

The Inheritance and Development of Guizhou Tujia Folk Song and Gaoqiang Mountain Song

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Abstract. With the passage of history, the culture of the Tujia ethnic group has become increasingly rich and colorful. Tujia folk songs, with their beautiful melodies, have infected countless people and have their own unique characteristics among these 56 ethnic groups. The unique artistic charm of Gaoqiang folk songs has been included in intangible cultural heritage. The manifestation of Gaoqiang folk songs in Guizhou is more obvious. This article mainly studies the inheritance and development of the Tujia ethnic group's high pitched folk songs along the river.

Keywords: Guizhou Tujia Ethnic Group; High Pitched Folk Songs; Inheritance and Development.

1. Introduction

The Tujia ethnic group is a member of the 56 ethnic groups in China. With the development of history, the Tujia people have influenced the spirit of the Chinese nation through their diligent, kind, and simple culture. Guizhou Tujia folk songs, as folk songs, are an oral literature that reflects the thoughts, lives, culture, and other aspects of the people at various historical stages, and have high historical value. It has high research significance for various disciplines, such as history, literature, geography, etc.

Yanhe Tujia Autonomous County is located near the junction of northeastern Guizhou and southeastern Chongqing, adjacent to counties such as Wuchuan, Songtao, Yinjiang, and Dejiang in Guizhou Province, as well as Pengshui County and Youyang County in Chongqing. It has been known as the "gateway to northeastern Guizhou" since ancient times, with a total area of 2468.8 square kilometers and jurisdiction over 22 townships and 405 administrative villages. In the process of historical development and evolution, the Tujia ethnic group along the river has flourished with its unique charm, and its unique folk customs and culture are of great significance for the study of Chinese ethnic minorities. Therefore, it has extremely high research significance for the Tujia ethnic group in Guizhou.

2. Introduction to Guizhou Tujia Folk Songs and Gaoqiang Mountain Songs

2.1 Introduction to Tujia Folk Songs

In early society, with low production levels and slow social development, people only used one oral expression to express their emotions and ideas, thus forming the oral singing expression of folk songs. It constantly changed with the development of Tujia society and is an indispensable part of the people's lives. The General Editorial Committee of Chinese Folk Literature Integration compiled and printed the "Handbook for the Integration of Chinese Folk Literature - Detailed Rules for the Integration and Editing of Chinese Songs" in 1987. The rules start from the content of folk songs, combine their special functions and service objects, and divide folk songs into eight categories. This classification method is currently the most authoritative and common classification method in Chinese folk song editing work. According to this classification, based on the relevant content of Tujia folk songs, we can divide them into labor songs, political songs, ritual songs, love songs, life songs, historical legends songs, and children's songs.

2.2 The Singing Method of Guizhou Tujia Ethnic Folk Songs

2.2.1 Low Voice Singing Method

In Tujia folk songs, there is a special singing technique called "sharp voice", which is mostly performed with the real voice at the beginning of each round, while the rest are replaced by falsettos. There are both similarities and differences between the low voice singing method and China's ethnic singing method. The similarity between the two is that in low voice singing, the throat sound is mainly used to create resonance effect in the head cavity, and its high-frequency overtones are emitted through the action of the vocal cords after the vocal cords are closed by the breath. In China, the ethnic singing method is basically the same as the Tujia ethnic group's low voice singing method. The difference lies in two aspects: firstly, the singing position of Tujia's low voice is high, and the voice is relatively forward. 2, The strength part of 'falsetto'. The use of this singing method to enhance the impact of breath and the tension of the vocal cords can make the 'falsetto' stronger.

2.2.2 High Pitched Singing Method

Due to the terrain or lifestyle of the Tujia people, their singing is loud and rich. High pitched singing is usually performed on the basis of speaking. For every high pitched singer, the vocal position and breath are relatively low, the singer is more forward in enunciation, and the vocal resistance generated is high. Generally, people use high pitched singing to make themselves more powerful during the process of labor.

2.2.3 High Pitched Singing Method

The force of the mouth is strong. The high pitched singing method is most reflected in the Tujia children singing to alleviate fatigue and relax their spirit during the process of labor.

The high pitched singing method of the Tujia ethnic group is a unique singing method formed with the development of history. High pitched singing can be divided into two different singing methods, namely boatman's horn high pitched singing and mountain song high pitched singing. In the high pitched singing style, the Tujia children cleverly added two techniques: high pitched singing and low pitched singing. Make it hang higher and have wider overtones; The use of high pitched singing in mid to low pitched areas, combined with mixed resonance, results in a stronger and brighter tone than low pitched singing. There are mainly singing techniques such as "ghost tone", "full accent", "erhuang tone", "guan yin", "narrow tone", and "long boeing", which are highly local in color.

2.3 High Tune Mountain Song

2.3.1 Types of High Tune Folk Songs

Self entertainment type: Generally, self entertainment type refers to the way in which men or women talk to themselves while working in farmland to alleviate fatigue. The most famous songs include "Labor Mountain Song" and "Harvest Huan Ge".

Fun style: Most of them are a type of teasing by unmarried boys towards unmarried girls.

Generally, men take the initiative, and the most typical ones include "This mountain is not as high as that mountain", "A big sister comes to rush", "Jiao Bu Tou Feng Liu", and so on. Its language is simple and generous, full of wit, with a high pitched singing voice and a unique lyrical charm.

Duel singing style: Duel singing is very obvious in current popular singing methods, but many years ago, intelligent Tujia children had already used duel singing to communicate and communicate. In many Tujia ethnic groups, there is a saying that "speaking basically relies on shouting", the most prominent being "Pan Ge", "Friendship", and so on.

Love song type: Love songs are the most distinctive singing style of the Tujia ethnic group, generally expressing the emotions of boys towards their beloved women. They add singing methods to their speech, making them easy to understand. The most famous ones include "Lang Comes from High Mountain", "Brother Meets You at Home", "Ten Plum Blossoms Bloom", and so on. This type of love song is generally a type of mountain song that expresses feelings and emotions in a specific

environment, that is, the love expressed by meeting up the mountain to cut firewood and working across the mountain to meet.

2.3.2 The Singing Characteristics of High Pitched Folk Songs

The Tujia ethnic group's high pitched folk songs have their unique characteristics, sometimes resounding, sometimes unrestrained, loud, and tactful. The use of techniques such as "sliding", "leaning", "trembling", "shouting", and "falsetto" in singing, combined with the combination of drag and dialect, has a strong local color. Its mode is the characteristic mode and the feather mode in the pentatonic mode, with occasional occurrences of "Qingjiao" and "Biangong" sounds. The singing forms include solo singing, duet singing, chorus singing, relay singing, and leading group singing, leaving a deep impression on the listener. The sliding technique in "Wangniu Mountain Song": Soft sliding is generally reflected in lyrical mountain songs, while hard sliding is generally reflected in bold and unrestrained mountain songs such as boatmen's songs. Symbols for hard smooth sounds “↘”, Soft smooth sounds are represented by "wei".

3. Inheritance and Development of Guizhou Tujia Folk Songs

The Ma Guizhou Plateau has steep mountains and ravines, and the various ethnic groups that have lived here in history have mostly lived together. Due to inconvenient transportation, there are relatively few exchanges between villages, which is quite closed. During the Ming and Qing dynasties, the court sent troops multiple times to suppress the peasant uprisings in Guizhou. After the situation was pacified, troops from provinces such as Sichuan, Huguang, and Jiangsu and Zhejiang were stationed here to garrison their fields. They not only brought the essence of local culture and advanced technology to Guizhou, but also widely spread the rich folk songs. Due to the aforementioned geographical environment and historical reasons, the cultural customs of various ethnic groups in Guizhou not only blend with each other, but also preserve their inherent characteristics, manifested in folk songs, with their respective characteristics becoming more prominent. Therefore, there is a saying that "ten miles have different winds, and a hundred miles have different customs", and even a saying that "one mountain top has one tune". However, in terms of the overall characteristics of folk songs, they are simple and unadorned, with simple tones and easy to speak, while the lyrics are in line with their respective language habits and often have randomness (i.e. the commonality of folk songs). At the same time, the image conveyed by music is also vivid and accurate, with a short structure and concise techniques. What it reflects is not only the voice of the people, but also an indispensable spiritual food for the people. Therefore, it is not an exaggeration to say that the phrase 'folk songs without their roots are true' here.

According to the general law of folk song inheritance, it is gathered bit by bit in the process of dissemination and communication. Through the participation of almost every individual, it has formed a basic group. In the process of expansion of this group, the habits of individuals are also strengthening. All cultural information belonging to this group is widely spread in this strengthening. The principle of "further generation" is constantly being transformed, sublated, and reused.

However, as we all know, the creation and formation of folk songs often have randomness and contingency. Due to the lack of written symbols, it is inevitable that a part of folk songs will be lost during the process of inheritance, and new parts will also emerge. We refer to this phenomenon of folk songs as 'self creation and self destruction'. Now, almost all the folk songs we can select from the "Guizhou Folk Song Collection" are based on the folk songs of various ethnic groups in Guizhou that have been passed down in the past. That is to say, no new folk songs have emerged, in other words, the "self generation" of Guizhou folk songs no longer exists, and "self extinction" may only be a matter of time.

4. Summary

Among the numerous Tujia ethnic groups, Guizhou is a member of the original ecological music of Tujia folk songs, and is currently one of the regions where Tujia culture is well preserved. In today's bustling cultural field, we Tujia children should protect and promote our national culture. Enable more ethnic groups to understand our Tujia ethnic group. During this process, there may be some difficulties, and we can use our own limited strength to work together with the local cultural relics department to protect our Tujia characteristics. In order to introduce Tujia folk songs to more people and promote local development. We can also encourage local governments to encourage some folk artists to promote our culture, and encourage more Tujia children to learn more about their own ethnic knowledge and culture, so that their children and grandchildren can always understand their own ethnic knowledge and culture. Let this culture have a long history. Finally, I hope to bring Tujia folk songs into the classroom. Let more and more children learn about this rich and colorful nation, and also let more foreign friends understand and bring back the characteristics of Tujia culture to their own country.

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