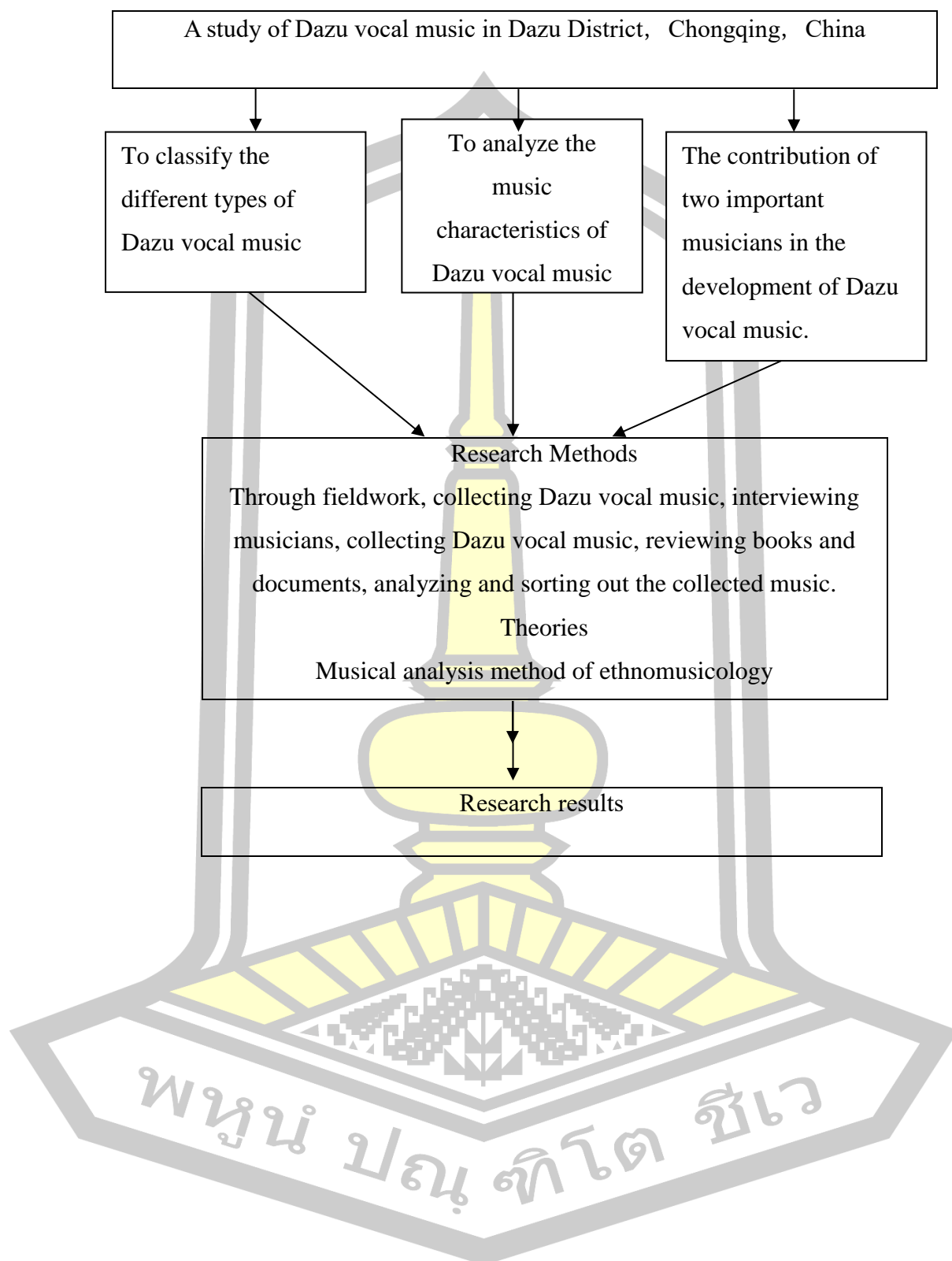
Contribution refers to the contribution of two musicians about development of song and development of transmission.

### **5.6 Development**

Development refers to the development of the song and development of transmission by the important two musicians.

## **6. Conceptual framework**

This dissertation starts from the study of the distribution of vocal music in Dazu and selected a total of 12 most representative songs. Starting from the background of Dazu vocal music, genre classification and music characteristics of Dazu vocal music are analyzed. Improve the collection and development of Dazu vocal music. Sort out and record the folk music that will be lost, and make due contributions to the protection of Dazu music culture. The research results can not only enrich the content of Chinese traditional music, but also provide new theoretical content for ethnomusicology and the history of Chinese local music.



## **CHAPTER II**

### **Literature Review**

In this dissertation the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topics. Through reading a large number of books about folk song music analysis, and Chinese pentatonic mode, the author selected the following materials for review, hoping that the previous analysis and conclusions can help the analysis of this dissertation.

1. The general knowledge about introduction to Dazu District of Chongqing
  - 1.1 Geographical environment in Dazu
  - 1.2 The cultural environment in Dazu
2. The general knowledge about music analysis methods of Dazu vocal music
  - 2.1 The theory and method of Chinese five-tone mode harmony
  - 2.2 Han nationality mode and its harmony
3. The theory used in this research
  - 3.1 Musical analysis method of ethnomusicology
4. Document

#### **1. The general knowledge about introduction to Dazu District of Chongqing**

##### **1.1 Geographical environment in Dazu**

Dazu County was established in the first year of Qianyuan (758) of Emperor Suzong of Tang Dynasty, and it has been more than 1250 years so far. Changzhou has been governed for nearly 400 years since the late Tang Dynasty, the Five Dynasties, the Song Dynasty and the early Yuan Dynasty. During the Dashun and Guanghua years (890-900) of the late Tang Dynasty, it once became the residence of the governor's office of the Jingnan Army, which governed the four prefectures of Chang, Pu, Yu and He. At the beginning of the Yuan Dynasty, the prefecture was removed and the county was abolished. At the end of the Yuan Dynasty, the Yuzhen Daxia regime in the Ming Dynasty established Chongqing as its capital, and Dazu County was restored. In 1975, Shuanglu and Yuantong were partly built in Shuangqiao District, Chongqing. In 1983,



the Yongchuan area was withdrawn, and Dazu was under the Chongqing Municipality. In October 2011, with the approval of the State Council, Dazu County and Shuangqiao District were withdrawn, and Dazu District of Chongqing City was established. (Duan X.M, 2004)

Dazu is 82 km from Chongqing in the east and 275 km from Chengdu in the west. In the northwest, it borders on Anyue, Sichuan, and the other parts border on Tongliang, Yongchuan, Rongchang, Tongnan, Shuangqiao and other districts and counties under Chongqing. Located between Chengdu-Chongqing economic and transportation corridor, Dazu is the junction of Ba-Shu and the fusion of Ba-Shu culture. Dazu folk customs, clothing, food, housing and transportation, language and song and dance have the charm of Bashu. There are four landforms of low mountains, hills, flat DAMS and river valleys in Dazu area, forming the trend of "six hills, three mountains and one branch dam". Dazu is the source of rivers, there is no big river and "no profit". It now covers an area of 1,399.2 square kilometers and has a population of 928,000. Mainly Han, there are more than a dozen ethnic minorities scattered in various towns. (Wu Wei, 2018)

Dazu is located on the border of Bashu, where Chengdu and Chongqing intersect, from 29° 23' to 29° 52' north latitude, and from 105° 28' to 106° 02' east longitude. The landform includes low mountains, hills, and flat dams, showing the trend of "six hills, three mountains and one sub-dam". It has a subtropical warm and humid monsoon climate, with an annual average temperature of 17°C and rainfall of about 1,000 mm. Before the construction of the district in 2011, the area was 1390.21 square kilometers, with jurisdiction over 2 sub-districts and 22 towns, and a total registered population of 982,804. Dazu was called "Begonia Fragrance Country" in ancient times. Dazu Rock Carvings, a masterpiece of late Chinese grotto art, is now the "window" and "gateway" of Chongqing's opening to the outside world. High-level scenic tourist areas, world cultural heritage sites and other multi-frame business cards. Since the establishment of the county in the middle Tang Dynasty, from the late Tang Dynasty, the Five Dynasties to the Song Dynasty, Dazu's economy and society are quite developed, leading all parts of Bashu, and the first glorious golden age has appeared. Due to changes in traffic conditions, political geography and other factors, after the Yuan Dynasty, Ming Dynasty, Qing Dynasty and the Republic of China, Dazu

plummeted and the scenery no longer existed. After the founding of the People's Republic of China, especially the reform and opening up for more than 30 years, Dazu's economy and culture have been comprehensively improved, developed rapidly, and made remarkable achievements. Finally, a more glorious and prosperous golden age has emerged. (Wu Wei, 2018)

Dazu vocal music are popular in Dazu District of Chongqing as the center, including surrounding counties such as Rongchang, Yongchuan, Hechuan and so on. The spatial distribution of folk songs is closely related to the geographical environment on which they are formed and spread. Geographical ecology provides the prerequisite for folk songs, and folk songs form an integrated regional culture with the regional ecological environment. Almost everyone agrees that the geographical environment has a very important influence on the development of human culture. It is precisely in this way that the geographical environment has become the basis and core content of most human geographers' research, and the connection between human beings and the culture and art created by people and the natural environment has become the object of concentrated research by experts and scholars. (Duan Xumei, 2004)

Dazu vocal music also contain rich geomorphological content. Human geography often mentions that the spatial structure of human social activities is always affected by geographical factors such as relevant regions to a certain extent, so regional characteristics become the most basic characteristics of all folk cultures. In China, the complex and diverse landforms provide ample conditions for the development of cultural types in different regions. Since the Neolithic Age, cultural differences between different regions have been revealed. In the Western Zhou Dynasty, people noticed the influence of geographical factors in folk songs. When collecting and sorting out relevant music materials, they made symbolic classification. Up to now, for some local music, we still use the tradition of this title, including the folk song in the Dazu vocal music genre, which either describes the geographical orientation, or indicates the geomorphological characteristics, and expresses the unique natural landscape of Chongqing. There are also some folk songs to sing about the local scenery and specialties. Dazu District has been an area with fertile land and rich products since ancient times. Due to the influence of natural and geographical conditions, it has developed agriculture and animal husbandry, sufficient water, fertile soil, rich crop

resources, the main crops are wheat, corn, grain, sweet potato, etc., and a wide variety of mineral resources. (Wu Wei, 2018)

In short, the geographical factors contained in folk songs are extremely common and diverse. From working life to weather changes, they vividly reflect the most natural connection between the geographical environment and folk music activities from ancient times to the present. Terrain and landform restrict and influence the art of folk songs, and folk songs naturally reveal various regional features and folk characteristics.

### 1.2 The cultural environment in Dazu

Dazu county, Sui and Tang dynasties before the Liao people concentrated, Yi Han mixed place. Tang Dynasty is still Han and "Yisao" co-living area. In the Song Dynasty, there were officials' activities and customs of officials. Liao people and Yi people are treasure people, a branch of the Ba people. Therefore, Dazu is also a place where the Ba people thrive. After the Song Dynasty, the residents were generally Han. Since the establishment of Dazu county, it has roughly experienced four periods of relative stability and four periods of war and turbulence. In the period of war and turmoil, due to frequent wars, the population was reduced, and people mostly migrated from other places. Especially in the late Ming and early Qing decades of war, the population is few. At that time, the immigrants came from Huguang (Hunan, Hubei), Jiangxi, Guangdong, Guizhou, Guangxi, Fujian and other provinces, with Huguang being the largest. The migration of many regions inevitably brings many regional cultures, so Dazu culture, including song and dance, is deeply influenced by the central plains and the south of China. Sichuan Opera and witch dance in our county are commonly used in Xipi and Erhuang tones, which originate from Huanggang and Huangpi in Hubei Province, so it is also known as Huguang Tone. Obviously, the erhuang, inverted board and adagio commonly used in Sichuan Opera and witchcraft dance were brought by Huguang immigrants and deeply affected Dazu culture. However, due to the role and influence of Bayu culture in history, the local Bayu culture tradition is still widely absorbed and disseminated among the people of Dazu. Most of the residents of Dazu in the late Ming and early Qing Dynasties came from other places, but some of them fled to other places at the end of the Ming Dynasty and returned to Dazu after the war had subsided. Our county only found six family names of Dazu indigenous households in the Ming Dynasty, of which four were taken refuge in

Guizhou at the end of the Ming Dynasty and returned to Dazu during the Kangxi years. Although the number of these households is small, the energy is great, and the impact is deep. They will inevitably teach the local production and living experience and rules to the immigrants, tell the local customs and habits, tell the story of local traditional culture, and introduce the situation and connotation of the local original scenery (including Dazu stone carving, etc.). In addition to the local culture brought by immigrants, the traditional culture of the original indigenous families must be very eager and respect, and more imitation and absorption. In particular, it is necessary to take the initiative to consult the indigenous households about the experience and rules of fighting with heaven and earth, so as to adapt to the new environment of Dazu as soon as possible and create a new life of Dazu. Cultural traditions that have had a significant impact on local history, including dragon lanterns, lion lanterns, and Baoding incense gatherings, have been passed down in this way. Therefore, Dazu folk culture is multi-cultural. Not only the local traditional culture, but also the Central Plains (Huguang), southern culture, as well as the new culture after the integration of immigrants and indigenous families. Now we have collected stone worker's trumpet, Chen song, folk song, Rice seedling song, crying marriage song, companion song (sit in the song hall), mourning song, love song, children's song, dragon lamp, lion lamp, carp lamp, Niu Niu lamp, Ma Ma lamp, car lamp, fire meteor, Nian Xiao, meat lotus, Samana (handprint), yoga flame mouth (handprint), hand script, digging road, stepping on Kyushu, etc. It fully reflects the diversified cultural structure of Dazu. From the existing remains, the remains of the Ba era are too few, many have disappeared, only from the time and space tunnel revealed a glimmer that is difficult to detect. Only from the belief of the Ba people in snakes and white tigers to the worship of dragons and lions, we know why we still like to dance dragon lanterns and lion lanterns until today. From the singing and singing of Dazu vocal music and dance and the performance method of "separate family", it shows that it has the musical characteristics of Baren's original singing and accompaniment. Dazu vocal music and dance is the sound and posture of Dazu people in production and life, because of the needs of labor, life and emotion, which have a sense of rhythm and high and low flavor. Folk song and dance is produced and developed by people in social practice. It permeates all aspects of people's lives, reflecting the emotions and aspirations, talents and wisdom of people of

all walks of life. Dazu vocal music and dance is a kind of literature that has been passed down by the people of all ages without written records, and it is easy to disappear and lose. Those who are easy to popularize and have low technical requirements can be passed on for a long time; It is a great pity that some elegant and high-art folk literature treasures can not be passed down to future generations because of the "death of people". Today, we can only do our best to rescue the modern and contemporary folk music and dance that is about to be lost, and record it with words so that it can be passed on to future generations. (Zhang Yongfeng, 2007)

## **2. The general knowledge about music analysis methods of Dazu vocal music**

### **2.1 The theory and method of Chinese five-tone mode harmony**

This book has 11 chapters in total, which can be roughly divided into two parts in terms of the title: the first three chapters are the basic part - focusing on "theory", which are the "basic characteristics of the five-tone mode" in Chapter 1, the "harmony characteristics in Chinese folk polyphonic music" in Chapter 2, and the "harmony function and chord mark" in Chapter 3; The last eight chapters are the application part - focusing on the "method", such as the harmony method of the third structure, the longitudinal structure and the fourth, fifth and second structure in the fourth to sixth chapters, the seventh and eighth chapters are the use of variable chords and the harmony processing method in the five-tone mode transfer, the ninth and eleventh chapters are the harmony method of the composite structure and the linear structure, and the eleventh chapter describes the method of combining the five-tone mode and the twelve-tone technique. With the introduction of "Review of the previous studies of Chinese pentatonic mode harmony" and the introduction of the concept of pentatonic mode melody and harmony processing in the "concluding remarks", it is integrated into a complete treatise on the theory and method of Chinese pentatonic mode harmony. (Fan Zuyin, 2017)

Comprehensively summarize the past with the view of historical development

The study of China's pentatonic mode harmony, which is the premise of the in-depth study of this topic, is the introduction of this book - "Review of the previous studies of China's pentatonic mode harmony", which is both concise and succinct and succinctly and meticulously summarizes the historical development of the research on



pentatonic mode harmony in China's music industry in the past 80 years. China's modern professional music creation began in the 20 years of the last century. (Yao Henglu, 2021)

As a multi-part writing technique, "harmony" was one of the important composing techniques introduced into China from Europe and America at that time. It is self-evident that the difference and incongruity in style caused by the combination of the multi-part writing technology based on the western major and minor modes and the melody of the five-tone mode in China. It can be said that from the first day of the "landing" of this composition technology in China, Chinese composers have never stopped their exploration and efforts in their artistic creation practice to reduce or even eliminate this difference, to coordinate and unify the melody and polyphonic whole, and to nationalize the harmony style. At the same time, theorists (including composers) have never stopped their theoretical research and summary of harmony creation and application practice. For this process, the author combs and summarizes it in three historical stages: "the 1920s to the 1940s", "the 1950s to the mid-1970s", and "the mid-1970s to the 1990s". (Dai Dingcheng, 2021)

In addition to the research achievements of Tong Zhongliang and other senior scholars, a large number of research achievements of young and middle-aged scholars have also emerged. The convening of two national academic symposiums on harmony and the national multi-part folk song symposium is a concentrated reflection of these achievements. On the basis of combing, summarizing and evaluating these achievements, the author believes that "my work is mainly focused on: according to the development of music creation practice, according to my concept of pentatonic mode and its harmony, absorbing existing achievements to make further comprehensive research, improving and systematizing all aspects of it as much as possible". Reviewing the past and learning the new reflect the author's style of study of respecting history and previous research achievements, as well as his scientific attitude as a prerequisite for further research. (Dou Junhong, 2019)

The second chapter of this book, "Harmony characteristics in Chinese folk polyphonic music", is the crystallization of the author's long-term study of folk polyphonic music, and is also a glorious part of this book. The author has been interested in folk music since his youth, especially polyphonic folk songs. He went to

rural villages for dozens of times, listened to and collected multi-voice folk songs, learned relevant music culture, and experienced local customs, thus mastering a lot of first-hand information. After that, he successively published many research articles, and completed the first monograph of China's polyphonic folk songs "Introduction to Chinese polyphonic folk songs" in the early 1990s. Comrade Lu Ji once called it "a pioneering treatise" in the preface of the book. Decades of "folk multi-part music" complex and various efforts made for it have laid the foundation for his book published this time. Although the new treatise only uses one chapter to discuss the characteristics of harmony in Chinese folk polyphonic music, it is the essence of the author's decades of research results. (Fan Zuyin, 2017)

These are the two basic logics of harmony movement: melodic mode logic and linear logic. Chinese folk polyphonic music "because the melody movement of each voice part is controlled by the mode logic, it is bound to move towards the only stable tone of the mode - the main tone, thus forming a unique termination mode of folk polyphonic music, which is from other sound intervals to the same degree of the main tone". In this part, the author summarizes the characteristic ending styles of the four modes of Gong, Zheng, Shang and Yu by analyzing the multi-voice folk songs of many different nationalities and different modes, and combining the characteristic intervals and rotation characteristics of these folk songs. As for the law of harmony movement in the structure, the author's conclusion is temporarily limited to the supporting texture, that is, "starting from the same point (the same pitch interval, not necessarily the same pitch of the main voice), passing through a short branch (forming other sound intervals within the fourth and fifth degrees), and then converging to the same point". The author attributes these views to the melodic mode logic of harmony movement. In addition, the author proves through examples that the folk polyphonic music formed in parallel with the melody is the embodiment of the linear logic of harmony movement, which may even break through the single mode and tonality. (Ma Xuewen, 2020)

The author believes that the artistic practice of folk multi-part music is the theoretical basis of the author's above views. On the basis of in-depth study of it, the author has refined, summarized and summarized it into a theory, which has good reference value and guidance for composers or young composers' music creation.

Finally, the author notes the author's exposition of the basic concept of Chinese pentatonic mode harmony in the concluding remarks, and believes that this is completely in line with the development law of the art of harmony writing in China's professional music creation, That is: "From the perspective of the relationship between harmony and melody, all kinds of harmony techniques, such as the third, fourth and fifth structure, vertical harmony structure and various complex modern harmony techniques, can be combined with the melodic tone of the pentatonic mode and play its role in developing the national style of music." Therefore, the author further believes that: "The more you master the techniques, the better. The use of different techniques is conducive to broadening the harmony of the pentatonic mode, and to broadening the pentatonic mode into an open mode system. The main problem is not what kind of techniques are used, but whether they can be combined with the melody in application, and consistent with the performance needs of the music content." These views not only reflect the basic situation of Chinese composers applying harmony techniques to explore the national style of harmony in their music creation practice, but also express the consensus of many scholars in the field of harmony in China on this theoretical issue. (Liu Xueyan and Pu Ying, 2020)

## 2.2 Han nationality mode and its harmony

In the creation of multi-part music, some people lack the research and experience of national folk music, and impose the western big and small harmony on our national melody, resulting in inconsistent style. Our predecessors have long recognized this point and have been exploring ways to nationalize harmony in music creation. At the beginning of the 20th century, Zhao Yuanren expounded his writing experience in national flavor harmony in his New Poetry Collection. In 1946, Wang Zhenya sorted out his experience in accompaniment of folk songs and wrote the first draft of "Five Voice Scales and Harmony", Published in Shanghai two years later, it is the first monograph on national harmony, but its method has its limitations and cannot be widely promoted. (Chen Y.S, 2007)

Li Yinghai published "Han Mode and Its Harmony" in 1959, which has aroused widespread attention in the music industry since its publication. Based on detailed national and folk music data, it deeply explores and comprehensively summarizes the laws of China's traditional music, which has made substantial breakthroughs and



progress in China's national music theory. The national harmony textbook compiled on the basis of this book soon entered the classroom of the music department of the conservatory and the normal college. This is the first representative monograph on the theory of Chinese national multi-part music. It is a landmark work on composition technology and theory in the history of Chinese music development. Music creation has guiding significance and profound influence. (Tao Tao, 2008)

Li Yinghai proposed that the study of national mode should not only study folk music, but also study the relevant records in Chinese classics. There are quite a lot of materials in ancient Chinese classics about music that praise the five tones and belittle the partial tones. The court music of the Western Zhou Dynasty only uses the four tones of "horn, symbol, feather and palace", namely mi, so, la and do. In the pre-Qin period, following the ritual and music system of the Western Zhou Dynasty, it was proposed that "the palace is the king, the merchant is the minister, the horn is the people, the symbol is the matter, and the feather is the object". It is also highly hierarchical within the five tones. The Pre-Qin literature "ZuoZhuan. Twenty-five Years of Zhao Gong" also has the saying of "nine songs, eight winds, seven tones and six rhythms to serve five tones". This means that no matter how the specific music type, style, rhythm and scale change, there is a core of five tones, which is formed around the core of five tones, and bias is discriminated against. However, in the Song Dynasty, the application of partial tone in folk music was very active, and it broke through the shackles of the court ceremony and music system. After the Song Dynasty, the rise of opera music drew nourishment from folk music, and the partial tone got the opportunity to develop. (Yang Shanwu, 2004)

According to the records in ancient books, Li Yinghai also collected information about folk songs and local opera music from all over the country, personally participated in interviews with folk artists, mastered first-hand information, conducted in-depth and detailed research on Chinese national modes, summarized the laws of traditional music, and affirmed that the important feature of Chinese national music is "five tones", and at the same time, it is also the "worship of the five" in ancient China. Modern interpretation of "sound". Both Chinese and western music use the seven-tone scale, which can be said to be based on a common natural seven-tone. However, the Western countries treat the seven tones equally, while our country "worships the five

tones" and "takes the five tones as the backbone". It is the mode application under the control of different thinking methods that constitutes one of the most essential characteristics of traditional Chinese music. Li Yinghai's *Han Mode and Its Harmony* captures the characteristics of this mode of thinking from the connection between history and reality, and explores it in depth. The Chinese national mode is not a mode that only uses five tones. In addition to maintaining the core position of the five tones, it also often uses the other tone in the seven tones - the partial tone. Li Yinghai believes that the use of partial tone is rich and colorful. It plays an important role in reflecting the unique charm of Chinese folk songs, folk music and opera. It should not only be ignored, but also be the focus of research. Li Yinghai's study of partial tones has opened up a Xintiandi for the study of Chinese national modes. (Li Yinghai, 2001)

Li Yinghai also named the partial tone as "the third intertone", which is added between the two minor third of the pentatonic scale. He said: "The tone of the five tones is more peaceful, and the emotion expressed after the third intertone is more complex, which increases the expressiveness." He divided the deviation into two types, namely decorative deviation and comprehensive deviation. The former can be divided into auxiliary type and process type, and the latter can be divided into inclined "changing the palace as the angle" and subordinate tendency "clear angle as the palace". He also creatively pointed out that decorative bias is often not as accurate in pitch as theoretically stated, and "fa, si" is neither standard nor rising or falling. Yes, the decorative bias in Chinese folk songs and operas will make people feel uncomfortable if they are sung according to the pitch of the piano modulated by the twelve-average rhythm, which must be adjusted slightly. (Chen Yingshi, 2007)

Li Yinghai regarded the three scales as the scale system of national music for the first time, which was regarded as an important breakthrough in theory by the academic community. For the determination of the three seven-tone scales, Li Yinghaicame to the conclusion after consulting a large number of ancient books, analyzing a large number of music scores, and listening to a large number of audio data collected from the wind collection. He believed that the seven tones in China are the seven tones with the five tones as the backbone. It is also because there are four kinds of third-degree intertones (namely, partial tones): changing the palace, changing the feather, changing the character, and changing the angle that makes the Chinese national

mode more complex, richer, and more promising than the western major and minor tone systems. Li Yinghai's *Han Mode and Its Harmony* is divided into two parts: mode research and mode harmony. Only after a thorough study of national mode can we further discuss the issue of national mode harmony. Li Yinghai first affirmed that the composition of chords is based on the principle of three-degree superposition, thus avoiding the dilemma of completely setting aside the western traditional harmony and creating another set. Someone has tried four times in the past Degree overlap, but the limitation of style is too great, and monotonous and poor, lack of impetus, the gain outweighs the loss, so it was discarded soon after it was proposed. (Chen Yingshi, 2007)

Li Yinghai believes that the key to preserving the third degree of overlap of chords while avoiding the westernization of harmony is to deal with the deviation (third intertone). It is a solution to omit the partial tone and use only five tones, but the sound is relatively empty and can only be used as a processing method for some works. Li Yinghai does not advocate avoiding bias. He believes that as long as the principle of decoration and comprehensiveness is followed by keeping the national style, we can minimize the westernization of harmony. Harmony includes both vertical and horizontal aspects. The longitudinal is the structure of chords, and the transverse is the progress of voice parts. Li Yinghai solved the principle of dealing with each voice part in the theory of national mode; In the longitudinal aspect, it retains the principle of third-degree superposition in western classical music, but carries out strict screening on the principle of chord connection, and abolishes the prohibition that subordinate functional chords cannot be placed behind subordinate functional chords. In Western traditional harmony, the parallel fifth is strictly prohibited, and the parallel fourth is conditional. Li Yinghai believes that the parallel fifth and fourth have a strong adaptability to the style of our national music. We should not only abolish the ban, but also encourage multiple use. (Yang Shanwu, 2004)

Li Yinghai's *Han Mode and Its Harmony* is the first important work to systematically and comprehensively summarize and elucidate China's national mode thinking and morphological rules and national harmony exploration under the new historical conditions of the 1950s, using modern theoretical methods and based on traditional music. His research results on China's national modes have been widely recognized, but the national harmony has always been controversial. Harmony includes

two aspects, vertical and horizontal. Li Yinghai's mode theory solves the vertical progression of each voice part, and the horizontal aspect follows the three-dimensional superposition of western harmony, and makes partial adjustments to the harmony rules. It lacks breakthrough progress, and is still insufficient to establish a complete national harmony system. (Yang Shanwu, 2004)

Li Yinghai's "Han Mode and Harmony" has had a great influence in the study of Chinese traditional music. He left behind a wide variety of musical works, including solo, ensemble, chorus, solo, ensemble, film and TV music of Chinese and Western musical instruments, and so on. A single article and a special book are presented at the same time, and many unpublished works are left to be sorted out by later generations. His achievements have not been fully recognized. This article will only make a preliminary discussion on his contribution to Chinese national mode and harmony, hoping to play a role of throwing bricks and attracting jade, let more people dig and sort out Mr. Li Yinghai's posthumous works to carry them forward. (Yang Shanwu, 2004)

### **3. The theory used in this research**

#### **3.1 Musical analysis method of ethnomusicology**

Ethnomusicology is a discipline that studies the deep cultural phenomena contained in music from the perspective of music representation, and has a multi-disciplinary and multi-angle research nature. As an independent discipline, it has unique methods and modes of music interpretation. This paper will focus on the summary and summary of the methods of music interpretation in ethnomusicology, that is, music analysis methods. (Wu Zeqing, 2020)

The method of music analysis is the method of interpreting music works, which includes the study of music structure, sound principle, scale composition and other aspects of music ontology, and also covers the culture conveyed by music in human activities such as sacrifice, wedding and funeral, and marriage. The music analysis of ethnomusicology includes two aspects: music noumenon and music culture connotation. The music noumenon is the analysis of music works mainly based on harmony and music form analysis, which is also a narrow sense of music analysis. The connotation of music culture is to interpret the cultural phenomenon behind music based on the

study of music itself. Professor Rong Hongzeng of the University of Pittsburgh in the United States classified the melody analysis methods of ethnomusicology into three categories according to their characteristics: biological classification, genetic classification, and culture-based method. (Yang Mingkang, 2005)

This is undoubtedly a useful attempt to classify ethnomusicology in music research. In view of the anthropological characteristics of ethnomusicology, when we analyze music ethnography, we can not only focus on music, but more on the exploration and exploration of the cultural representation behind music. Therefore, in the face of the big concept of ethnomusicology music analysis method, I make a summary from the aspects of music ontology and music culture research. (Yang Mingkang, 2005)

The study of music noumenon in ethnomusicology is extensive and profound. In the period of comparative musicology, the in-depth study of music ontology has been started and remarkable achievements have been made. For example, British A.J. Ellis used the measurement method of physical acoustics to measure the pitch data of the involved national scales from the acoustic point of view. This measurement experiment provides a comparative standard and research approach for ethnomusicology to study the music of different regions and different nationalities. At the beginning of the 20th century, the Berlin School, represented by German musicians, focused on the study of the sound system itself, namely, the sound materials, the measurement of the sound system, the scale composition, the material structure of musical instruments and the sound production principle. At this time, under the influence of cultural anthropology, American ethnomusicologists focused their research on the relationship between music, social culture and environment, which is called "music anthropology". Mantell Hood, a famous contemporary American ethnomusicologist, put forward four research models, namely: "there are examples with sound; there are clear explanations for examples; there are special examples of important points illustrated by diagrams; there are essential statistical data; and there are also one or more musical instruments or works that can be played or sung by the subject". This view of Hood was interpreted by Meiliam as "studying music according to a system of its internal laws". (Yang Mingkang, 2005)



These scholars from different research fields have carried out new interpretations of the melody, rhythm, timbre, mode, musical instrument, sound production principle and so on that we are familiar with through different methods, which makes us have a deeper understanding and understanding of the music ontology. (Zhu Yuhan, 2015)

These scholars from different research fields have used different methods to provide new interpretations of familiar melody, rhythm, mode, vocal principles, etc., giving us a deeper understanding and understanding of music.

#### **4. Document**

Some dissertations on Dazhu vocal music or cultural tourism research were collected from academic websites. The time sequence is as follows:

Dazu is located in the west of Chongqing, 80km to the main city of Chongqing in the east and 256km to Chengdu in the west. It is located between the Chengdu-Chongqing economic and transportation corridor. It is the junction of Sichuan and Sichuan, and also the place where Bashu culture is integrated. The development of Dazhu folk songs is obviously influenced by the "witch" culture of the Ba people. At the same time, the development of Dazhu folk songs is also influenced by the immigrant culture and Buddhist culture, forming a unique Dazhu folk music culture. At present, the research on the inheritance and development of Dazhu folk songs is not systematic enough, especially in the integration and development of local economy and culture. This paper intends to study and analyze the development of Dazhu folk songs, by studying the existing situation of Dazhu folk songs, combining the current social and economic characteristics, find a feasible practical path for the inheritance of Dazhu folk songs, and find a breakthrough for the integration and development of Dazhu folk songs and local culture and economy. (Wu Wei, 2018)

Culture is the soul of tourism development, and tourism is the carrier and support of cultural transmission. Tourism is a special kind Cultural activities and practices; tourism culture is the sum of cultural phenomena and cultural relations formed with tourism activities as the core. From the perspective of communication science, tourism culture communication needs to analyze the current situation of integrated communication under the background of new media, formulate integrated

communication strategies, transmit the unique cultural information of tourism destinations, and give full play to the educational, aesthetic and economic functions of integrated communication of tourism culture on the basis of fully understanding and understanding the tourism culture resources. (Zeng Zitong, 2021)

With the progress of technology and the continuous development of new media, the ways and means of cultural communication in modern society have changed. The changes have enriched the forms and channels of cultural transmission and made the transmission of tourism culture more comprehensive and diversified. Although Dazu Rock Carvings has rich tourism and cultural resources, which have been highly valued by the academic community, due to the lack of tourism and cultural communication, the attention of the general public and the number of tourists in the scenic spot are not high enough, and the influence of Dazu Rock Carvings culture has not yet reached the expected value. Objectively speaking, in the context of media integration, the number of tourists of Dazu Rock Carvings is not consistent with the status of the world cultural heritage scenic spot, which also reflects that the integration and communication of Dazu Rock Carvings tourism culture needs to be optimized. Therefore, it is necessary to conduct a systematic and in-depth study on the media integration and communication of Dazu Rock Carvings tourism culture. Research the current situation of media integration and communication of Dazu Rock Carvings tourism culture in terms of channel integration, multi-level interaction of communication platforms, and new technology promoting content integration, analyze its shortcomings in content production, audience attention, communication planning ability, and user interaction experience, and propose optimization strategies. Through content construction, platform management, overall media resources, strengthen network interaction the development of tourism cultural products and the multi-dimensional exploration of audiences have improved the media integration and communication of Dazu Rock Carvings' tourism culture, so as to enhance the popularity of Dazu Rock Carvings at home and abroad, better spread the tourism culture of Dazu Rock Carvings, and boost the development of tourism in Dazu District. (Huang Dong, 2022)

This paper uses research methods such as literature research, field investigation and interview to integrate and disseminate. In the literature review of this chapter, the researcher selected 24 dissertations. Through these literature studies, the current

situation, musical elements and future development of Dazu vocal music in Dazu District in Chongqing are discussed, and it will provide ideas and references for later scholars to study the Dazu vocal music in Chongqing. Based on the existing research, this article analyzes the classification of Dazu vocal music and the characteristics of song music from the collection and arrangement of Dazu vocal music. Extract corresponding folk activities from folk songs, starting from both music and folk culture, striving to give a more vivid and profound interpretation of Dazu vocal music, and make positive contributions to the development of vocal music and cultural dissemination.





## **CHAPTER III**

### **Research Methodology**

This chapter describes the research methodology used in the study, including details of the subjects, and the process of interviews. Based on the existing research, this dissertation starts from the background of Dazhu vocal music and analyzes the distribution, genre classification and content of Dazhu vocal music. Starting from the analysis of Dazhu vocal music and the development of Dazhu vocal music, and strive to give a more vivid and profound interpretation of Dazhu vocal music, and make positive contributions to the protection and cultural development of Dazhu vocal music. My methodology I went to Dazhu District of Chongqing to collected data and found the key informant, Mr. Yang Shigu and Mr. Qin Xinsheng. So, I have the following methods.

1. Research Scope
  - 1.1 Scope of content
  - 1.2 Scope of the research site
  - 1.3 Timeline of research
2. Research Process
  - 2.1 Key Informant
  - 2.2 Research Tools
  - 2.3 Data Collecting
  - 2.4 Data Management
  - 2.5 Data Analysis
  - 2.6 Data Presenting

#### **1. Research Scope**

##### **1.1 Scope of content**

The scope of this article's research is the vocal music of Dazhu District, Chongqing. This part includes the classification the different types of Dazhu vocal music, analyze the collected songs characteristics of Dazhu vocal music, and the development and contributions of the two musicians in Dazhu vocal music.

##### **1.2 Scope of the research site**

In this dissertation, I chose Dazu District of Chongqing for field investigation.

Dazu is located in the west of Chongqing City, in the center of the Chengdu-Chongqing Economic Zone. As the "bridgehead" of the main urban area of Chongqing, Dazu serves as the transportation and cultural corridor in western Chongqing. Under the influence of Bashu culture and foreign cultures from many regions, it has developed rich local characteristics and folk cultural connotations. Dazu vocal music is an artistic masterpiece created by the Dazu people in their long-term social development and life. Dazu District has rich folk song resources, and the variety of songs is also very rich. These rich folk song resources are worthy of our study.



Figure 1. Dazu District, Chongqing

Source: [www.wikipedia.org](http://www.wikipedia.org) (2023)

### 1.3 Timeline of research

November 2021 to July 2023

## 2. Research Process

### 2.1 Key Informant

#### 2.1.1 The criteria for selecting key informant persons:

1) Inheritors of intangible cultural heritage announced by the Chongqing Municipal People's Government.

2) Excellent performers of Dazu vocal music, important core members of Dazu Vocal Music in national competitions.

3) He sings many local Dazu vocal songs from Dazu District, Chongqing. They all know the characteristics and style of Dazu vocal music very well, and have been teaching others to sing Dazu vocal music songs.

4) Core members who have been engaged in the creation of Dazu vocal music for a long time and have made outstanding contributions to the collection and organizing of Dazu vocal music.

5) They all shoulder the mission of developing Dazu vocal music

6) The two musicians have been committed to the development of Chongqing Dazu vocal music.

The researcher interviewed two key informants, both of whom are members of the municipal intangible cultural heritage inheritor group of Dazu Vocal Music, and both are very respected musicians. I chose these two musicians as my main informants because they are Dazu vocal musicians themselves and will be helpful to subsequent researchers. I chose these two musicians because they played a very important role in the development and research of Dazu vocal music. Mr. Yang Shigu is the inheritor of Dazu Vocal Music and has witnessed the history and development of Dazu Vocal Music. Mr. Qin Xinsheng played a very important role in collecting and organizing Dazu vocal music, providing future generations with more Dazu vocal music scores and materials.

Through interviews, the researchers accumulated written and oral information about the development of Dazu vocal music, including various interpretations of Dazu vocal music. Through interviews with them, we can learn about the preservation of Dazu vocal songs in Chongqing, analyze the existing culture of Dazu vocal songs, and analyze the development and future of Dazu vocal music.

2.1.2 According to the above criteria, the two key informants selected by the researcher are musicians of Yang Shigu and Qin Xinsheng.

1) Mr. Yang Shigu



Figure 2. Mr. Yang Shigu

Source: Yu Sun (2023)

Yang Shigu, Han nationality, born in March 1951, lives in Wanfu Village, Longshi Town, Dazhu District. In March 1966, he began learning to sing the Dazhu Rice seedling song, under the tutelage of his father Yang Yuangao. Proficient in the singing of over 50 high pitched, loud, excellent, and melodious folk songs called "Hao Yang Ge". In January 2017, he participated in the performance of the Spring Festival Gala in Dazhu District. In 2017, the Lantern Festival was held at Hongsheng Square, Dazhu District. In March 2017, he sang the song of "Hao Yang Ge" at the opening ceremony of the Baoding Fragrance Festival. In April 2017, he sang the Yangge at the opening ceremony of the fourth hot pot food culture festival in Dazhu District. In January 2018, he was named as the representative inheritor of intangible cultural heritage in Dazhu District. In March 2018, he performed the "Hao Yang Ge" at the opening ceremony of the Dazhu Tourism and Culture Festival. In September 2018, participated in the "Star of Folk Culture and Art" audition held in Wansheng Economic and Technological Development Zone, Chongqing. Participated in the Western Folk Song Conference held in Sichuan Province in October 2018 and performed the "Hao Yang Ge". He has won many important awards in vocal competitions and participated in many important performances.

## 2) Mr. Qin Xinsheng



Figure 3. Mr. Qin Xinsheng

Source: [www.baidu.com](http://www.baidu.com) (2022)

Mr. Qin Xinsheng, a local musician who has been engaged in folk song creation for a long time, is a member of the Chongqing Mass Literary and Artistic Creation Expert Committee, a deputy research librarian of the Dazu District Cultural Museum, a member of the Chongqing Musicians Association, a vice chairman of the Dazu District Federation of Literary and Artistic Circles, and a chairman of the Dazu District Musicians Association. His works have successively won the first prize of the creation of the 1986 National Children's Song and Dance Performance Competition by six ministries and commissions including the Ministry of Culture, the third prize of the creation of the 1989 National Children's Song and Dance Performance Competition by 12 ministries and commissions including the Ministry of Culture, the "Five One Projects" music award of Chongqing in 1997, and the first prize of the 2007 Chongqing Mass Culture Performance. Dazu's mountains, rivers, plants and trees have been deeply embedded in the context of his works.

### 2.1.3 Criteria for selecting these Dazu vocal songs for analysis

Based on my research, I selected the 12 most representative songs from the collected songs for research and analysis. The reason is: Through interviews with important insiders, they told me that this part of the songs best represents the



characteristics of Dazhu vocal songs, and is also sung by most local people, and these songs are loved by the locals.

## 2.2 Research Tools

The research tools used in this dissertation are mainly interviews, fieldwork, and data collection and analysis. Before selecting research tools, I designed corresponding research questions, experimental tools, and data collection methods for the research goals in order to obtain reliable data.

In order to obtain the research results, the researcher prepared interview questions before the interview and used the interview form as a research tool. Based on the research objectives, my research process is as follows:

1) I created the questions for the interview and conducted the interview according to the questions during the interview.

2) Design interview questions for key informants

3) Then hand it over to the key informant to see if the file is comprehensive

4) Revise the questionnaire and make up for deficiencies

5) Take my questionnaire to an expert for review

6) Continue to revise the questionnaire

Finally, this file is used for research tools.

## 2.3 Data Collecting

The researcher collected information on 33 pieces of Dazhu vocal music through historical documents, libraries, field surveys and interviews. Researcher collect data through literature analysis and field work. I collect information according to the research objectives I set at the beginning. Sort out Dazhu vocal music according to types. Through screening, select the works to be analyzed, classify and sort them, and then conduct analysis and research. About these two musicians, I interviewed them about their collection, singing and development of Dazhu vocal music.

From December 2021 to October 2022, the researchers investigated the humanistic environment of Dazhu District in Chongqing through phone calls, WeChat, online contacts and on-site visits.

In 2021, the researcher interviewed Mr. Qin Xinsheng by phone, introduced the history of Dazhu Vocal Music and an overview of existing song scores, and learned that Mr. Qin Xinsheng had composed many songs for Dazhu Vocal Music.

In December 2022, the researcher went to Dazu, Chongqing, collected various forms of Dazu vocal music, and recorded and organized it.

In January 2023, the researcher went to Dazu, Chongqing for a field trip and met the inheritor, Mr. Yang Shigu. Mr. Yang Shigu discussed with me the genre classification of Chongqing Dazu vocal music and introduced the classification standards of Dazu vocal music.

In June 2023, the researcher interviewed Mr. Yang Shigu again and heard his live singing of Rice seedling song from Dazu Vocal Music.

All data collected will be updated, organized and classified from July to August 2023.

For the first research objective, the researcher collected relevant data in Dazu District, Chongqing. Through observation and internal interviews.

For the second research objective, the researcher collected typical Dazu folklore and classified and organized Dazu vocal songs.

For the third research objective, the researcher designed an interview questionnaire. According to the research purpose, relevant information was obtained through interviews with local people in Dazu District.

In terms of data collection, the study collects data according to the research objectives. Data collection on the Dazu folk music and dance ensemble.

First, the researcher used the method of literature review to collect original documents about the contemporary situation of Dazu folk and excerpted Dazu vocal songs. The researcher then collected information about Dazu Folk Song Music Integration through verbal interviews with key informants, organized the collected data, literature and field resources and prepared the data for analysis.

The second is the collection of musical characteristics of Dazu vocal music. First, the researcher used the literature review method to collect original literature and accumulate a certain amount of literature. At the same time, the researchers conducted interviews with key informants, recorded live performance videos and recordings of Dazu vocal songs, and accumulated video and audio data for data analysis.

The third is the collection of data on the preservation and development of Dazu vocal songs. First, the researcher collected documents through a literature review; then,

the researcher interviewed key informants and collected oral information about the preservation and development of Dazu vocal songs. Prepare for data analysis.

#### 2.4 Data Management

Collect relevant data from fieldwork, libraries and the Internet. The collected data were musically organized and analyzed according to the research objectives. The data includes Dazu vocal music scores and interviews with key informants. So the data for each research objective are interrelated, and the data management program updates the methods and research objectives based on these analyses.

#### 2.5 Data Analysis

The data I analyzed started from three objectives.

For the first research objective, I used a descriptive narrative method based on field investigation and oral literature to fully grasp the research problem. I use four classification methods for Dazu vocal music, which are based on the occasion when the song is sung, the theme content of the lyrics, the mode and tonality, and the musical form structure. The most reasonable classification method is summarized from this general classification method.

In the second research objective, in order to analyze the musical characteristics of Dazu vocal songs, the researchers used Western music analysis methods and traditional Chinese music analysis methods for data analysis. Researchers first perform notation and then analyze the melody, mode, lyric content and music form of the score data to prepare for subsequent thesis writing.

The third research objective is to obtain important information through interviews with two important musicians, discuss the analytical conclusions with key informants, and describe their important contributions to the development of Dazu vocal music.

#### 2.6 Data Presenting

CHAPTER I Introduction

CHAPTER II Literature Review

CHAPTER III Research Methodology

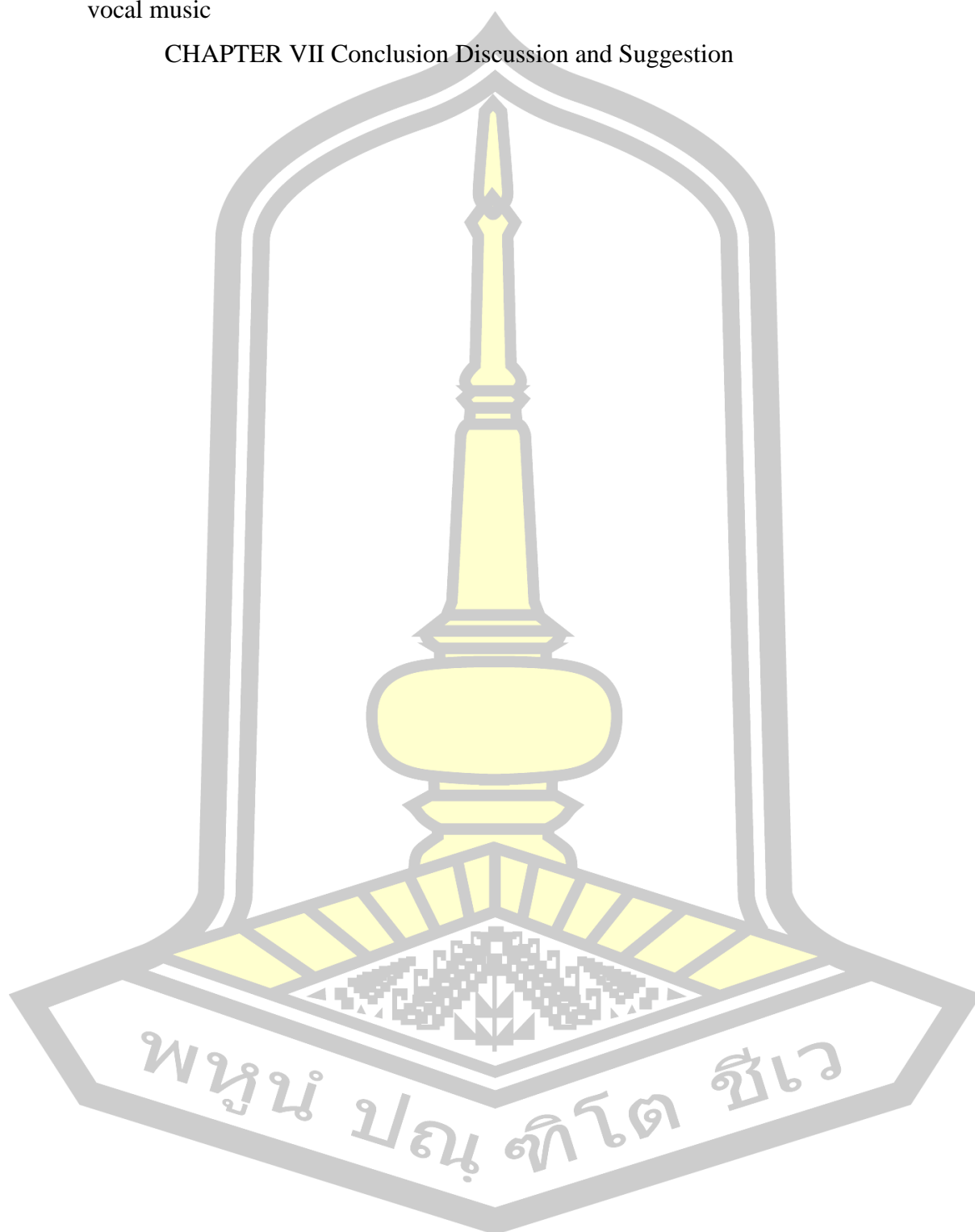
CHAPTER IV Classification of Dazu vocal music

CHAPTER V The Different Types and Analysis of Dazu vocal music



CHAPTER VI The contribution of two musicians in the development of Dazuo  
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## **CHAPTER IV**

### **Classification of Dazhu vocal music**

This chapter classifies the genres of Dazhu vocal music, song lyric content, song mode, song music structure, etc., so that we can have a clearer understanding of various types of Dazhu vocal music, and can better preservation and develop Dazhu vocal music.

1. Classification method of Dazhu vocal music
  - 1.1 Classification according to occasion when the songs are sung
  - 1.2 Classification according to lyric content of Dazhu vocal music
  - 1.3 Classification according to the mode of Dazhu vocal music
  - 1.4 Classification according to music structure of Dazhu vocal music
2. The benefits of classifying Dazhu vocal music

#### **1. Classification method of Dazhu vocal music**

There are many types of Dazhu vocal music. If we can classify and organize these songs, it will play a better role in the protection and development of Dazhu vocal music. Researchers can better classify Dazhu vocal music in future collections and arrangements. Through field investigation, I collected 33 Dazhu vocal music. The Dazhu vocal music are widely distributed and scattered in many towns in the region. Dazhu vocal music is orally transmitted, composed and sung by ordinary people, one after another, and even sung from generation to generation, expressing people's praise for love, affection and friendship at that time, as well as their longing and yearning for a better life. These songs can always remind people of the prosperity and excitement of those years. Among these songs, I organized and classified them from four aspects. These different classification methods will be convenient for researchers to review or use.

- 1.1 Classification according to occasion when the songs are sung
- “Lao Dong Ge” – Labor Song

Labor song, called “Lao Dong Ge” in Chinese. Labor Song, composed and sung by the working people and directly serving them in order to relieve labor fatigue, or coordinate collective labor movements, or use shouts to attract business, etc. during

production work. Its music is solid and powerful, bold and heroic, and is very closely related to laborers. Slogans have two functions of practicality and expressiveness for labor. For example, tamping songs, collective songs sung during tamping. Many are one person to lead the singing, and everyone should coordinate the rhythm of labor. Lift the pole, in order to coordinate the actions of the two people, naturally sing the pole trumpet: "step on the left", "step on the right"; "The front is bright", "the back is water." Streets and lanes, often hear the sound of a long cry: "fried rice sugar boiling water"! "Xiao Mian", "Dandan noodles"! Some Labor songs, have simple tunes and often change, so they are not included. The Labor song, in Dazhu vocal music usually refer to masonry chant. The stone workers' songs are all over the low mountains, deep hills and hills of Dazhu, where there are stones to be mined.

The commonly sung stone songs include the recanting stone song, the lifting work song, the sledgehammer song, the raising stone song, and the standing stone song. Among them, the sledgehammer horn is sung by the stone worker while hitting the sledgehammer, with the rhythm of hitting the sledgehammer, and the voice is loud and strong, and the sound should be the valley. Most of the other stone workers' songs are sung by one person and sung by all. The lead singer is the conductor of labor, while the singer harmonizes his movements with melody and rhythm. These trumpets are closely coordinated with labor, with strong rhythm and concise tunes, most of which are five tone signs and feather mode. The beats are mostly in two or four beats, but there are also mixed and split beats of four to one, four to two, or four to three. The lyrics are mainly shouted in labor, and are improvised and composed by the lead singer according to the emotions and labor needs of the time, or sing what they see, without fixed content. The lyrics usually consist of seven words and four sentences. Each of its songs can be sung with different lyrics. The stone workers call this "loading stones". Dazhu stone number more tunes, according to the stone workers reflect that in the past there were "Seventy-two chant, one hundred and eight tunes" said, and now most of the lost. These dozens of songs are even more precious. At present, the building of steel and cement, with less stone, coupled with quarrying and more mechanical mining, manual quarrying is not much. As a result, it is difficult to hear the sound of the masonry horn of the past. Although only a few of these are recorded today, it can also be seen that the eastern and

western parts of Dazhu are different in terms of singing and lining. The east is closer to Bayu flavor, and the west is closer to Anyue dialect.

#### “Shen Ge” - Working Song

Working song, called “Shen Ge” in Chinese. Shen Ge, a folk song, is the most popular in small coal kilns and clay paper workshops in the low mountain area of Dazhu southeast. Here the mountains are high and the roads are steep, the people are sparsely populated and the traffic is blocked. Workers work particularly hard, poor living, not enough to eat, dull and monotonous life, rarely communicate with the outside, depressed and resentful mood nowhere to vent, and very yearning for a better life and love, work or work, from their inner cry burst out through the song. I heard from workers and farmers in local small coal kilns and earthen paper workshops that singing working songs has been taught orally from generation to generation in order to relieve the boredom of work and life. The lyrics of working songs are mostly improvised, and the themes are extremely rich and diverse. There are love songs about longing for love, humorous songs full of mountain slang, and interesting questions and answers. The content involves mountain people of production and life, folk culture, history and geography, folklore, legends and other aspects.

There are many different styles of singing in the collection of Working song. The singing characteristics of work songs are that most of them have high-pitched and bright voices and free rhythms. Most of them are men singing falsetto on the spot. In the song lyrics, the rhythm is relatively dense, and the tone is consistent with the words and intonation of the language. Most of them are one-word (or two-tone), and the range is not wide, close to the state of natural language. The drag cavity is generally added with "oh ho ho" and other lining words, with a small flutter to moisten the cavity. This kind of Working song is mostly sung by the workers of the earth paper workshop when they are working indoors. The melody is sung of pants of singing and speaking, the rhythm is regular, the rotation method is small, and it is composed of the next sentence and the next sentence repeatedly. The expression method is simple, and the decorative music is not much.

#### “Hao Yang Ge” - Rice seedling song

Rice seedling song, called “Hao Yang Ge” in Chinese. Hao Yang Ge is a kind of song sung by laborers for self-entertainment in order to increase the interest of labor

and reduce the fatigue of labor. In the deep hills, hills, flat dams, and river valleys where rice can be grown in the county, people sing Rice seedling song during the rice harvesting season. Rice seedling song has a very strong local flavor, with high-pitched, melodious, loud and sharp tones. The rhythm of the song is free, and the high-pitched area is often sung in a true and false voice when it is free to prolong the tone or play the "babbling tone"; at the end of the sentence or the long tone at the end of the cavity, it is often decorated with a small glide tone, and there are also a few unstable the sound at the end of the phrase. Its singing style is a group of people, with a voice that spreads for miles and is very powerful. There are traditional jokes in the lyrics, but there are not many, and most of them are improvised according to the labor mood at that time. It is rough, popular, and particularly strong in local flavor.

Pulling out rice seedlings is a kind of field work that farmers do shortly after transplanting rice seedlings, weeding and pulling out seedlings. In the past, rice varieties were old and their cultivation methods were old. The rice seedlings are planted every year during the "beginning of summer" in April of the lunar calendar. About twenty days after planting, the rice seedlings have to be quickly harvested and weeded. The rice seedling song is a folk song created and passed down by generations of farmers under such a traditional labor background, adding interest to labor and relieving fatigue. Pulling out rice seedlings is the key to rice cultivation and management. Timely pruning and weeding can promote the normal growth of rice seedlings and ensure the harvest of rice after autumn. Every year around the Dragon Boat Festival, families with fields are busy hiring day laborers to plow rice seedlings. At this time, all the young and old men in the countryside came out to work part-time. Groups of seven, eight or ten people form groups of rice harvesting teams, dedicated to helping people harvest rice seedlings. Each team has a leader, and this leader is called the Leader in rice seedling master. The rice seedling master not only has strong social skills, but also has the ability to sing well.

Rice seedling songs are folk songs created and passed down by generations of farmers under such a traditional labor background, adding interest to labor and relieving fatigue. Rice songs are very particular in terms of singing method. The lyrics and intonations sung in the morning, noon and evening are different. The rice cultivator is both the foreman and the lead singer of rice songs. With the gradual advancement of

agricultural modernization, field work such as harvesting rice seedlings has gradually withdrawn from people's lives, and the rice songs closely related to it have gradually disappeared from people's ears.

#### “Hun Jia Ge” - Wedding song

Wedding song, called “Hun Jia Ge” in Chinese. Hun Jia Ge is a feature of Dazhu vocal music. The "accompanying song" in the wedding song, also known as "Zuo ge tang", was the most widely spread folk song in Dazhu once sung by women. On the night before the bride's wedding, the women of the "accompanying singing group" sit around the bride's embroidery room and express their blessings and praises to the bride in the form of singing. In the past, Dazhu folk custom, a day or two before a girl gets married, or longer, and she grew up together and good girls and three relatives and six relatives of women, will invite to the bride's home to marry. When the lights are turned on, the ceremony of "sitting in the song hall" begins. First dressed by the golden lamp sister, the silver lamp sister led the bride to the hall, sat on the top, and then the sisters were seated on the left and right. When the bride opens the voice, the companions will take turns to sing the "accompany song" until the night.

Wedding song repertoire is wide, the melody is soft and delicate, beautiful. Sentence structure is regular, mostly to the paragraph as a unit, simple and concise. The beat is mostly in two quarters time. The lyrics are usually long, multi-verse verses. Some words have nothing to do with marriage and should have been programmed into a minor key, but because the "accompany song" is the song that women sing when they avoid men and accompany the bride, so in this specific environment, they express what they think and what they say in the form of singing, which should also be called "accompany song". From the area of Zhejiang "Meng jiang nv", "Jasmine flower" and other folk songs, they also filled in the words, the melody is slightly changed as "accompanying song" widely sung. There are also crying wedding songs in the wedding songs, which are just songs about the bride crying for her parents, brothers and sisters-in-law, siblings and other family members and relatives before she gets married. Most of the tunes are the same as the tunes of "accompanying songs".

#### “Xiao Diao Ge” - Daily life song

Daily life song, called “Xiao Diao Ge” in Chinese. Daily life song generally refers to Han folk songs and dances that are popular in urban fairs. After being handed



down through the ages, it has undergone more artistic processing, and has the characteristics of balanced structure, regular rhythm, delicate and soft tunes. The number of Daily life song in Dazu vocal music is more, and the situation is more complicated. From the repertoire, there are not only the national popular "Jasmine flower", "Meng jiang nv" and other tunes, but also the Chongqing's popular "Ten fans" and other Daily life song. It is more affected by the minor tunes sung by Sichuan, Chongqing Qing yin and some folk artists who have traveled the rivers and lakes to form a multi-variety and multi-style Dazu Daily life song. A tune can be sung with many words with different contents. Most of the songs about daily life have a stronger interest in life. Some of the lyrics describe the love between men and women, or the ordinary lives of ordinary people. This type of Dazu vocal music is more popular and sung in ordinary people's homes.

#### “Er Ge” - Children’s song

Children’s song, called “Er Ge” in Chinese. Children's songs are short oral songs written in concise and vivid rhymes and circulated among children. Children's songs are spread throughout Dazu District. In order to facilitate singing, there are few melodic ones, and most of them are mainly singing and reading. The form of singing is close to colloquial, the melody range is narrow, the repertoire is single, and the tune fluctuates with the tone of the words. The tunes of the children's songs are simple and innocent, and the song texts are vivid and lively. Most children's songs have rhyming lyrics and are sung in dialect.

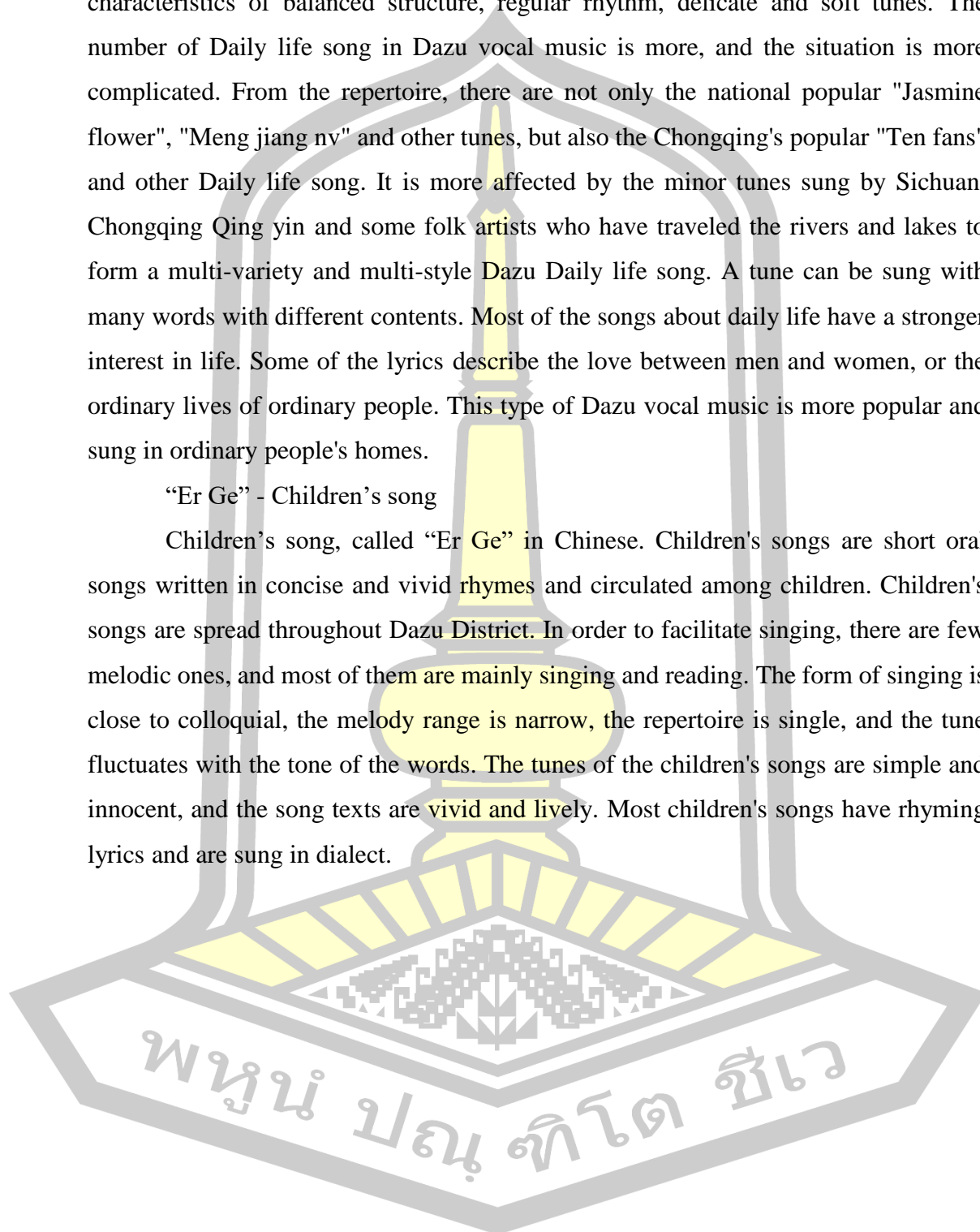




Table 1. Classification according to occasion when the songs are sung

“Lao Dong Ge” – Labor Song	“Shen Ge” - Working Song	“Hao Yang Ge” - Rice seedling song	“Hun Jia Ge” - Wedding song	“Xiao Diao Ge” - Daily life song	“Er Ge” - Children’s song
I will Come Again if you don't hit, Hit this beach, hit that beach	When does the Sophora japonica bloom, Wanglang	Hao Yang Ge, Long time haven't been here	Playful friends are hard to break up, Counting Flowers	Embroider pouch 2, Yellow silk leech	Mountain river snail, Gate Gate is several feet high

### 1.2 Classification according to lyric content of Dazuo vocal music

The themes of Dazuo vocal music are rich and diverse, and a large number of excellent works have emerged that reflect the life, labor, love, ideals and other aspects of the people. This section classifies and explains the content of Dazuo vocal music according to different themes, which are songs reflecting labor life, songs reflecting love and marriage, and songs reflecting working people expressing their interest in life and love.

The daily life of the working people is inseparable from farming and family life, so there are many such songs in Dazuo vocal music. Such as farming, quarrying for collaborative work to encourage energy songs. The following author will illustrate one by one, and explain the lyrics in the song and the general content of the story.

Among Dazuo vocal music, the theme is to reflect love and marriage, which is the wedding song. It is the most widely spread folk song sung by women in Dazuo area. It is quite distinctive and has a large number of collections. Wedding song has many repertoires, the tunes are soft and delicate, beautiful and pleasant to listen to. The sentence structure is regular, and most of them are in units of paragraphs, which are simple and concise. The beat is mostly four-two. The lyrics are generally longer, and they are multi-paragraph songs. Although some words have nothing to do with marriage, because "accompanying songs" are songs that women sing when they avoid men and accompany the bride, so in this specific environment, they sing all they think

and say. Expressed in the form, it is also known as "Accompanying songs". Compared with the single type of song in the city, Dazu Accompanying Song has the largest number and richest variety. Due to the specific form of "song hall", the object of the accompanying singing is the bride-to-be. Although women also sing accompanying songs in daily life, the content of the lyrics is still relatively simple, and most of them are borrowed from things, borrowed scenery, or four seasons and months. Express farewell and best wishes to the bride. The lyrics are generally longer and are multi-segment stanza songs.

The songs created by the working people in the process of labor are vast, which is deeply rooted in the soil of people's life and is the crystallization of the wisdom of the working people. Different from art songs, folk songs are not vocal works created by professional songwriters, but improvised oral creations by working people in social production practice. These oral creations, some of them self-destruct, others have a tenacious vitality, through generations of people's oral teaching, to be preserved, perfected, and widely spread. The content expressed in Dazu vocal music is particularly local, with local characteristics in tone, language and other aspects. Dazu people's diligence, wisdom, humor and other qualities are shown in the folk songs.

So according to the lyric content contained in the songs of Dazu vocal music, the researcher will divide the songs collected into three types, which are: songs reflecting the working life, songs reflecting love and marriage, songs reflecting the taste of people's life.

Table 2. Classification according to lyric content

songs reflecting the working life	songs reflecting love and marriage	songs reflecting the taste of people's life
I will Come Again if you don't hit, Hit this beach, hit that beach, Hao Yang Ge, Long time haven't been here	Wanglang, Playful friends are hard to break up, Counting Flowers, Embroider pouch 2	When does the Sophora japonica bloom, Yellow silk leech, Mountain river snail, Gate Gate is several feet high

### 1.3 Classification according to the mode of Dazu vocal music

Through the analysis of the structure of Dazu vocal music, the researcher has a clear understanding of the framework of the six types of folk music. Since there are many types of tones in the six types of songs, Dazu vocal songs can also be classified through the classification of modes. They can be divided into pentatonic categories (Gong, Shang, Jue, Zhi, Yu).

Through the collection and analysis of researchers, it was found that most of Dazu vocal songs are dominated by pentatonic modes. Therefore, in the mode classification, we can use Gong, Shang, Jue, Zhi, and Yu in the pentatonic modes to give Dazu vocal songs are classified.

Table 3. Classification according to the mode

Gong mode	Shang mode	Jue mode	Zhi mode	Yu mode
Playful friends are hard to break up	Gate Gate is several feet high	Hao Yang Ge	Long time haven't been here, Embroider pouch 2	I will Come Again if you don't hit, Hit this beach, hit that beach, When does the Sophora japonica bloom, Wanglang, Counting Flowers, Yellow silk leech, Mountain river snail

### 1.4 Classification according to music structure of Dazu vocal music

Musical structure is a very important component of songs. Through the researcher's collection and analysis, it was found that most of Dazu's vocal songs have relatively standardized musical structures. Therefore, researchers divided the musical structure of Dazu vocal songs into three types. There are single melody - strophic form (A) and two melodies - binary form (AB).

Table 4. Classification according to music structure

strophic form (A)	binary form (AB)
Wanglang, Hao Yang Ge, Counting Flowers, Mountain river snail	I will Come Again if you don't hit, Hit this beach, hit that beach, When does the Sophora japonica bloom, Long time haven't been here, Playful friends are hard to break up, Embroider pouch 2, Yellow silk leech, Gate Gate is several feet high

## 2. The benefits of classifying Dazu vocal music

According to relevant statistics, there were two main periods of large-scale collection of Dazu vocal music after the founding of the People's Republic of China. First, from the founding of the People's Republic of China to the early stage of the Cultural Revolution, with the support of the Party committees and governments at all levels in Dazu, the folk songs of Dazu were collected and arranged for several times. Professional and amateur musicians went into the mountains and into the various brigade, visited a large number of folk singers, and collected a lot of folk songs. However, these folk song materials were reduced to ashes during the Cultural Revolution. Second, in the 1980s, in response to the request of the Ministry of Culture and the National Music Association to collect and edit the Chinese Folk Song Collection, Dazu musicians spent their efforts to collect about 200 songs of different kinds. For the protection and development of Dazu vocal music, the primary task is to collect and sort out the existing types of folk songs and their musical examples. And digitize the compiled data to facilitate preservation, development and utilization.

This study has collected a total of 33 pieces of Dazu vocal music. Through the above classification methods of Dazu vocal music, we can more clearly understand the occasion of Dazu vocal music singing. By classifying the musical characteristics of Dazu vocal music, we can know more clearly the musical structure, tonality and singing theme of various types of songs. For future researchers, after they collect more Dazu vocal songs, they can quickly classify the songs based on their characteristics. In this way, we can also learn more about which types of songs of Dazu Vocal Music people

like to sing more. This will play an important role in the development of Dazhu folk songs in the future, which can help us to better protect and develop local music culture.

Dazu vocal music, Dazhu people produced and developed in the production and life, it permeates in all aspects of people's lives, reflecting the feelings and aspirations of people of all classes, talent and wisdom. Dazu vocal music is a folk music literature which has no written records and is easy to disappear without being transmitted.

From the different categories of Dazu vocal songs, researchers can also have a better understanding of the previous lifestyle and customs of the Dazu people. For example, in the classification of wedding songs, through the occasion and content of the songs, we can understand the Dazu people's celebration methods and habits at weddings. For example, in the classification of labor songs, through the singing occasions and characteristics of the songs, we can understand the working methods and labor scenes of the Dazu people at that time. Therefore, we need to do our best to collect and record the existing Dazu vocal music, and classify it better so that they can be better preserved and developed.

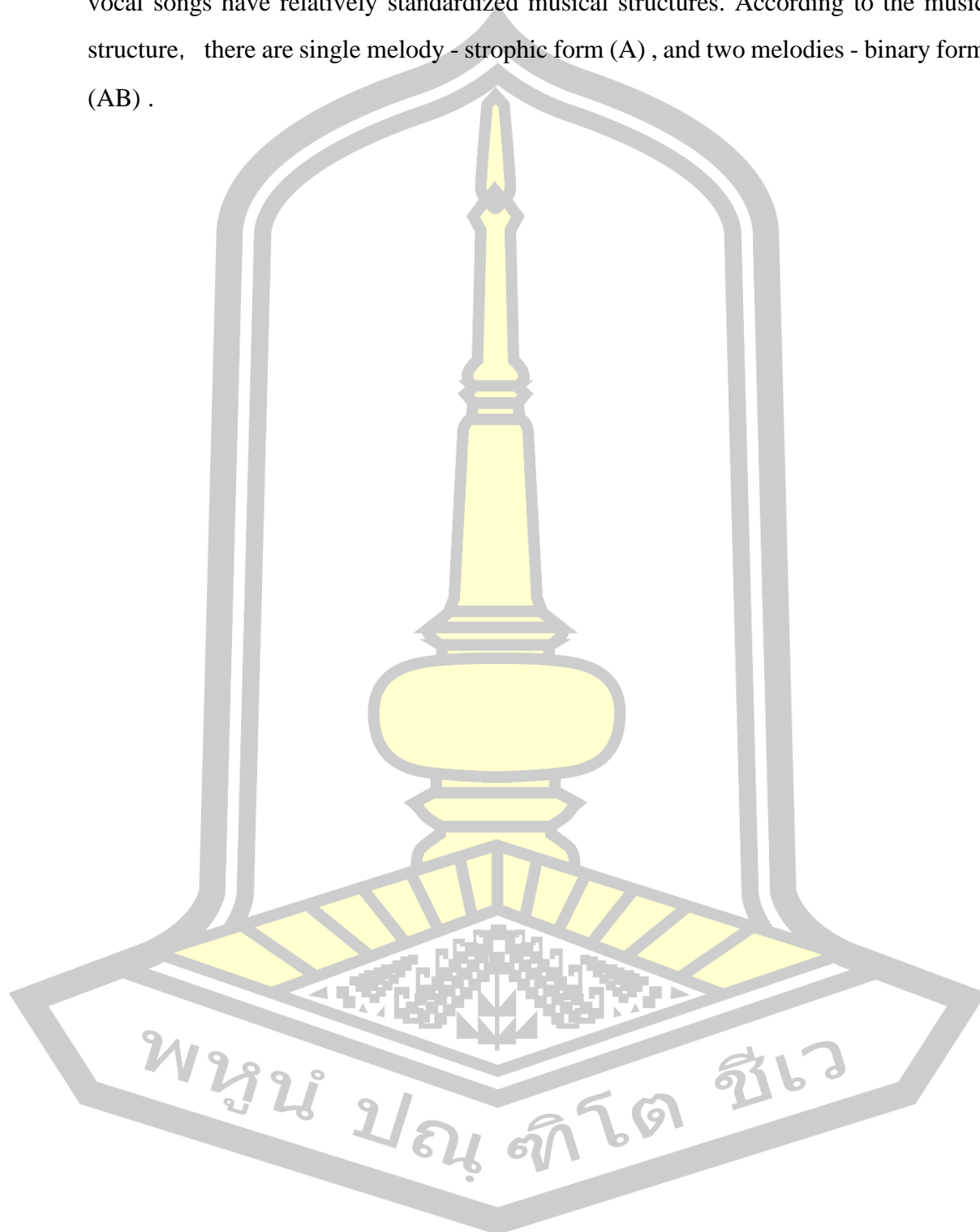
### **Summary**

Through the analysis and organization of the above classification methods, researcher have summarized six types of Dazu vocal songs. This classification method is easier for people to adopt and learn. It is mainly divided into several categories, such as Labor song, Working song, Rice seedling song, Wedding songs, Daily life song, and children's songs. These six types are also important genre types of Chinese local folk songs. In each category there are very representative works, which have been handed down to the present day for analysis of researchers.

According to the lyric content contained in the songs of Dazu vocal music, the researcher will divide the songs collected into three types, which are: songs reflecting the working life, songs reflecting love and marriage, songs reflecting the taste of people's life.

Through the collection and analysis of researchers, it was found that most of Dazu vocal songs are dominated by pentatonic modes. In the mode classification, we can use Gong, Shang, Jue, Zhi, and Yu in the pentatonic modes to give Dazu vocal songs are classified.

Through the researcher's collection and analysis, it was found that most of Dazuo's vocal songs have relatively standardized musical structures. According to the music structure, there are single melody - strophic form (A) , and two melodies - binary form (AB) .



## **CHAPTER V**

### **The Different Types and Analysis of Dazhu Vocal Music**

This chapter introduces six different types of Dazhu vocal music. In order to more intuitively display the characteristics of different types of songs, this chapter presents the characteristics of different types of Dazhu vocal music based on the six classifications summarized in following section and combined with score examples. According to the researcher's analysis, Dazhu vocal music can be divided into six categories: 1) Labor song, 2) Working song, 3) Rice seedling song, 4) Wedding song, 5) Daily life song, and 6) Children's song. Each type of folk song is introduced separately below. In this chapter, I will present the analysis of a total of 12 pieces of Dazhu vocal music, including 2 Labor songs, 2 Working songs, 2 Rice seedling songs, 2 Wedding songs, 2 Daily life song, and 2 Children's songs.

1. Analysis the six types of Dazhu vocal music
  - 1.1 Analysis the Lao Dong Ge (Labor song)
  - 1.2 Analysis the Shen Ge (Working song)
  - 1.3 Analysis the Hao Yang Ge (Rice seedling song)
  - 1.4 Analysis the Hun Jia Ge (Wedding song)
  - 1.5 Analysis the Xiao Diao Ge (Daily life song)
  - 1.6 Analysis the Er Ge (Children's Song)
2. The singing characteristics of Dazhu vocal music
  - 2.1 Improvisational song texts
  - 2.2 The application of text reduplication
  - 2.3 Extensive use of dialects

#### **1. Analysis the six types of Dazhu vocal music**

The following section presents the analysis of several music examples of Dazhu vocal music according to the classification in the preceeding section. Summary of application of music theory in relation to the examples discussed below.

- 1.1 Analysis the Lao Dong Ge (Labor song)



Some areas of Dazhu are mountainous, and local people work up the mountain to collect stones for the construction of their hometown. These Labor song, are sung when they work. The singing of Labor song, has relatively high requirements for the lead singer, who generally has skilled labor skills and a good sense of rhythm. Quarrying is a collective labor, which requires the cooperation of two or more laborers. Shouting chants while working, on the one hand improves morale and increases work efficiency, and on the other hand relieves fatigue caused by labor.

### 1) Ni Bu Da Lai Wo You Lai

## I will Come Again if you don't hit

#F Yu Mode Zhongao Township

ye e qing zao qi lai ma ba men kai yo

yao gu da shui ma dao wu lai ye yi wen le wen luo yo luo yo luo e

yo ni bu da lai yo wo you lai yo da jie shang nv er ma xia xiang

lai ye yi wen le wen luo yo luo yo e e

Figure 4. I will Come Again if you don't hit

Source: Yu Sun (2023)

The work in picture 4 is called "I will come again if you don't hit". It is a Labor song. To put it more carefully, it is a sledgehammer song. Break big rocks. One or two people swing the hammer, and someone below is holding the steel drill with gloves. The sledgehammer hits the steel drill accurately every time, breaking the big rock in this way. Researchers can analyze as follows:

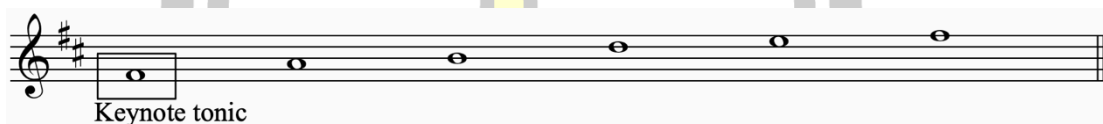
### Melody analysis:

This is a work in four tone mode, which means that the entire piece is composed of four main notes. Its basic tonal sequence is: D-E -  $\sharp$ F-B. The four notes of the complete modal scale appear completely at the third minor. The work has not undergone any tonal changes and has a unified tone.

### Lyric content analysis:

The song texts of the entire work use a large number of tone words to prolong the rhythm, which also reflects the original flavor of folk songs.

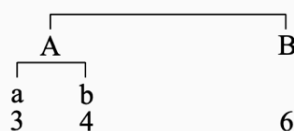
### Mode analysis:



"I will Come Again if you don't hit" in the Labor song belongs to the pentatonic  $\sharp$ f Jue mode, without deviation. The most obvious point in the creation characteristics is that it only uses the four tones in the national pentatonic mode, namely do, re, mi, and la, to write a typical four-note piece. The core tones of the mode are la and mi. Consolidating the core of the main tone.

### Music structure analysis:

I will Come Again if you don't hit song structure form



The song is two binary form (AB).

2) Da Le Zhe Tan You Na Tan

พูน ปณ ทิโต ชีเว

# Hit this beach, hit that beach

Zhonggao Township

A Yu tone

ai ya huo o huo na gao gao shan shang ma yi pi yan ye

3 highest note *ff*

qian chui wan chui ma da xia lai ye yehei o huo he ke

5 tones

qing zao qi lai ma zhai hua dai ye na lu shui zhu zhu da shi xie ye he

7

na da jie zhai lai tou shang dai er jie zhai lai huai li chuai yo yehei

9 lowest note

yo huo yo huo ye huo shi wang shen lai ma shi wang shan lei

11

da le ma zhe tan you da na tan luo he na *ff*

Figure 5. Hit this beach, hit that beach

Source: Yu Sun (2023)

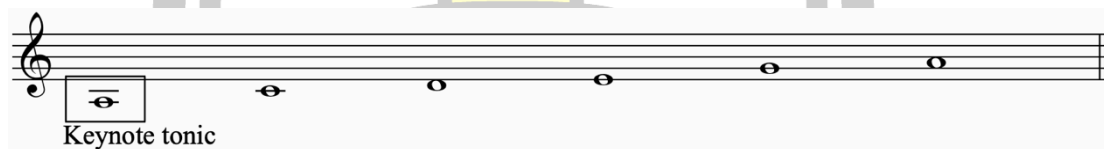
## Melody analysis:

This is a work in pentatonic mode, which means the entire piece is composed of five main notes. Its basic tone sequence is A-C-D-E-G. The five notes of the complete scale appear completely in the third minor. This work has not undergone any color changes and has a unified tonality.

## Lyric content analysis:

The above example is the sledgehammer song from Zhongao Town, the song texts are very atmospheric. The first is a high-pitched auxiliary word as the beginning of the work, followed by a description of the scenery, on a very high mountain there is a rock that can be collected. I got up early in the morning to work in the mountains, and the dew on the flowers and plants on the roadside soaked my shoes. This lyric seems to depict the scenery, but in fact reflects the ingenious intention of the lyricist, not to directly praise the working people to get up early and work, but to describe the scene of life. At dawn, the temperature has not yet come up, the dew on the flowers has not yet evaporated, so it will wet the shoes of people working on the mountain. This lyric is so clever that only people with common sense of life can understand its meaning. At the end of the song, the direct point is "hit this beach and that beach", which has two aspects of interpretation: First, it reflects the diligence of the working people, because they get up early and have time to collect a lot of stones. Second: the skills of the working people are superb, quarrying is physical and technical labor, playing this beach can also play that beach, indicating that the mining is fast and good.

Mode analysis:



"Hit this beach, hit that beach" in the Labor song is in the pentatonic a Yu mode, without deviation.

Music structure analysis:

Hit this beach, hit that beach song structure form



The song is two binary form (AB).

### 1.2 Working song

There are different folk opinions on the origin of the name of the Working song. Some say it is a song sung in the morning, some say it is a song sung at different times of the day, and some say that "God" is the spirit. Singing Working song during hard

and boring labor can refresh the mind and forget fatigue. Researcher Qiao Jianzhong of the China Folk Art Research Institute explained in his book "Introduction to Chinese Folk Songs": "The reason for the various interpretations of Shen ge is that the word 'god' in Sichuan dialect has the same pronunciation as 'chen'." From the folk song census and collection, we learned that the term "refreshing" is more appropriate. The name of the Shen ge borrows the characteristics of the Sichuan dialect, and its original meaning is "morning", and borrows the dialect to transform the seemingly profound words into idiomatic daily expressions in a joking tone.

The two Working songs listed below occupy a very high musical status in the Dazu area. Among them, "Wanglang" has even become a business card for Dazu cultural promotion.

#### 1) Huai Hua Ji Shi Kai

### When does the Sophora japonica bloom

Shima Township

E Yu mode 4 tones

**slightly faster**

gao wa gao shan shang shi yao er yao yi dou huai yo wei ya wei shou wa ba lan gan shi

yao er yao wang lang de lai yo wei ya wei niang a wen nv er shi yao er yao

wang sha zi yo wei ya wei wo a wang huai hua shi yao er yao ji shi de kai yo wei ya wei

Figure 6. When does the Sophora japonica bloom

Source: Yu Sun (2023)

#### Melody analysis:

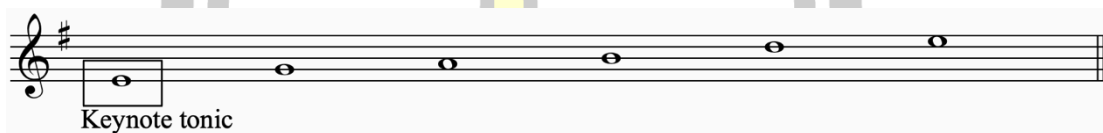
This is a work in 4 tone mode, which means the entire piece is composed of 4 main notes. Its basic tone sequence is E-G-A-B. The four notes of the complete scale

appear completely in the third subsection. This work has not undergone any color changes and has a unified tonality.

Lyric content analysis:

In terms of song texts and grammar, this piece is different from the other one. It not only retains the delicate parts of the text, but also integrates dialect culture into it, setting off a humorous and clever musical image. At the same time, the use of rhythmic materials makes the whole piece full of memories. The seemingly fragmented rhythm expresses the mood of the local people so vividly.

Mode analysis:



"When does the Sophora japonica bloom" in the Working song is in the four-tone e Yu mode without deviation.

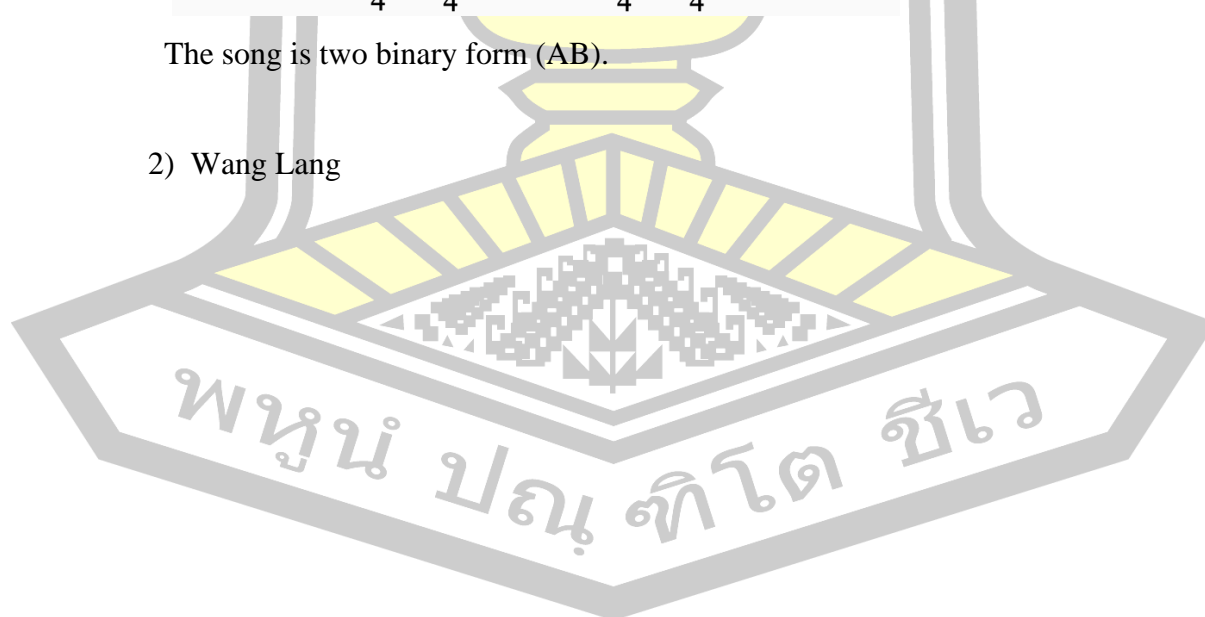
Music structure analysis:

When does the Sophora japonica bloom song structure form



The song is two binary form (AB).

2) Wang Lang





**Wanglang**

Dazu District

**A Yu mode**

**Moderato**

**4 tones**

zheng yue li ya shi xin nianer na wo wang wo lang lai bai nianer wang lang wang de

6 jiao gan lei ruan na wei mo de xie chuan ta bu

**highset note**

**lowest note**

13 lai yo wei qi yue li ya qi yue ban er na wo liu wo lang chi zao faner

19 ge bi xiao huo tou yaner lei kan na wei guan ni jiu zi

26 sha xiang gan luo wei shi yue li ya xue fei tianer na qing bu xiao yi

32 tao lan shaner wo lang ai de su da ye ban er na wei la yue san shi

39 tianer na gang gang dui yi nianer tang qian gua hong dengher na hong denger

43 gua tang qian fang ji ge huo pao zi e guo ge nao re nianer

Figure 7. Wanglang

Source: Yu Sun (2023)



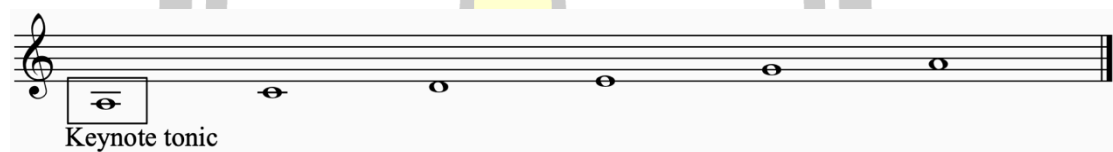
#### Melody analysis:

This is a work in 4 tone mode, which means the entire piece is composed of 4 main notes. Its basic tone sequence is A-C-D-E. The four notes of the complete scale appear completely in the third subsection. This work has not undergone any color changes and has a unified tonality.

#### Lyric content analysis:

The content expressed by the lyrics and melody are combined and integrated into one. The dialect lining words and the polysyllabic sounds that appear in the rhythmic weak points very truly express the real daily life atmosphere of the song. At the same time, the use of singing techniques of decorative notes makes the song more vivid in narrative, and it handles long-structured songs without being rigid, which also appropriately reflects the characteristics of free rhythm.

#### Mode analysis:



"Wang Lang" in the Working song is in the four-tone A Yu mode, without deviation.

#### Music structure analysis:

##### Wanglang song structure form

a	b	c	d
9	12	12	9

The song is the strophic form (A).

#### 1.3 Rice seedling song

Dazu's Rice seedling song has a strong local flavor, and it is a folk song that is widely spread in the rural areas of Dazu District. It is not a song to coordinate the rhythm of labor, but a song to add labor interest, reduce labor fatigue, and entertain themselves. Its rhythm is free, its tone is high and melodious, loud and sharp. In the deep hills, hills, Pingba, and river valleys where rice can be grown in rural areas, the folk songs of pulling seedlings with local flavor can be heard everywhere during the pulling season.

Rice seedling song generally consists of two or four lines of seven-character lyrics to form a complete tune. During the singing process, one person leads the singing, many people sing in chorus, and there are also two people singing in duet. The content mostly reflects the field work or the feelings between men and women. This is especially evident in Rice seedling song.

The rice seedling leader is both the foreman and the leader of singing the folk song. According to Yang Shigu, a musician who once served as the lead singer, most of the singing forms of the Rice seedling song are led by one person, and the chorus is echoed back and forth, and the sound is transmitted several miles, which is very imposing. Sometimes the singer can remove certain parts of the tune and sing alone without the help of "linking hands".

#### 1) Han Yang Ge

### Haoyangge

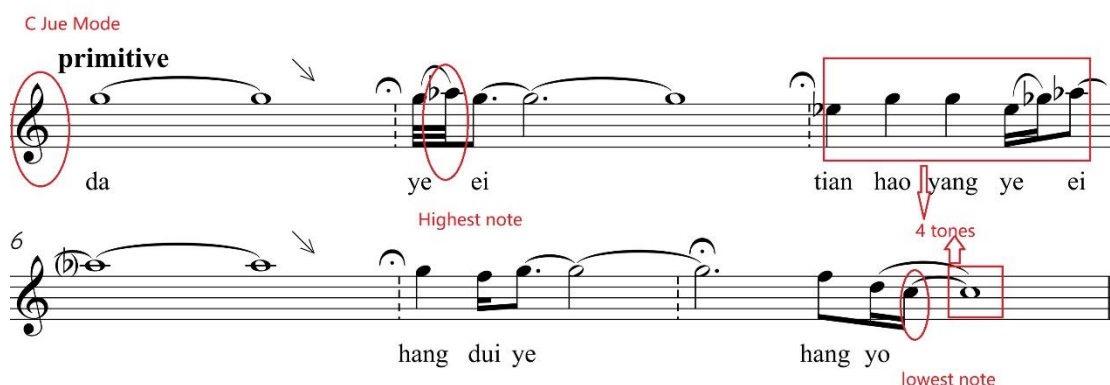


Figure 8. Haoyangge

Source: Yu Sun (2023)

I had the honor to listen to Mr. Yang Shigu, representative inheritors of the intangible cultural heritage project Dazu Rice seedling song, and feel the musical charm of the pull Rice seedling song from a close distance through his explanation and singing. Mr. Yang Shigu sang the long tone of the rice seedling song can be maintained for more than 40 seconds, and he is good at such a final tone processing.

### Melody analysis:

This is 4 tone mode song, which means the entire piece is composed of 4 main notes. Its basic tone sequence is C-<sup>b</sup>E-G-<sup>b</sup>A. The four notes of the complete scale do not appear in their entirety until the last measure. The melody of the work fluctuates appropriately, with notes mainly concentrated in a higher range. This work has no color changes and the tone is uniform.

The original music of the whole song is still the original Dazu vocal style, combined with Mr. Yang Shigu's singing is to show the original style incisively and vividly. According to the real time recording, the singer's handling of note timing control, glissando and tonality is very free. Therefore, at the same time, the author did not score in the traditional way, that is, the whole music has no key. The use of tone contrast widened the seven-word lyrics in the phrase processing, so that the tone contrast prominent expression of the musical image, more importantly, with the original seven-word song texts integrated, inseparable.

### Lyric content analysis:

According to the song texts of the work: "The field is pulling the seedlings to go on, which lazy king is resting". The choice of song texts has always continued the Dazu people's approach to optimistic life, and it is rare to retain regional characteristics in the original folk songs. Two short sentences seem to be like allegorical general sentences, but from another perspective to tell people in the field labor need timely hard work, laziness does not have a good harvest. Although the truth is shallow, it is often combined with life and work, and then expressed in the form of musical language, and the mission undertaken is higher than the present. In singing technology, Mr. Yang Shigu retains the way of handling the glissando technique below the end of the Yangge, and is good at lengthening sentences with long breath and a large number of characteristic tone interlining words to form free and loose musical lines.

### Mode analysis:

Keynote tonic

Add Qing jue      Add Bian gong      Add Run

"Haoyangge" in Rice seedling song belongs to the C-Jue mode, and the <sup>b</sup>G sound in the last measure of the first row serves as a decorative change of tone.

Music structure analysis:

Haoyangge structure form

single sentence

4+2

The song is the strophic form (A).

2) Hao Jiu Mei Dao Zhe Bian Lai

## Long Time Haven't Been Here

Shaqiao Township

**#F Zhi Mode**

Precentor

hao jiu mei zai ye zhe bian lai ye ye yi ye na liang shui de yo jing er

4

luo huo hei qi qing lei hei hei tai lei e

lowest note

highest note

7

na xin xiang yo peng yi peng yo huo hei liang shui ye hei hei

6 tones

9

chi lei zong tai ge han shen me e na pie kai ye hei

Chorus

12

pie kai sha you ya long lai yo huo hei na pie kai ye ge

15

pie kai ye hei hei yi ya huo yi you ye long lai yo huo hei

Chorus

Figure 9. Long Time Haven't Been Here

Source: Yu Sun (2023)

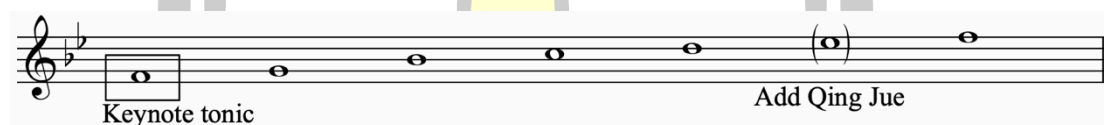
### Melody analysis:

This is a 6-tone work, which means the entire piece is composed of 6 main notes. Its basic tone sequence is F-G-A-<sup>b</sup>B-C-D. The six notes of the complete scale do not appear in their entirety until the seventh measure. The melody of the work fluctuates appropriately, with notes mainly concentrated in a higher range. This work has no color changes and the tone is uniform.

### Lyric content analysis:

The content of the song described in this folk song is: I haven't been here for a long time, the cold water well is covered with moss, and I want to take a sip of cold water to drink. A lot of interjections and modal particles are added to the lyrics, which vividly depicts a vivid picture of life and vividly expresses the delicate mood of the people when they are working. This folk song has seven-character lyrics with many modal particles.

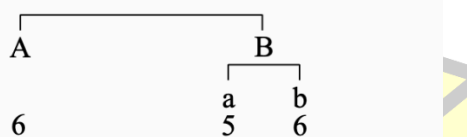
### Mode analysis:



"Long Time Haven't Been Here" in the Rice seedling song belongs to the six-tone F Zhi mode, and Qing Jue is added to make the work more distinctive and authentic.

### Music structure analysis:

Long Time Haven't Been Here song structure form



The song is two binary form (AB).

### 1.4 Wedding Song

Wedding songs are also called "Accompanying songs", also known as "Zuogetang", is a folk song sung by women that was once the most widely spread in Dazu. On the night before the bride's wedding, the women of the "accompanying singing group" sit around the bride's embroidery room and express their blessings and praises to the bride in the form of singing.

As wedding songs, the themes in the Dazu area mainly tell some stories that happen when women get married. Judging from the narration of the lyrics, most of them contain content such as persuasion and blessing. After all, marriage is a matter worth celebrating.

Dazu has a wide range of accompanying songs, with soft and delicate tunes and beautiful rhythms. The sentence structure is regular, mostly in the unit of paragraph, and the beat is mostly in four-two time. In order to enrich the tone, folk songs such as "Meng Jiangnv" and "Jasmine Flower" from other provinces and cities are also filled in by them. According to the rhyme of the Dazu local dialect, the melody is slightly changed, and they are widely sung as "accompanying songs".

#### 1) Hao Shua De Peng You Nan Fen Shou

**Playful friends are hard to break up**

Gulong Township

**G Gong Mode**

**Highest note** **Lowest note**

**5 tones**

er yue na ge li ya tao hua yi duo kai ya tao hua yi duo kai ya  
wu yue na ge li ya zhi zi hua er kai ya zhi zi hua er kai ya

7

jiao cai de tao hua shu ya shou ban de tao shu ya ya qie kai de tao hua ye ya  
jiao cai de zhi zi shu ya shou ban de zhi zi ya ya qie kai de zhi zi ye ya

13

yao zhai na duo hua ya wo pei ni ya wo peng you hao shua de peng you  
yao zhai na duo hua ya

18

nan fen shou dai feng guan la cha hua duo ya shen pi yi jian yu lu qun la

Figure 10. Good friends are hard to break up with

Source: Yu Sun (2023)



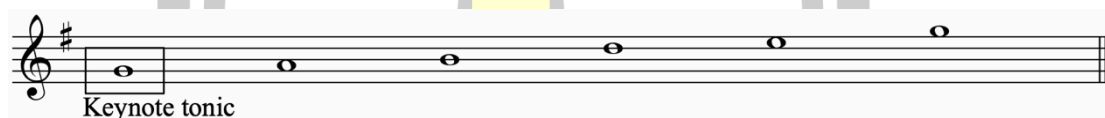
### Melody analysis:

This is a work in 5-tone mode, which means the entire piece is composed of 5 main notes. Its basic tone sequence is G-A-B-D-E. The 5 notes of the complete scale do not appear in their entirety until the 8th measure. The melody of the work fluctuates appropriately, without too high a melody, and the fluctuation of the melody is relatively small. This work has no color changes and the tone is uniform.

### Lyric content analysis:

Wedding songs often use many mood words in the song texts to add to the musical character of the work and at the same time amplify the charm of the music. The implicit and charming feeling is beyond words. Comparing beautiful things to peach blossoms and gardenias, this seemingly random metaphor fits the context and logic of the song texts.

### Mode analysis:



"Playful friends are hard to break up" belongs to the pentatonic G-Gong mode without deviation.

### Music structure analysis:

Playful friends are hard to break up song structure form



The song is two binary form (AB).

### 2) Shu Hua

พุ่ม ปณ ทัต ชีเว

## Counting Flowers

Yulong Town

#F Yu Mode

Slightly faster

zheng yue (na ge) li (yo) bai guo hua er kai shou ban bai guo ya (yo)  
er yue ying tao ya  
san yue zi jing zi jing ya

jiao cai bai guo (na ge) gen pie lu bai guo ye (yo) jiu dai (na) bai guo hua  
ying tao zi jing ying tao ye  
zi jing ya zi jing hua

4 tones

Figure 11. Counting Flowers

Source: Yu Sun (2023)

### Melody analysis:

This is a 4-tone work, which means the entire piece is composed of 4 main notes. Its basic tone sequence is  $\#F-A-B-\#C$ . The four notes of the complete scale do not appear in their entirety until the 4th to 5th bars. The melody of the work fluctuates appropriately, without too high a melody, and the fluctuation of the melody is relatively small. This work has no color changes, with a uniform tone, and ends the entire song with the main  $\#F$  note.

### Lyric content analysis:

This song is also about the rise of flowers in all seasons and is very rich in content. The lyrics of this folk song describe the different scenes of flowers blooming each month of the year.

### Mode analysis:

Keynote tonic

"Counting Flowers" in the wedding song belongs to the four tone  $\#F$  Yu mode, without deviation.

### Music structure analysis:

### Counting Flowers song structure form

1  
5

The song is the strophic form (A).

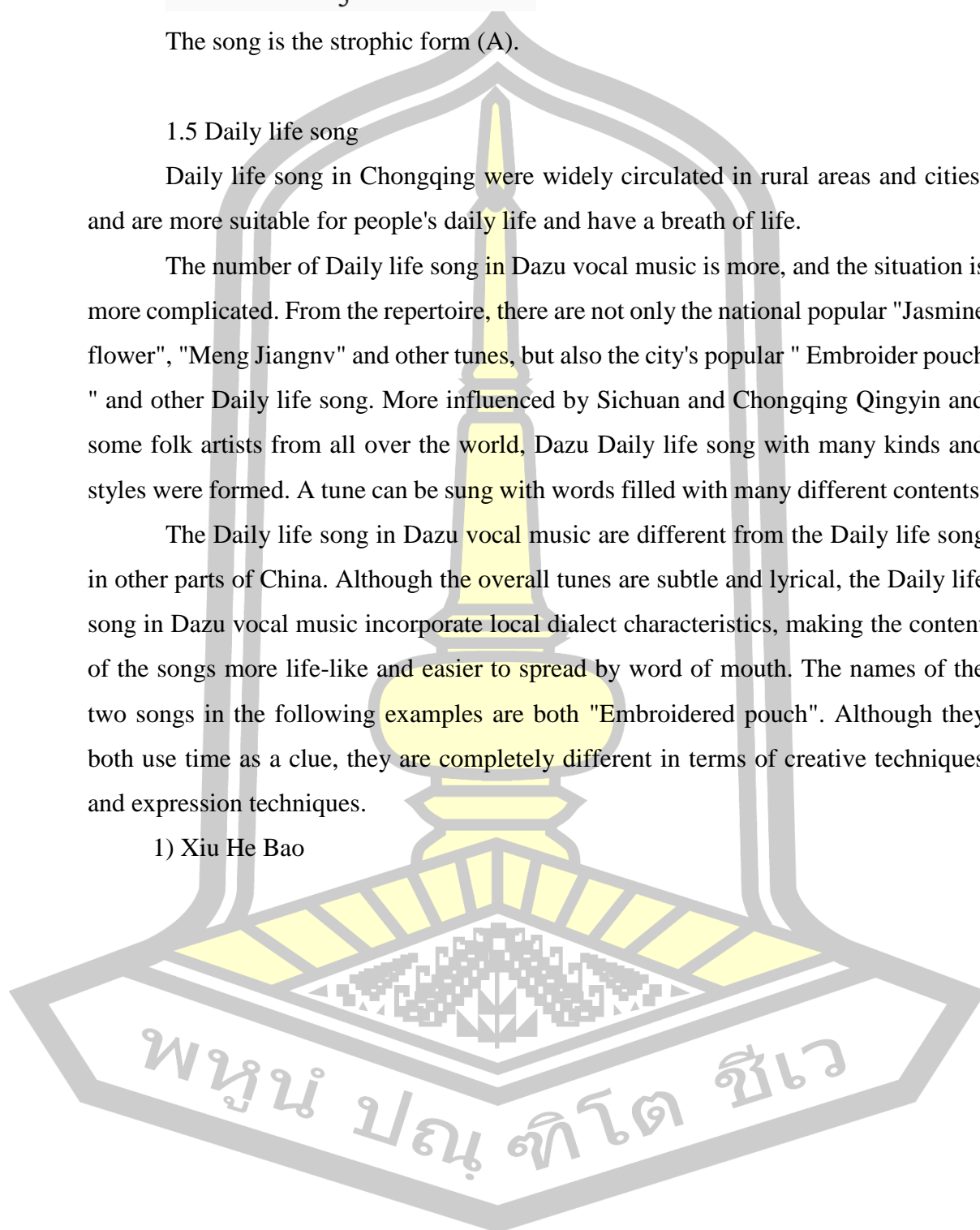
### 1.5 Daily life song

Daily life song in Chongqing were widely circulated in rural areas and cities, and are more suitable for people's daily life and have a breath of life.

The number of Daily life song in Dazhu vocal music is more, and the situation is more complicated. From the repertoire, there are not only the national popular "Jasmine flower", "Meng Jiangnv" and other tunes, but also the city's popular " Embroider pouch " and other Daily life song. More influenced by Sichuan and Chongqing Qingyin and some folk artists from all over the world, Dazhu Daily life song with many kinds and styles were formed. A tune can be sung with words filled with many different contents.

The Daily life song in Dazhu vocal music are different from the Daily life song in other parts of China. Although the overall tunes are subtle and lyrical, the Daily life song in Dazhu vocal music incorporate local dialect characteristics, making the content of the songs more life-like and easier to spread by word of mouth. The names of the two songs in the following examples are both "Embroidered pouch". Although they both use time as a clue, they are completely different in terms of creative techniques and expression techniques.

#### 1) Xiu He Bao



## Embroider pouch 2

Tiantai Township

**D Zhi Mode**  
**Moderato**

Highest note

Five tones

lowest note

zheng yue de he bao ma xiu xin de nian luo you er se wu e se si xian ma  
wu yue de he bao ma xiu duan de yang luo you er se xiu e qi he bao ma  
he bao ma xiu de de jiu luo you er se xiu e qi he bao ma

qi yue de

nen you er jie jie pei shan quan luo ge e ge  
nen you er jie jie dai shen pang luo ge e ge  
nen you er jie jie ge qiang de diu luo

Figure 12. Embroider pouch 2

Source: Yu Sun (2023)

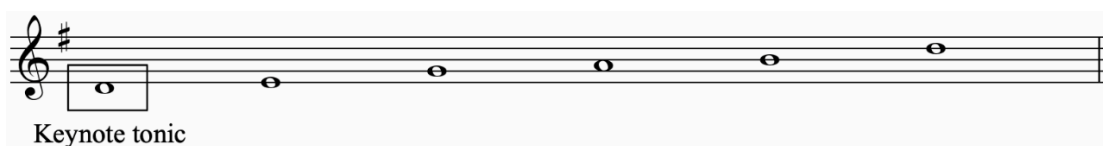
### Melody analysis:

This is a work in 5-tone mode, which means the entire piece is composed of 5 main notes. Its basic tone sequence is D-E-G-A-B. The five notes of the complete scale do not appear in their entirety until the fifth verse. The melody of the work fluctuates slightly. This work has no color changes or uniform tones, and ends the entire song on the main D note.

### Lyric content analysis:

The song texts use more local dialect characteristics as lining words to describe the shyness of men and women in love relationships. Just as the expression technique in the song texts uses time as a clue, the purse is metaphorized into various time images.

### Mode analysis:



"Embroidered Purse 2" in the minor key all belong to the pentatonic D-Zhi mode without deviation.

Music structure analysis:

Embroider pouch 2 song structure form



The song is two binary form (AB).

2) Huang Si Ma Ma

Yellow silk leech

Shaqiao Township

D Yu Mode

**Moderato**

lowest note

highest note

5

3 tones

ga ga xian lai de chi shou rou hou lai de ken gu tou

Figure 13. Yellow silk leech

Source: Yu Sun (2023)

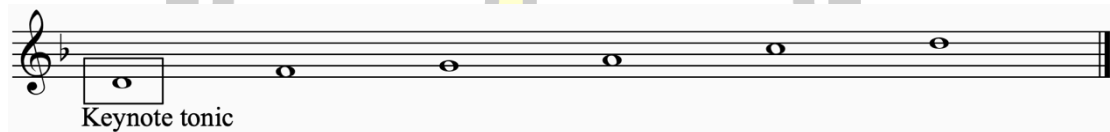
Melody analysis:

This is a work in three tone mode, which means the entire piece is written with three main notes. Its basic tone sequence is D-F-G. The four notes of the complete scale do not appear in their entirety until the sixth verse. The melody composition of the work is very simple, using only three notes to complete the melody writing. The melody of the work fluctuates slightly. This work has no color changes, with a uniform tone, and ends the entire song with a main D note.

Lyric content analysis:

The overall melody of Daily life song is lyrical and narrative, and the melody is catchy. In the aspect of song texts, the seven-character sentences are mainly used, usually adding "yo", "ya", "la" and "wei" between each phrase to modify. The content is dominated by men and women's love stories and life trifles, and the structure is relatively short and convenient to remember.

Mode:



"Yellow silk leech" in the Daily life song in the children's song belong to the pentatonic D Yu mode, without deviation.

Music structure analysis:

Yellow silk leech song structure form



The song is two binary form (AB).

### 1.6 Children's Song

Children's song, also known as nursery rhymes, are songs mainly aimed at children. The three children's songs are all melodies that have accompanied my childhood memories since childhood. The melody of the ballad is paired with lyrics that seem to be life-like, revealing the market-like living conditions of the local people, and there is a moral that seems to summarize the great wisdom of life from life.

Most of the Children's songs are relatively simple in color and melody, and the lyrics are also simple and catchy, so that children can easily remember them. Children's songs are popular all over Dazu, in order to facilitate singing, melodic less, mostly to sing and read. The singing method is nearly colloquial, the melody range is narrow, the music is single, the cavity fluctuates with the character tone, but the song is simple, naive, and the lyrics are vivid and lively.

#### 1) Shan Luo Si



## Mountain river snail

Shaqiao Township



Figure 14. Mountain river snail

Source: Yu Sun (2023)

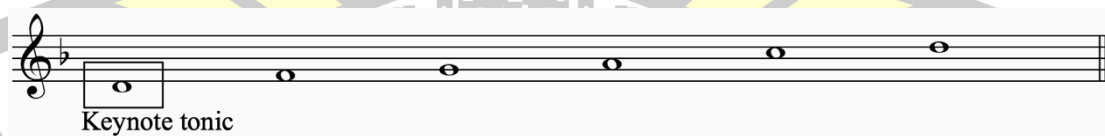
### Melody analysis:

This is a work in three tone mode, which means the entire piece is written with three main notes. Its basic tone sequence is D-F-G. The three notes of the complete scale do not appear in their entirety until verses 3-4. The melody of the work fluctuates slightly. This work has no color changes, uniform color tones, and no tonal changes. It ends the entire song on the main D note.

### Lyric content analysis:

In order to facilitate singing, there are few songs with strong melodies, and most of them are mainly sung and read. The combination of song texts and sounds is almost one word for each sound, forming a unique sense of language like a children's song, which also proves that there is no need to go into too much detail when describing the principles of life.

### Mode analysis:



"Mountain river snail" in the children's song belong to the pentatonic D Yu mode, without deviation.

### Music structure analysis:

Mountain river snail song structure form

4

The song is the strophic form (A).

## 2) Cheng Men Cheng Men Ji Zhang Gao

## Gate Gate several feet high

Yulong Township

bA Shang Mode

**Slightly faster**

highest note

3 tones

lowest note

5

riten.

cheng men cheng men ji zhang gao san shi liu zhang gao qi bai

ma shua guan dao zou jin cheng men ai yi dao

Figure 15. Gate Gate is several feet high

Source: Yu Sun (2023)

## Melody analysis:

This is a work in three tone mode, which means the entire piece is written with three main notes. Its basic tone sequence is  $^bE-^bG-^bA$ . The three notes of the complete scale do not appear in their entirety until verses 3-4. The melody of the work fluctuates slightly. This work does not have any color changes or uniform tones, and ends the entire song on the main  $^bA$  note.

## Lyric content analysis:

In order to facilitate singing, there are few songs with strong melodies, and most of them are mainly sung and read. The combination of song texts and sounds is almost one word for each sound, forming a unique sense of language like a children's song, which also proves that there is no need to go into too much detail when describing the principles of life.

## Mode analysis:

Keynote tonic

"Gate Gate is several feet high" in the nursery rhyme belong to the five-tone  $^bA$  Shang mode, a Shang mode and  $^bA$  Shang mode, without deviation.

Music structure analysis:

Gate Gate several feet high song structure form



The song is two binary form (AB).

## 2. The singing characteristics of Dazu vocal music

### 2.1 Improvisational song texts

Some of the lyrics of Dazu vocal music have the characteristics of improvisation, of which the most distinctive is the "Rice seedling song". Every year in the season of pulling seedlings, in the case of unaccompanied instruments, everyone sings impromptu, and the singing is heard everywhere. In addition to singing, the lead singer should be good at improvisation and sharp reflection. (song texts to reflect the people, things, things at the labor site in a timely manner).

The singing characteristics of labor songs are basically one that leads the crowd and unites the others. That is, one person leads the singing and everyone sings the chorus; or everyone leads the singing and everyone sings the chorus. In labor songs with a slower tempo, the lead phrases are longer and the chorus phrases are slightly shorter; while in more intense labor songs, the lead phrases and chorus phrases are very short. In addition, under normal circumstances, the chorus phrase enters after the lead phrase ends, but sometimes the chorus phrase enters in advance before the lead phrase ends, resulting in a structural form of overlapping singing by two parts. Usually the singer will add impromptu lyrics or modal particles according to the working situation.

When singing work songs, there will also be improvisation of the lyrics. Singers sometimes make their songs longer and more extended. In addition, work songs are often sung with high pitch and passion. It sounds rough in temperament and unrestrained in emotion.

Wedding songs are a kind of wedding customary scene music, which can be sung by solo, duet, or group singing by friends and sisters. The lyrics will also be sung impromptu to the bride's name, or adapted to suit the day's mood based on the mood on the eve of the wedding.

Daily life songs describe people's interesting things or experiences in daily life, or express feelings, love for nature, etc. Therefore, the lyrics of daily life songs will also have improvisational characteristics, and the singers will also sing with different lyrics according to specific scenes.

## 2.2 Use of overlapping words

Duplicate words refer to the same word being used overlappingly. The lyrics of Dazhu Vocal Music have many overlapping words. This is mainly because in Chongqing language family and Dazhu language family, overlapping words are widely used. The language of ordinary people contains various overlapping words, which are therefore reflected in the local Dazhu vocal songs.

## 2.3 Extensive use of dialects

There are numerous examples of the use of dialects in Dazhu vocal music, and many of the song texts of the songs have unique local characteristics.

During the Anti-Japanese War period, Chongqing became the capital of the Republic of China, and a large number of immigrants poured into Chongqing area. Chongqing dialect integrated the strengths of various dialects, and won the love of the majority of Chinese people. Chongqing dialect is also becoming a kind of dialect that men, women and children like to speak, and it has roots in all parts of China, Asian countries and even the world. In the narrow sense, Yu language refers to the dialects that are different from the dialects of other districts and counties in Chongqing, and are used in the nine districts of the main city of Chongqing (Yuzhong District, Jiangbei District, Shapingba District, Jiulongpo District, Nanan District, Dadukou District, Beibei District, etc.). There are also distinctive district and county dialects, such as Wanzhou dialect, Fengdu dialect, Jiangjin dialect, etc. Chongqing Dialect is found throughout the city of Chongqing, referring to accents and words, which are common in the main city. The broad definition of Chongqing dialect includes all southwest Mandarin dialects and is under the jurisdiction of Chongqing Municipality.

Dazhu has 20 initial consonants, which is consistent with the main urban area of Chongqing and two fewer than Putonghua. There are 37 vowels, which is also consistent with the main urban area of Chongqing, and two fewer than Mandarin. The tone category is the same as that of Mandarin, but the tone value is quite different. The adjustment values of the upper half of Dazhu (represented by Zhongao area) and the

lower half of Dazu (represented by Wangu area) are slightly different, and also slightly different from the county seat. Where people (Putonghua said ren) for leng (sound leng), meat (Putonghua said rou) for lu (sound lu), field (Putonghua said chang) for jiang, to (Putonghua qu) for qie, most of the people are in the direction of Zhongao; Those who say "today" (today's time), "tomorrow" (tomorrow's time), "do what" (what), "lang gai" (why), "qie"(go), are mostly people in the direction of Wangu. We can clearly hear these dialect characteristics from Dazu vocal songs, which is also a feature of Dazu vocal singing.

### Summary

Through the analysis of the musical characteristics of Dazu vocal songs, I summarized the following aspects.

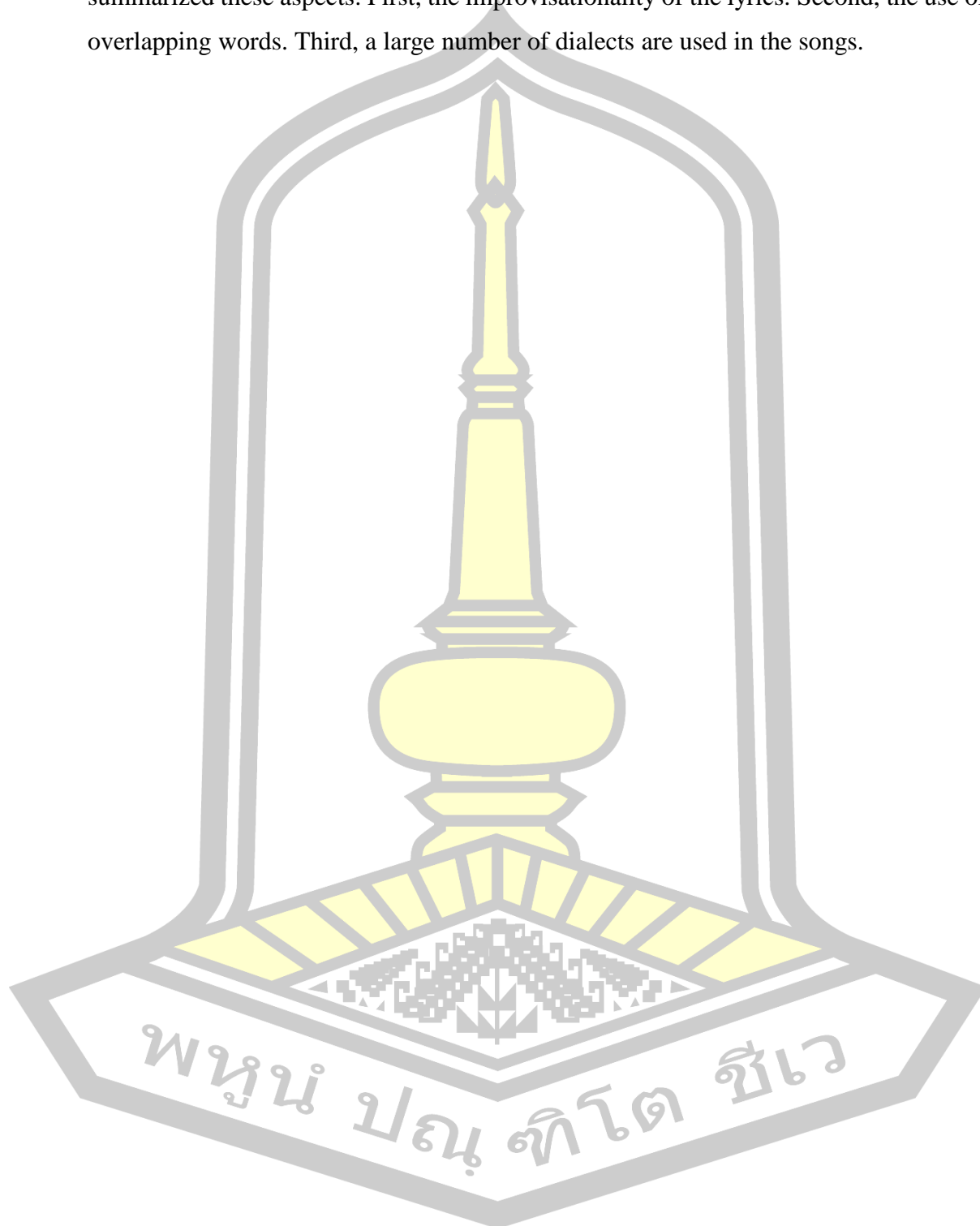
The melodies of Dazu vocal songs are mostly composed with three tones, four tones, and five tones. There are also six tones and seven tones, but they are relatively rare.

The simple and life-like lyrics in Dazu vocal music. The lyrics of Dazu vocal music are very local, if you are not from Chongqing or Dazu locals, it is difficult to understand the meaning of the lyrics. Some lyrics of the writing is not directly express, and borrow the scene lyric, borrow the matter lyric. In the Labor song and the lyrics of the Rice seedling song, the true portrayal of the working people changing their lives by their hands can be reflected. From these folk song lyrics can really appreciate the Dazu people open-minded, cheerful, tough excellent quality.

Through the analysis, we know that the main mode of Dazu vocal music is the pentatonic mode, and the feather mode accounts for the majority, and the works that use the seven-tone mode are few. The use of pentatonic mode in Dazu vocal music is also in line with the mode adopted in Chongqing and Sichuan folk songs.

Dazu's vocal music has a refined musical form structure. The structure of Dazu vocal music is mainly composed of movement types, among which the movement types of strophic form (A) and binary form (AB) are the majority. In Dazu vocal music, there is also a way of writing segmentation songs. Each song has the same melody, but the lyrics are not the same.

Through the analysis of the singing characteristics of Dazuo vocal songs, I summarized these aspects. First, the improvisationality of the lyrics. Second, the use of overlapping words. Third, a large number of dialects are used in the songs.





## **CHAPTER VI**

### **The contribution of two musicians in the development of Dazhu vocal music**

This chapter describes the contribution of two selected musicians in the development of Dazhu music in contemporary times. Two musicians, Qin Xinsheng and Yang Shigu, have made important contributions to the protection and development of Dazhu vocal music. Qin Xinsheng has made important contribution in the collection and creation of Dazhu vocal music, and the other musician, Yang Shigu, has made very important achievements in the performance of Dazhu vocal music.

1. Two musicians of Dazhu vocal music
  - 1.1 Yang Shigu
  - 1.2 Qin Xinsheng
2. The development of Dazhu vocal music
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#### **1. Two musicians of Dazhu vocal music**

Two musicians, Yang Shigu and Qin Xinsheng, have made important contributions to the development of Dazhu vocal music. One musician has made important achievements in the collection and creation of Dazhu vocal music, and the other musician has made very important achievements in the singing and inheritance of Dazhu vocal music.

##### **1.1 Yang Shigu**

Yang Shigu, male, Han nationality, born in March 1951, lives in Wanfu Village, Longshi Town, Dazhu District. In March 1966, he began learning to sing the Dazhu Rice seedling song, under the tutelage of his father Yang Yuangao. Proficient in the singing of over 50 high pitched, loud, excellent, and melodious folk songs called "Hao Yang Ge".

In January 2017, he participated in the performance of the Spring Festival Gala in Dazhu District. In 2017, the Lantern Festival was held at Hongsheng Square, Dazhu

District. In March 2017, he sang the song of "Hooking the Yangs" at the opening ceremony of the Baoding Fragrance Festival. In April 2017, he sang the Yangge at the opening ceremony of the fourth hot pot food culture festival in Dazu District. In January 2018, he was named as the representative inheritor of intangible cultural heritage in Dazu District. In March 2018, she performed the "Hao Yang Ge" at the opening ceremony of the Dazu Tourism and Culture Festival. In September 2018, participated in the "Star of Folk Culture and Art" audition held in Wansheng Economic and Technological Development Zone, Chongqing. Participated in the Western Folk Song Conference held in Sichuan Province in October 2018 and performed the "Hao Yang Ge". In 2018, during the "Sending Culture to the Grassroots" activity, she sang the "Hao Yang Ge" multiple times. In 2018, I personally went to Dazu Longgang Middle School and Dazu Second Middle School to teach students how to sing the song of "Hao Yang Ge", which was highly praised. In 2019, he participated in the Intangible Cultural Heritage Exhibition of "Our Festival - Yuanxiao (Filled round balls made of glutinous rice-flour for Lantern Festival)". News media such as Dazu Television and Dazu Daily have conducted exclusive interviews with Yang Shigu. (Yang Shigu, 2023, interview)

When Yang Shigu was about 12 years old, he often heard the grown-ups singing the Rice seedling song. Every year to the planting season, about the beginning of May, planting for about 20 days, usually pull the seedlings 1 to 3 times. The purpose of pulling the seedlings is to remove the weeds in the field so as to help the seedlings grow better. When he was 15 years old, he stopped going to school and sang the Rice seedling song with the grown-ups. (Yang Shigu, 2023, interview)

The singing of the Rice seedling song can be improvised according to the situation on the spot. Because the tune of the Rice seedling song is generally the same, different lyrics can be sung each time. When talking about the most distinctive part of pulling Rice seedling song singing, Mr. Yang Shigu said that the ending part, which is the most difficult, has a long breath sound to end. It starts with a high note, then it goes down, and then it goes back up again, and it takes a lot of singing skill to do that. Mr. Yang Shigu mainly uses the original ecological singing method to sing the Rice seedling song. Mr. Yang Shigu also told me that now these folk songs are mainly performed in some important festival celebrations or evening parties, of which the most

popular is his performance of the Rice seedling song, which will receive warm applause from the audience every time. (Yang Shigu, 2023, interview)

Mr. Yang Shigu has a son, who is over 40 years old at present. He has been learning the pull Yangge with him, and his son is very good at singing the Rice seedling song. Mr. Yang Shigu himself is constantly practicing singing every day, such as every day he has to practice singing breath. The main purpose of his doing this is to spread the traditional culture of our country down. I also learned that he plays a traditional instrument called the bamboo horn. The declaration of inheritors at the municipal level is also being carried out. (Yang Shigu, 2023, interview)

Nowadays, the development of Dazu vocal songs is very difficult. There are very few people like Yang Shigu who can sing Dazu vocal songs. It is not easy for Dazu vocal songs to be protected and developed nowadays. As for the successors of the Rice seedling song, he did not deliberately seek them out. For himself, it was to pass it on to his son. Like Mr. Yang Shigu's brother, they all sing some. He also taught some high school students. Some of them sang very well, but some of them lacked talent. There is no special ceremony for the way to worship teachers and learn art, and there is no written record. If anyone wants to learn, Mr. Yang Shigu is more than happy to teach. (Yang Shigu, 2023, interview)

Mr. Yang Shigu played a very important role in Rice seedling song in Dazu vocal music. Nowadays, there are very few musicians who can continue to develop and sing the Rice seedling song, and he has been trying to transmit and develop Dazu vocal music for many years. He let more people know about the history and current situation of Rice seedling song, so that we can more clearly transmit and develop the importance of Dazu vocal music.

## 1.2 Qin Xinsheng

Qin Xinsheng, a local musician who has been engaged in folk song creation for a long time, is a member of the Chongqing Mass Literary and Artistic Creation Expert Committee, a deputy research librarian of the Dazu District Cultural Museum, a member of the Chongqing Musicians Association, a vice chairman of the Dazu District Federation of Literary and Artistic Circles, and a chairman of the Dazu District Musicians Association.

His works have successively won the first prize of the creation of the 1986 National Children's Song and Dance Performance Competition by six ministries and commissions including the Ministry of Culture, the third prize of the creation of the 1989 National Children's Song and Dance Performance Competition by 12 ministries and commissions including the Ministry of Culture, the "Five One Projects" music award of Chongqing in 1997, and the first prize of the 2007 Chongqing Mass Culture Performance. (Qin Xinsheng, 2021, interview)

In my previous interview with Mr. Qin Xinsheng, I learned that he has been collecting and recording Dazu vocal music for decades. Because he thinks Dazu district has a very deep cultural development. Because Dazu has a lot of modern works such as dance, calligraphy and painting, stone, wood and bamboo carvings, which are dazzling, and Dazu stone carvings are very important development culture, we should actively protect and develop them. The Dazu vocal music, many also reflect the folk culture, these works of art for the development and dissemination of folk culture has a very important role. (Qin Xinsheng, 2021, interview)

All these need us to explore and collect, so as a member of the editorial board of "Dazu Folk Music and Dance Integration", he has been doing various field investigations to collect Dazu vocal music. Mr. Qin Xinsheng has been collecting and organizing Dazu vocal music since the 1990s. We have collected more than 200 songs of Dazu vocal music over the past decades by visiting the recordings of old artists and other methods. It has made great contributions to the excavation and protection of Dazu folk songs. This is also our new generation of music workers to study hard, only lean down to really deep field village to hear the most authentic folk music sound. (Qin Xinsheng, 2021, interview)

Mr. Qin Xinsheng has been contributing to the preservation of Dazu vocal songs for many years. Mr. Qin Xinsheng has also made great contributions to the adaptation and re-creation of Dazu vocal songs. Qin Xinsheng adapted and created folk songs "Wang Lang", "Herding cows", "Catching loaches", "Toad Song", "Dazu Stone carved Chinese pearl", "millennium hardware", "Rural homes picturesque" and so on have been performed in the form of solo singing, chorus, singing and even rock music. These Dazu vocal songs he adapted are reproduced on the stage in the form of chorus, duet, or song and dance. He has been looking for new performance forms of Dazu's vocal

songs, and these performances also let more people know about Dazhu's local folk songs. This played a crucial role in the development of Dazhu vocal songs.

## **2. The development of Dazhu vocal music**

Based on interviews with these two important informants and my field investigation, I summarized the following aspects about the preservation and development of Dazhu vocal music. The vocal music songs in Dazhu area are really spread and very few are known by the public. These folk songs that have been familiar to the public, such as "Wanglang" and "Haven't been Here for a long Time", often attract the attention of governments and institutions at all levels, so as to get the inheritance and protection in a relative sense. However, for those more Dazhu vocal music that are not well known to people, people often lack enough tolerance to dig deeper, let alone be understood by the public. Therefore, two situations exist in the inheritance and development of Dazhu vocal music. The first case is that some folk song forms completely disappear, and the second case is that some folk song forms almost disappear. We can only lament those folk songs that have died out and cannot be examined; For the second case, we need to keep its traditional cultural characteristics while continuing to develop.

### **2.1 Development of song**

Yang Shigu is one of the representative inheritors of the Dazhu Rice seedling song, a municipal intangible cultural heritage project, and an important musician of Dazhu vocal music. He has been very passionate about music and art since he was a child, and started learning Dazhu vocal songs when he was in his 10s. Although he no longer goes to the fields to harvest rice seedlings, Yang Shigu not only sings a rice harvesting song every day, but also does exercises to practice singing. At that time, he just liked singing folk songs, especially singing along with the villagers. After graduating from high school, he volunteered to join the county literary and art propaganda team. After working in the propaganda team for a year, he was transferred to the Dazhu County Theater Troupe. Because he loved music and had extensive hobbies in music, During his time in the troupe, he studied hard and mastered the basic playing methods of flute, erhu, and other musical instruments, and his performance was excellent.



Yang Shigu made a substantial breakthrough in Dazu folk songs in terms of singing. With the gradual advancement of agricultural modernization, field work such as rice harvesting has gradually withdrawn from people's lives, and the closely related rice harvesting Yangge has gradually disappeared from people's ears. Inheriting Yangko is not only Yang Shigu's father's last wish, but also his responsibility as the inheritor. Therefore, in terms of singing Rice seedling song, Yang Shigu is also constantly developing Dazu vocal songs.

Another musician, Qin Xincheng, is a local musician who has been engaged in folk song creation for a long time. His development of Dazu vocal songs mainly involves collecting and composing songs. Qin Xincheng's main contribution is to adapt a large number of Dazu folk songs and write them into various music forms. For example, "Counting Toads" was adapted into a small chorus, and "Wang Lang" was changed into a song and dance format. The development of this form has made more people familiar with the Dazu vocal songs that were circulated in the past, and they also like this innovative method. Regarding Dazu's music creation, Qin Xincheng's lyrics will be clear to the audience, and his words and sentences are also accurate and concise. In terms of his lyrics, he usually starts from a small perspective and avoids the content being too grand or empty. Only by moving yourself can you move the listener. In terms of creative content, in addition to working life, Dazu culture also includes stone carving culture, hardware culture, and hero culture. More attention should be paid to the development and creation of songs.

For example, when previous inheritors sang, they always used the most primitive singing method, which was a single melody without musical accompaniment. And these songs are rarely sung at weddings and funerals in remote villages. Qin Xincheng makes new creations based on the existing Dazu vocal songs, such as adding accompaniment instruments or adapting them into chorus forms, or even adding dance accompaniments, etc., so that more contemporary people can understand Dazu vocal music, and there will be more. The stage can be used for performances. This can also develop and spread Dazu vocal music in another way. Since Dazu vocal songs were listed as intangible cultural heritage, Dazu District has paid special attention to the transmission and development of folk songs. As important local musicians, Yang Shigu and Qin Xincheng have continued to make efforts and contributions as collectors and



organizers of folk songs and inheritors of intangible cultural heritage, they have made efforts in establishing folk song groups and training classes, adapting and singing traditional folk songs, and other aspects to develop and use folk songs. In addition, Dazu folk songs have also been used more in modern stage practice.

Two important musicians suggested, nowadays it is urgent to collect and sort out Dazu vocal music. As the heirs age and pass away. A large number of Dazu vocal music also lost in the world, which will leave people with permanent regret. Therefore, the majority of our musicians must do a good job in field investigation and have in-depth contact with folk songs and folk music. Learning and understanding folk songs should not only be confined to books and classes, but should go into the world of folk music to find more folk music resources. While conducting field research, it is necessary to record authentic folk songs by modern means as soon as possible. Clear and accurate recording and video recording of folk songs can be made so that they can be preserved as complete as possible. Provide complete information for people's study and research in the future. Researchers need to go to Dazu District of Chongqing as soon as possible to conduct field investigations in some villages and collect as many unknown Dazu vocal songs as possible. Use modern collection and preservation methods to record the Dazu vocal music we hear and see, so that we can have more data when we carry forward Dazu vocal music culture.

## 2.2 Development of transmission

Since Dazu's vocal songs were listed as intangible cultural heritage, Dazu has paid special attention to the inheritance and development of folk songs. Yang Shigu and Qin Xinsheng, as collectors of folk songs and inheritors of intangible cultural heritage, have made continuous efforts and contributions in establishing folk song groups and training classes. , adapting and singing traditional folk songs and making many efforts to develop and use folk songs.

They believe that in the process of development and evolution of folk songs, changes will occur, which is normal and inevitable. Changes can be seen from two aspects. On the one hand, they are changes in the natural development process, which are affected by the environment, man-made factors, etc. Another influence of conditions is the artificial changes in new words and new tones in the process of spreading, including changes in creative techniques. It is precisely based on this

situation that in order to retain the original flavor of the original ecological folk songs, develop and innovate on this basis, and make timely adaptations of Dazhu vocal songs. Today's folk songs need innovation, and inheritors are also innovating and adapting them appropriately. In order to meet the needs of modern life, the newly adapted folk songs also focus on singing, melody and other aspects. Most of them draw on previous tunes and adapt the current content. For example, the melody is the same but the words are different. It is adapted according to folk customs and language, forming its own local singing style. There is also an adaptation of the song "Wanglang" and it is used as the theme of the movie.

In addition, Dazhu vocal songs are also widely used in modern life practice. For example, there are also advertisements for folk song culture in some tourist attractions and tourist areas. Tour guides of tour groups will introduce local culture to tourists. Many tour guides will sing classic Dazhu folk songs. When introducing the culture of local scenic spots, they will also introduce Dazhu vocal songs. As a Dazhu musician, Yang Shigu is often invited to participate in such events. They presented more classic Dazhu vocal songs to the audience in the form of stage performances. In order to get closer to tourists, they will also teach them simple folk songs, and then sing and interact with them, thus showing the strong local folk culture to tourists and people. Hotel services in a few places have also added folk song-related special services, and listed the singing of folk songs as an optional item for tourists. According to tourists' choices, they can actively receive cultural influence. Some residential hotels, restaurants and other places are also decorated with Dazhu folk songs. With textual introductions such as calligraphy, hanging paintings, and sculptures, folk tourism has created a corresponding cultural atmosphere for the development of Dazhu vocal music and strengthened tourists' memory of folk songs. It allows tourists who are interested in folk songs to participate in it as much as possible, and also allows people to have more memories and better experiences, which in a certain sense promotes local economic and cultural development.

Yang Shigu and Qin Xinsheng created traditional folk songs and some new folk songs to enter provincial and national performance competitions. It is also to promote the creation of traditional folk songs and some newly compiled folk songs to enter provincial and national performance competitions. It is also to promote the local

cultural characteristics of Dazu, respond to the call of the Ministry of Culture, and let Dazu folk songs, which represent Chongqing folk songs, go to the whole country and the world, so that more people can understand and feel the folk song culture with strong local characteristics, and promote excellent folk culture.

Another important transmission and development is the "introduction of folk songs to campus". To revitalize folk songs on campus, folk songs have entered many schools for cultural learning and exchange. Dazu folk songs have entered Chongqing Normal University, Dazu Vocational High School, Dazu No. 2 Middle School, and even entered school music courses. In the school atmosphere, folk songs can be learned and spread better and faster.

There is also the use of folk songs in county TV stations, movies, radio, etc. With the development of modernization and the development of mass media, Dazu vocal songs have also been widely used through mass media. The dissemination of folk song culture has given the public a common sense of Cultural memory unites everyone with cultural ties, cultivates sentiments, enriches people's spiritual world, and at the same time allows folk songs to be passed on and developed better and faster. Local cultural characteristics, in response to the call of the Ministry of Culture, let Dazu Vocal Music go to the whole country and the world, let more people understand and feel the local folk song culture with rich characteristics, and promote excellent folk culture.

According to Mr. Yang Shigu, government funding for inheritors of Dazu vocal music like them is very limited. Most of them are elderly people with little financial income. Due to the pressure of life, they gradually stop singing more Dazu vocal songs. There are many inheritors who can sing original Dazu vocal songs, and some of them have passed away. Therefore, the preservation and development of Dazu vocal music faces many difficulties. Yang Shigu believes that schools are the most important place for a country and society to inherit culture, and the participation of school education also plays a very important role in the transmission and development of Dazu vocal music. For ordinary primary and secondary schools, they are a good time to learn folk songs. Therefore, when Yang Shigu inherits and develops Dazu vocal songs, he introduces more folk music resources such as folk songs into music teaching, so that students can learn more about Chinese culture and love folk music and art. They use teaching methods to let students be influenced by folk songs from an early age. They

are working hard to change the situation where folk songs are not passed down and have no successors.

Dazu vocal music has distinct local cultural characteristics. Combining with the needs of local cultural construction, the development of special musical activities of Dazu vocal music is conducive to building local cultural characteristics of Dazu. In the inheritance and innovation of songs, it can also strengthen the cooperation with industry experts, jointly create Dazu vocal music with the characteristics of The Times, inject fresh blood for Dazu vocal music, and realize the innovative development of Dazu vocal music while inheriting Dazu vocal music. In addition, promoting the development of Dazu vocal music should also be combined with Dazu tourism industry economy, learn from the successful experience of well-known brands such as "Chuanjiang Haozi" and "Inxiang Wulong", build an economic and cultural platform of Dazu vocal music, enhance the influence of Dazu vocal music, enrich the diversification of Dazu tourism industry economy, promote the common development of Dazu vocal music and tourism economy, and make Dazu vocal music produce economic value.

Researchers can adapt some Dazu vocal songs based on the contemporary social status among the existing collected Dazu vocal songs. For example, when the previous inheritors sang songs, they used the most primitive singing method, which was a single melody without musical accompaniment. And these songs are rarely sung at weddings and funerals in remote villages. Then if researchers add new creations to the existing Dazu vocal songs, such as adding accompaniment instruments or adapting them into chorus forms, or even adding dance accompaniment, etc. This way more contemporary people can learn about Dazu vocal songs, and this way there will be more stages to perform on. This can also develop and transmit Dazu vocal music in another way.

### **Summary**

Dazu vocal music has distinctive local cultural characteristics. Two important musicians have been working on the development of Dazu vocal songs for many years. Through various methods, they carry out Dazu vocal music activities based on the needs of local cultural construction, which is conducive to creating Dazu's local cultural characteristics. For example, setting up social training classes, popularizing and teaching folk songs, setting up training courses on folk song learning in school

education, etc. In terms of song development and innovation, they strengthened cooperation with industry experts to adapt and innovate old songs, and jointly created Dazu vocal music with the characteristics of the times, injecting fresh blood into Dazu vocal music, and realizing the development of Dazu vocal music. In addition, in promoting the development of Dazu vocal music, they strive to integrate it with Dazu's tourism industry economy, and strive to create a Dazu economic and cultural platform and enhance the influence of Dazu vocal music. Strengthen the economic diversification of Dazu's tourism industry, promote the common development of Dazu vocal music and the tourism economy, and let Dazu vocal music develop better.



## CHAPTER VII

### Conclusion Discussion and Suggestion

#### 1. Conclusion

##### 1.1 The classification of Dazhu vocal music

Through the analysis and organization of the above four classification methods, I have summarized six types of Dazhu vocal songs. It is mainly divided into several categories, such as Labor song, Working song, Rice seedling song, Wedding songs, Daily life song, and children's songs. In each category there are very representative works, which have been handed down to the present day for analysis of researchers.

In the study of Dazhu vocal music, we found that the number of Dazhu vocal music works is very huge. From the number of works can reflect the prosperity of Dazhu vocal music before, from this side can also reflect the development of music in Dazhu area is thriving. There are many kinds of Dazhu vocal music, but the classification is very clear. It is mainly divided into several categories, such as Labor song, Working song, Rice seedling song, Wedding songs, Daily life song, and children's songs. In each category there are very representative works, which have been handed down to the present day for contemporary analysis.

Therefore, the six types of Dazhu vocal songs summarized above can be clearly provided for researchers to review and analyze. It will be of great help to researchers in their future analysis and research work.

##### 1.2 The music characteristics of Dazhu vocal music

In most Dazhu vocal songs, the melody is mostly composed in three-note, four-note, or five-note methods, while the six-note or seventh-note method is rarely used. Most of the melodies of Dazhu vocal music are similar to the way local people speak, so the melodies of the songs are easy to remember, and they are loved and easily sung.

The simple and life-like lyrics in Dazhu vocal music. The lyrics of Dazhu vocal music are very local, if you are not from Chongqing or Dazhu locals, it is difficult to understand the meaning of the lyrics. Some lyrics of the writing is not directly express, and borrow the scene lyric, borrow the matter lyric. In the Labor song and the lyrics of the Rice seedling song, the true portrayal of the working people changing their lives by



their hands can be reflected. From these folk song lyrics can really appreciate the Dazhu people open-minded, cheerful, tough excellent quality.

Through the analysis, we know that the main mode of Dazhu vocal music is the pentatonic mode, and the feather mode accounts for the majority, and the works that use the seven-tone mode are few. The use of pentatonic mode in Dazhu vocal music is also in line with the mode adopted in Chongqing and Sichuan folk songs.

Through the researcher's collection and analysis, it was found that most of Dazhu's vocal songs have relatively standardized musical structures. Therefore, researchers divided the musical structure of Dazhu vocal songs into two types. They are single melody - strophic form (A) and two melodies - binary form (AB).

Through the analysis of singing characteristics, it is found that the lyrics of Dazhu vocal songs have improvisational characteristics. A large number of overlapping words and local dialects are used in the lyrics.

1.3 The contribution of two important musicians in the development of Dazhu vocal music.

If Dazhu vocal music wants to continue to be transmitted and developed, it cannot rely solely on unilateral singing. It requires both dynamic protection of inheritors and static protection of folk song scores. This can provide a double guarantee for the continuation of the life of folk songs. The protection of folk song scores not only refers to the protection of simple text materials, but text protection is the foundation, which requires us to collect and organize them. With the passage of time, the aging and death of inheritors and singers have caused gaps in the collection and arrangement of Dazhu vocal music. This requires relevant scholars and music workers to take root in the field, base themselves on field investigation work, and conduct in-depth practice and study. The protection and development of folk songs should not be limited to the theory in book classrooms. It must combine theory with practice. Therefore, we must go into the folk and collect real folk music resources. In the field survey practice, use modern means to record original folk songs as much as possible to ensure high fidelity of the records. For example, you can make clear audio and video recordings of local folk songs during performances and then record them by hand. You can also visit well-known transmission People, draw on their manuscripts and relevant textual information, collect primary information, and preserve them as completely as possible.

Only by leaning down and truly going deep into the fields and villages can you hear the most authentic folk sounds. Active practice and recording are effective means of collecting textual information.

The development of Dazhu vocal music requires strong attention from young composers and people from all walks of life. Adaptation is the prerequisite for innovative development. By absorbing the original essence of Dazhu vocal music and adapting content, tunes, instrumental music, performances, etc., the adapted folk songs can adapt to the needs of modern society and meet the aesthetic needs of the public. This will better enable Dazhu Vocal Music to be passed on and developed. Transmit our culture, make the cultural soil richer, and make the cultural space wider.

## **2. Discussion**

2.1 According to the study results of the classification the Dazhu vocal music in Dazhu District, Chongqing, China.

By sorting out the classification of Dazhu vocal songs, I divided the songs into six types, which are labor songs, work songs, rice seedling songs, wedding songs, daily life songs and children's songs. The important informants I interviewed believed that weeding songs play an important role in Dazhu vocal music and are a characteristic part of Dazhu vocal songs, so I listed weeding songs as a separate genre. My research is informed by Wu Wei's overview of research on Chinese Dazhu folk songs. (Wu Wei, 2018) Wu Wei believes that the emergence and development of folk songs directly reflect the life and culture of the region. The emergence of Dazhu folk songs is the result of the continuous creation and evolution of the working people of Dazhu in different historical periods, labor production, and life. The type of songs is obviously influenced by the working methods and cultural exchanges in the Dazhu area. The folk songs that have been handed down to this day can be roughly divided into labor songs, custom songs, minor tunes, children's songs, etc. He did not classify and describe Dazhu vocal songs in more detail. My classification results can supplement the completeness of Dazhu vocal song classification.

2.2 According to the study results of the analysis of music characteristics of Dazhu vocal music in Dazhu District, Chongqing, China.

In the analysis of Dazu's vocal songs, I adopted the theoretical analysis method of the Chinese pentatonic scale. I referred to the research of Li Yinghai. (Li Yinghai, 2001) According to the research purpose of this article and the analysis of the musical characteristics of Dazu vocal songs, most of Dazu vocal music has the characteristics of Chinese pentatonic mode, with beautiful melodies and is close to people's daily life. The melody of the songs has ups and downs, and some songs have high-pitched and long melodies with strong dynamics. Some of the songs have beautiful melodies and cleverly express people's emotions. Some songs have jumping and cheerful melodies, expressing people's joy of harvest. These various melodies are similar to the speaking tones of Dazu locals. Lyrics usually express people's work and life, local customs and habits, or express people's emotions, etc. Most of Dazu's vocal music has a neat and refined musical structure. The structure of Dazu folk songs mainly consists of paragraphs, of which the two-sentence segment is the most common, but there are also three- and four-sentence works. Dazu vocal music has a delicate structure. The structure of Dazu's vocal music is mainly composed of movement types. Most of them are two-phrase movements, but there are also three-phrase and four-phrase works. Through the analysis of singing characteristics, many of Dazu's vocal songs include impromptu singing. Among Dazu vocal songs, many songs use overlapping words, similar to Chongqing dialect. I conducted a musical analysis of Dazu vocal songs, which also improved the theoretical basis of Dazu vocal music to a certain extent.

2.3 According to the study results of the two important musicians' contribution of the development in the Dazu vocal music in Dazu District, Chongqing.

Two important musicians have been working on the development of Dazu vocal songs for many years. I agree with Zeng Zitong that Dazu folk vocal music should be integrated with local tourism culture. (Zeng Zitong, 2021) Through various methods, they carry out Dazu vocal music activities based on the needs of local cultural construction, which is conducive to creating Dazu's local cultural characteristics. For example, setting up social training classes, popularizing and teaching folk songs, setting up training courses on folk song learning in school education, etc. In terms of song development and innovation, they strengthened cooperation with industry experts to adapt and innovate old songs, and jointly created Dazu vocal music with the characteristics of the times, injecting fresh blood into Dazu vocal music, and realizing

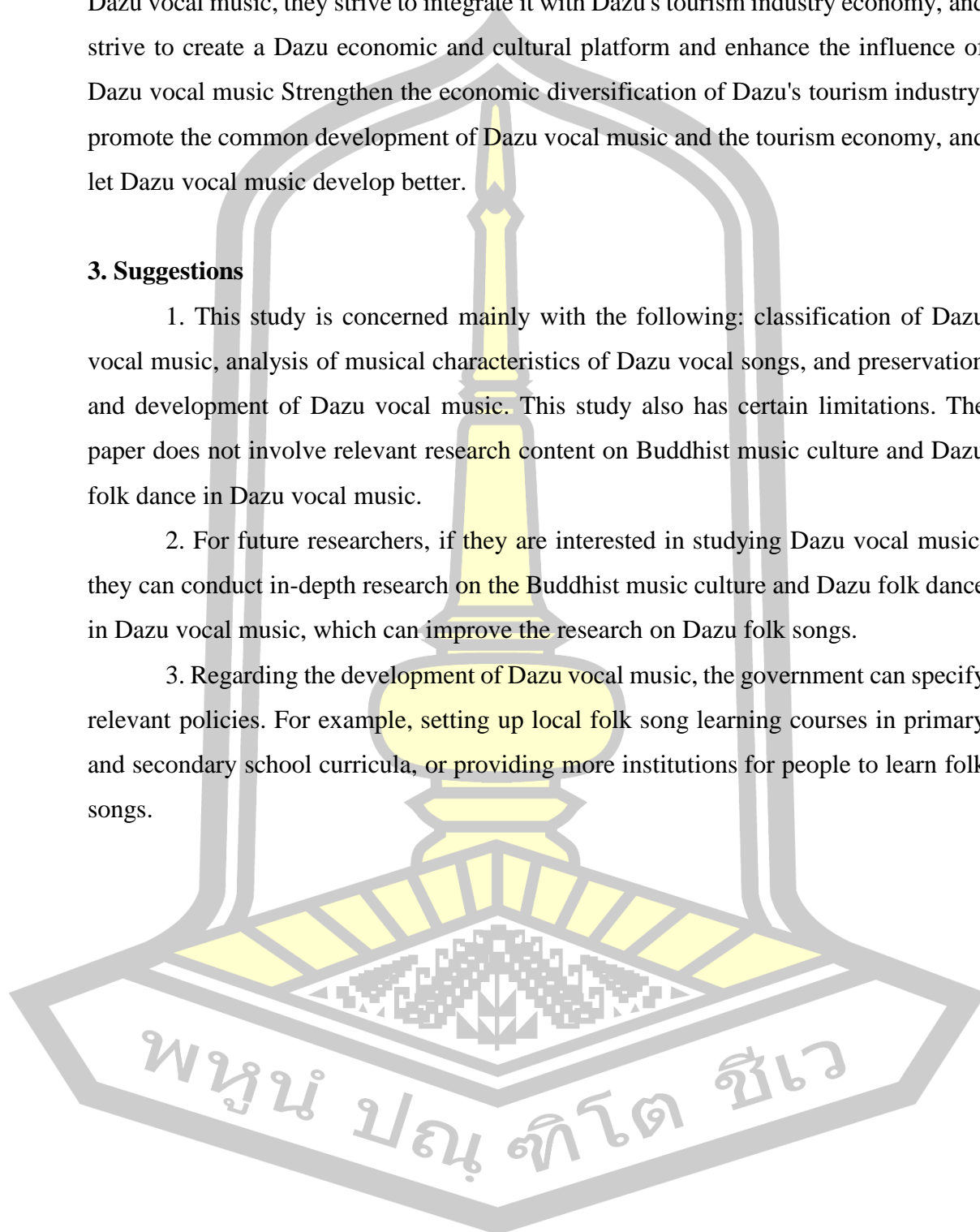
the development of Dazu vocal music. In addition, in promoting the development of Dazu vocal music, they strive to integrate it with Dazu's tourism industry economy, and strive to create a Dazu economic and cultural platform and enhance the influence of Dazu vocal music. Strengthen the economic diversification of Dazu's tourism industry, promote the common development of Dazu vocal music and the tourism economy, and let Dazu vocal music develop better.

### 3. Suggestions

1. This study is concerned mainly with the following: classification of Dazu vocal music, analysis of musical characteristics of Dazu vocal songs, and preservation and development of Dazu vocal music. This study also has certain limitations. The paper does not involve relevant research content on Buddhist music culture and Dazu folk dance in Dazu vocal music.

2. For future researchers, if they are interested in studying Dazu vocal music, they can conduct in-depth research on the Buddhist music culture and Dazu folk dance in Dazu vocal music, which can improve the research on Dazu folk songs.

3. Regarding the development of Dazu vocal music, the government can specify relevant policies. For example, setting up local folk song learning courses in primary and secondary school curricula, or providing more institutions for people to learn folk songs.



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## APPENDIX

### Appendix A

The works in the appendix are derived from Dazu vocal music songs, which are widely circulated and well preserved tracks in Dazu vocal music songs. I chose these works because they were analyzed in the article and have specific representativeness in various genres of folk songs.

#### 1. Labor song

#### Hit this beach, hit that beach

Zhongao Township

The musical score is written in a single system with six staves. The melody is in a 6/8 time signature, with a key signature of one flat (B-flat). The lyrics are written in Chinese characters below the notes. The score includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo) at the end of the piece. The lyrics are: ai ya huo o huo na gao gao shan shang ma yi pi yan ye qian chui wan chui ma da xia lai ye yehei o huo he ke qing zao qi lai ma zhai hua dai ye na lu shui zhu zhu da shi xie ye he na da jie zhai lai tou shang dai er jie zhai lai huai li chuai yo yehei yo huo yo huo ye huo shi wang shen lai ma shi wang shan lei da le ma zhe tan you da na tan luo he na

ai ya huo o huo na gao gao shan shang ma yi pi yan ye

3 *ff* qian chui wan chui ma da xia lai ye yehei o huo he ke

5 qing zao qi lai ma zhai hua dai ye na lu shui zhu zhu da shi xie ye he

7 na da jie zhai lai tou shang dai er jie zhai lai huai li chuai yo yehei

9 yo huo yo huo ye huo shi wang shen lai ma shi wang shan lei

11 *ff* da le ma zhe tan you da na tan luo he na

## Yaya song

Baoshan Township

Slightly Faster

ya ya ye yao ya huo ya ya ye yao ya huo yao sao er huo hei

7 xiang qi yo ge ya ya wa ya wei ye zuo lei you wa lai gan luo

## I will Come Again if you don't hit

Zhongao Township

ye e qing zao qi lai ma ba men kai yo

4 yao gu da shui ma dao wu lai ye yi wen le wen luo yo luo yo luoe e

7 yo ni bu da lai yo wo you lai yo da jie shang nv er ma xia xiang

11 lai ye yi wen le wen luo yo luo yo e e

# It's doesn't move, I want to hold back

Zhongao Township

## Slightly Faster

Precentor Chorus

ye zuo lei ai ye zuo lei

5 Precentor Chorus

you lai de yo xing qi yo ai ye zuo lei

9 Precentor Chorus

you lai de yo gan luo ai ye zuo lei

13 Precentor Chorus

zhou shen de yo gan lei chu o ai ye zuo lei

17 Precentor Chorus

tuo zi de yo han li ai ye zuo lei

21 Precentor Chorus

ye zuo lei ye zuo lei

25 Precentor Chorus

ye zuo lei ye zuo lei

29 Precentor Chorus

ai ye zuo lei ai ye zuo lei

2

16

ye he ni yi chui lai wo yi sheng lei

17

da dian yin qian ma jie ge nv xue sheng luo o huo ye he ye he he he he

Stand up

Gaoping Township

Precentor Chorus Precentor Chorus

e yi wei de yo hai yo huo huo huo huo yao o wei luo ju qi lai ye he  
ding qi lai  
da li lai  
na shang lai

Want to turn over

Zhongao Township

**Slightly Faster**

Precentor Chorus Precentor

e zuo lei e zuo lei yao o fan shen lai yo

7

Chorus Precentor Chorus Precentor

ai yo zuo lei yao fan de shen na o zuo yo huo zuo lei o

13

Chorus Precentor Chorus

zuo zuo lei yo zuo lei e zuo lei e zuo lei

# With a thousand blows

Baoshan Township

Jia

ai ya yo hai o huo huo huo na gao gao shan shang ma yi pi yan ya na

3 Yi

qian chui wan chui ma da xia lai ye zuo ye hei ye hei ye hei hei hei yo yo

6

yo zuo yo o da xia lai shi wang sun lai ma shi wang zaier lei xian shi er sao ma

8

da bu ganluo ye o hai yo

10

o ni yi chui lai ma wo yi sheng lei

11

da zhe hao zi hao jie ren luo o yo ya hai ya yo

13

yo o shi wang sun lai ma shi wang zaier lei

14

da le zhe tan ma you da na tan luo o yo ya hei ai ya



Zhongao Township



## 2. Working song

## Paper Rolling Ballad

Shiwan Township





# Pomegranate flower leaves and yellow

Yulong Township

shì liú dà huā ma yě yǒu huáng wǒ de qīng gē ma qù gān yǒu chāng

gān chāng yāo gān mǎ dà jiē shàng nǐ yāo yú nǚ mǎi yǒu shì yāng

yì yāo mǎi gē mǎ dīng dāng xiāng èr yāo mǎi gē mǎ xiāng yǒu dīng dāng  
 tuán tuán zhuān zhuān yǒu tuán tuán  
 duì miàn zhào yì yǒu mǒ guāng  
 yì gēn sūn yì yǒu tiào qiāng  
 chāng chāng chē bǐ yǒu kǒu gāng

## When does the Sophora japonica bloom

Shima Township

slightly faster

gāo wǎ gāo shān shàng shì yāo èr yāo yì dòu huái yǒu wéi yǎ wéi shǒu wǎ bā lán gān shì

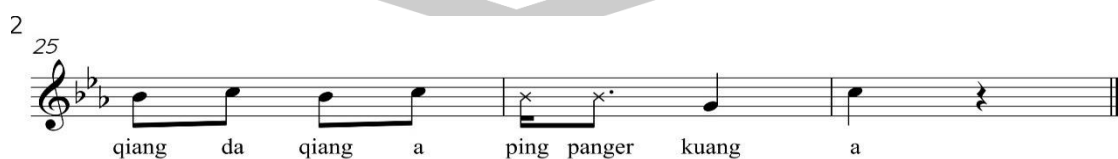
yāo èr yāo wǎng lǎng de lái yǒu wéi yǎ wéi niáng a wén nǚ èr shì yāo èr yāo

wǎng shā zǐ yǒu wéi yǎ wéi wǒ a wǎng huái huā shì yāo èr yāo jì shí de kāi yǒu wéi yǎ wéi

# Pick grapes

Baoxing Township

**slightly faster**



## Wanglang

Dazu District

Moderato

zheng yue li ya shi xin nianer na wo wang wo lang lai bai nianer wang lang wang de

6 jiao gan lei ruan na wei mo de xie chuan ta bu

13 lai yo wei qi yue li ya qi yue ban er na wo liu wo lang chi zao faner

19 ge bi xiao huo tou yaner lei kan na wei guan ni jiu zi

26 sha xiang gan luo wei shi yue li ya xue fei tianer na qing bu xiao yi

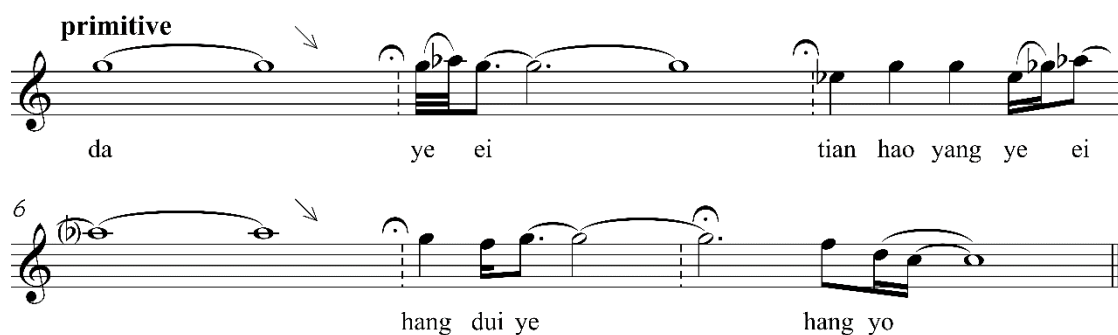
32 tao lan shaner wo lang ai de su da ye ban er na wei la yue san shi

39 tianer na gang gang dui yi nianer tang qian gua hong dengher na hong denger

43 gua tang qian fang ji ge huo pao zi e guo ge nao re nianer

## 3. Rice seedling song

## Haoyangge



Singer: Yang Shigu

Staff Recorder: Sun Yu

Pull the seedlings from the field and do the right things 1

Mayang Township



# Long Time Haven't Been Here

Shaqiao Township

Precentor

hao jiu mei zai ye zhe bian lai ye ye yi ye na liang shui de yo jing er

4

luo huo hei qi qing lei hei hei tai lei e

7

na xin xiang yo peng yi peng yo huo hei liang shui ye hei hei

9

Chorus

chi lei zong tai ge han shen me e na pie kai ye hei

12

pie kai sha you ya long lai yo huo hei na pie kai ye ge

15

Chorus

pie kai ye hei hei yi ya huo yi you ye long lai yo huo hei



# Pull the seedlings from the field and do the right things 2

## (Madou tone)

Shiwan Township

1 Jia  
da tian hao yang o hang dui hang o ye

3 Yi  
yi qun luo yang ji yo huo o yi qun luo e yang luo o wu e

5 Bing  
na yang ji yo yao zhao o o wei yang ji yo e lu o

7 Chorus Jia  
zong tai ge e za xie shuo e ye chang ge o e hai yao wo chang ge o

10 Chorus Yi  
lang o huo o wei chang e ge yao wo ma douer ma douer e

14 Chorus  
yi douer ma ye e mai ma douer o yi douer yo huo hei

17 Bing Chorus  
chang e ge lang lai ma yo huo yo huo yi yi yi douer yo huo huo



## 4. Wedding song

## Make the butterflies pair up

Longshui Town

5

tian shang xing ye duo yue bu ming na  
shan shang hua ye duo kai bu jin na  
hua hong lv ye ye kai bu bai na

shi jian na ren duo wa xin na bu ping  
he xia na yu duo wa shui na bu hun  
re de na hu die wa dui na dui lai

## A Table with Four Corners song hall

Shaqiao Township

yi zhang zhuo er si e ge jiao ba ge de zi mei yo zuo e yi zhuo  
ni men you ge chang e ji ge wo men wu ge yo mo e nai he  
yi lai chang qi wu e sheng ying er lai chang qi yo wu e yun jiao  
san lai chang qi you e pa cuo si lai qi tou yo jiu e sha ge  
ge wei zi mei mo e xiao wo guo le zhe hui er yo ding e lai xue

## Counting Flowers

Yulong Town

Slightly faster

4

zheng yue (na ge) li (yo) bai guo hua er kai shou ban bai guo ya (yo)  
er yue ying tao ying tao ya  
san yue zi jing zi jing ya

jiao cai bai guo (na ge) gen pie luo bai guo ye (yo) jiu dai (na) bai guo hua  
ying tao ying tao ye ying tao hua  
zi jing zi jing ye zi jing hua

# Don't worry about your sister's family

Gulong Township



## I sit with my sister in the song hall

Longshui Town

Moderato



## Pairs of Butterflies on the Yao Platform

Yongxi Township

Slight faster



# Playful friends are hard to break up

Gulong Township

er yue na ge li ya tao hua yi duo kai ya tao hua yi duo kai ya  
wu yue na ge li ya zhi zi hua er kai ya zhi zi hua er kai ya

7

jiao cai de tao hua shu ya shou ban de tao shu ya ya qie kai de tao hua ye ya  
jiao cai de zhi zi shu ya shou ban de zhi zi ya ya qie kai de zhi zi ye ya

13

yao zhai na duo hua ya wo pei ni ya wo peng you hao shua de peng you  
yao zhai na duo hua ya

18

nan fen shou dai feng guan la cha hua duo ya shen pi yi jian yu lu qun la

## Picking Flowers 2

Yongxi Township

Moderato

zheng yue na ge cai hua shi ai wu hua cai yo  
er yue na ge cai hua shi ai hua cai kai yo  
si yue na ge pu tao shi ai jia xia kai yo a yi lang denger yo yi yo  
wu yue na ge zhi zi hua ai xiong qian diao yo  
ba yue na ge gui hua shi ai jia jia you yo

# Sister embroidery cover Sichuan

Longshui Town



## 5. Daily life song

Yellow silk leech

Shaqiao Township



Embroider pouch 1

Shaqiao Township



# Embroider pouch 2

Tiantai Township

Moderato

zheng yue de he bao ma xiu xin de nian luo you er se wu e se si xian ma  
 wu yue de he bao ma xiu duan de yang luo you er se xiu e qi  
 he bao ma xiu de de jiu luo you er se xiu e qi he bao ma  
 he bao ma

qi yue de

5

nen you er jie jie pei shan quan luo ge e ge  
 nen you er jie jie dai shen pang luo ge e ge  
 nen you er jie jie ge e ge  
 ge qiang de diu luo

## Picking Flowers 1

Gulong Township

Moderato faster

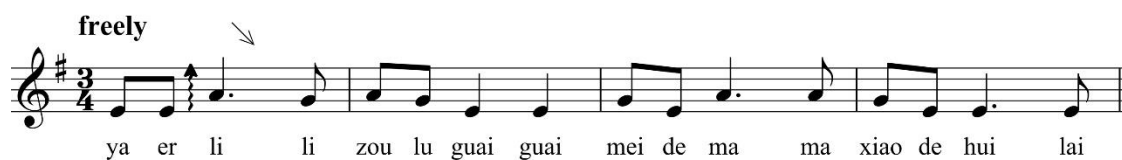
zheng yue li cai hua wu hua yo cai  
 san yue de ling jiao hong si ye hai  
 wu yue de zhi zi ren ren ye ai  
 qi yue de ling jin fu shui ye mian  
 shi dong de la yue wu hua ye cai  
 hao hua li yi nian kai yi yo ji

er yue yo cai hua hua cai yo kai  
 si yue yo he zhu dui mu ye dan  
 liu yue ye he hua man zhi ye kai  
 ba yue ye feng chui gui hua ye xiang  
 xue hua ye yin chu la mei ye kai  
 nao hua ye yi nian si ji ye kai

## 6. Children song

## Duckling

Shaqiao Township



Gate Gate several feet high

Yulong Township



Mountain river snail

Shaqiao Township





## Appendix B

Interview questions with two important informants of Dazuo vocal music.

1. Teacher Yang, in which year are you born? When did you start getting into Dazuo Vocal Music? How did you come up with the idea of learning folk songs?
2. How many Dazuo vocal songs can you sing? What folk song performances have you participated in? What kind of awards have you won?
3. Regarding your education, have your children learned and inherited your folk songs? Briefly introduce some relevant situations.
4. How are your contacts and interactions with other folk song inheritors?
5. What are the main performance forms in Dazuo? In what activities will folk songs be sung? What are the folk songs that attract local people the most?
6. How are the inheritors of our Dazuo vocal songs selected? What are the requirements?
7. So what are the conditions and rituals required for us to master vocal skills and learn from a teacher? Are there any documents or anything like that?
8. What is the most distinctive part of Dazuo's vocal music?
9. How is the current development of Dazuo vocal songs different from before?
10. Previously I only knew that you offered training on Dazuo Vocal Songs. This time I would like to ask about the details of the training class, including the composition of the training class, the training method, the scale of the training, the content of the training and other aspects.

## Appendix C

Interview questions with two important informants of Dazhu vocal music.

1. Teacher Qin, I know that you are the person who collects and organizes Dazhu vocal songs. So what principles or methods do you have in the process of collecting and organizing folk songs? Let's briefly introduce the relevant collection situation.
2. In which villages are Dazhu vocal songs mainly concentrated? What's going on with the artists who are performing?
3. How about the venue where our folk songs are performed? On flat ground or on a stage? Are there any groups that are similar to touring?
4. Please introduce the difference between the singing of Dazhu vocal songs before and now.
5. Please introduce the adaptation of folk songs.
6. Talk about the development of folk songs and some of the modern practices and applications of Dazhu vocal songs.
7. How are our current folk songs adapted? What has developed and passed down traditional folk songs?
8. I would like to know about the current situation of Dazhu vocal songs, specifically the adaptation of folk songs, such as where specific developments and innovations have been made.

พหุ ประถมศึกษา

## Appendix D

Interview photo



Figure 16. Interview key informant

Source: Yu Sun (2023)



## BIOGRAPHY

NAME	Yu Sun
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