Investigation and study on Muhong music of Yi nationality funeral ceremony

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Abstracts

Muhong is a well-known musical instrument in the Yi nationality area, which plays an important role in the Yi nationality wedding, funeral and sacrificial ceremonies, and is an indispensable musical form in the Yi nationality ceremony. This paper aims to investigate the Muhong musical instrument and its importance in the Yi nationality area. A case analysis approach was adopted to collect and analyse the data. The results shown that the music speed of Muhong is mainly allegro, supplemented by andante, and the music is solemn and dignified. The special music structure of clasp and tail is mainly composed of narrow rhymes Sol La Do and La Do Re, and wide rhymes Sol Do Re are supplemented with auxiliary notes or through the addition of notes, resulting in the characteristics of pentatonic scale or six sound segments. Muhong music has a rich culture and a long history. It is the artistic crystallization of the Yi people in their long life.

Keywords: Investigation; Muhong Music; Yi Nationality; Funeral Ceremony

Introduction

1. Overview and historical origin of Muhong

1.1 Overview of Mu Hong

Muhong is a kind of wooden wind instrument resembling suona. It is handmade by Muhong blowers and processed by small workshops. Most of the materials are sumac, fir and plane trees. A mubong has eight holes, including seven holes on the front and one hole on the back, consisting of a whistle, a whistle tube, an air blocking disc, a small tube, a large tube, a rod body and a horn. Muhong plays in pairs, according to the size of the model is divided into: the first row, the second row, the second row, the second row, the third row, the third row, the third row, the second row is called the "big fold", the second row, the second row, the second row is called the "middle fold", the third row, the third row, the third row, the third row is called the "small fold". Divided by combination: "Duiduimuhong" and "size button", "DuiduiMuhong" is played in unison by two Muhong of the same model, "size button" is played by two Muhong of the same model, usually the trumpet Muhong leads, the tuba Muhong follows, sometimes it can be exchanged, the two Muhong play the same melody, the trumpet Muhong plays the high melody, and the tuba Muhong plays the high melody in the lower octave. Muhong blowing mainly uses "chest and abdomen mixed breathing" and "cyclic ventilation" two ventilation methods, mainly "cyclic ventilation", this ventilation method uses the nose inhalation, a tune is blown in one breath. The structure of the music has "two buttons", "two channels and four buttons" and "four channels and eight buttons", which has a fixed structural mode. The inheritance of music score is the form of oral transmission, and the music score is the old score, and the old score is divided into two forms: along score

* Received: August 7 2023; Revised: August 19 2023; Accepted: August 20 2023

and singing score. Muhong tunes are divided into happy tunes and mourning tunes, and mourning tunes are used in funeral ceremonies. There are many musical tunes with graceful melodies, complex rhythms, andante and allegro most of the speeds, and solemn and sad emotions. Its musical functions include offering sacrifices, appeasing the dead, and entertaining groups harmony sets off the atmosphere of the ceremony.

The objective of this study

Muhong is a well-known musical instrument in the Yi nationality area, which plays an important role in the Yi nationality wedding, funeral and sacrificial ceremonies, and is an indispensable musical form in the Yi nationality ceremony. This paper aims to investigate the Muhong musical instrument and its importance in the Yi nationality area. A case analysis approach was adopted to collect and analyse the data.

1.2 Historical origin of Muhong

As for the historical origin of Muhong, according to Bumo and Muhong blowers of the Yi nationality in Dazhai Village, there have been funerals of Muhong since ancient times. In the sacrificial ceremony, there is a picture of "that history", which shows the sacrificial scene and Bumo, and you can see the scene of Muhong playing. The compilation of Ancient Ethnic Books of Guizhou Province (2021) emphasized that Muhong was made by the ancestors of the Yi nationality and was originally made of bamboo. After the change to wood, where the Yi funeral ceremony, must use mu, with the bumo chanting and bell dance at the same time, is the funeral ceremony of the three major pieces. Thus it can be seen that the origin of Muhong has a long history. Zhang Zhongxiao, Wang Lizhi, and Yang Fanggang (2010) believe that around the restaurant, there are men and women singing and dancing, as well as accompanying musicians, and the sound of Muhong is as clear as pine cone explosion. Muhong is an ancient wind instrument produced with the funeral activities of Yi nationality, and has a close relationship with the funeral ceremony activities. For a long time, Muhong has been spreading in a small range in the Yi area, which is mistaken for a feudal superstition and lacks of promotion. With the development of generations and the country's emphasis on the protection and development of "intangible culture", Muhong has been displayed on various stages and has been promoted to a certain extent in the Yi area of Guizhou.

2. Form structure and manufacturing process of Muhong musical instrument

2.1 Morphology and structure of Muhong musical instrument

Yi funeral ceremony in the Muhong, bamboo, fir (lacquer wood) and plane trees and other materials, Muhong production to small workshop processing, Muhong blowing manual production as a auxiliary, a set of (two) Muhong price is generally between 1200-2600, according to the size and quality of the model, the price has a certain difference. The key numbers corresponding to different models of Muhong are also different, as shown in the following table:

Table 1 List of Muh-type and tone number

Model number	The front row	Secon d row	Middle second row	Primary second row	Junior row	Middle third row	Primary third row
Tone mark	A	B	C	D	E	F	G

The Muhong model is divided into three forms: large fold, middle fold and small fold. The large fold is the front row, the middle fold is the second row, the middle second row and the small second row, and the small fold is the third row, the middle third row and the small third row. The head is the largest meaning, which refers to the largest Muhong, the second row is the meaning of the middle fold, the large, middle and small are the classification of the size model inside the middle fold, the third row is the small fold, and the internal classification is the same as the middle fold. The size of the Muhong model is successively the first row, the second row, the second row, the third row, the third row, the third row, and the third row. The larger the Muhong model, the deeper and more powerful the tone, the smaller the tone, the brighter and clearer. The key of Muhong is fixed, and the key of each set of Muhong is the same. At present, the main use of Muhong is middle folding, and the front row and small folding are rarely used. In the field investigation, no large folding and small folding models of Muhong have been found, and their characteristics and structures are not introduced. The following focuses on the analysis of the structure and characteristics of Zhongzi Muhong.

The Muhong structure is divided into seven parts from top to bottom: whistle, whistle barrel, air blocking disc, small tube, large tube, rod body and horn mouth. The main point is to measure the Mu-bang structure of the middle fold. The structure and size statistics of the three types of the second row, the second row and the second row are as follows:

Figure 1: Middle fold

Table 2 Lists the structure and size of the three types of Muhs

Model number		Overall length （cm）	whistle （cm）	Whistle tube （cm）	Gas closure disc （cm）	tubule （cm）	bassoon （cm）	shaft （cm）	Horn mouth （cm）
Second row	Large size	95	1.5	3	2	2	3.3	65	27
	trumpet	78	1.5	3	2	2	3.3	47	22
Middle second row	Large size	82	1.5	3	2	2	3.3	56	23
	trumpet	72	1	2.5	1.5	2	3.3	48	21
Primary second row	Large size	67	1.5	3	1.5	2	3.3	45	19
	trumpet	48	1	2.5	1.5	2	3.3	29	16

Note 1: Different models of Muhong are divided into large and small, there are specific size requirements, but each part of the size allows a certain error. The division of the model is mainly related to the rod body and the horn mouth, and the size and specifications of the whistle, whistle, air blocking disc, large tube and small tube have specific requirements, and can be slightly changed in the production process to achieve better playing effect.

2.2 Production process of Muhong musical instrument

Muhong consists of seven parts, namely, trumpet, large tube, small tube, rod body, air blocking disc, whistle, whistle, each part has its unique structural characteristics and production process, are introduced as follows:

The whistle is the source of the sound of Muhong musical instrument, made of barley straw. Select the barley straw that is about to come out, put it under the eaves to dry, choose one to two sections of each straw, remove the head of each section, take the middle part of about 3cm as a whistle, and have certain requirements for its thickness, smoothness, softness and color, cut it into 2cm long and put it in a small box for use. When playing, soak with rice wine and moisten with mouth, squish, insert whistle. The quality of the whistle affects the timbre of Muhong, such as the whistle is short and thin, the sound is sharp and bright; The whistle was long and thick, and the sound was deep and deep. How to choose the whistle is the key for the blower to play Muhong.

Figure 2: Whistle

The whistle is made of duck hair rod, also known as "duck hair tube", the duck hair rod is relatively smooth, and the rod is smooth and well-ventilated, and the length is about 3 centimeters. The lower part of the whistle is inserted into the hole of the small tube, and the upper part is inserted into the whistle, the size of the whistle is the same as the hole of the small tube, otherwise it will affect the effect of playing. The whistle plays a very important role as the medium of sound from small to large.

Figure 3: Picket

Figure 4: shows the top whistle and the bottom whistle

The gas block disc connects the small tube and the whistle, the thickness is about 1.5 cm, the circle, the material is fir wood, the effect of the gas block vibration whistle, the playing is more labor-saving. Made of dried Chinese fir board, according to the size, round grinding on the lathe, drilling in the middle, the size of the hole is also the same as the outside diameter of the whistle, if it loses the effect of gas blocking.

Figure 5: Gas block disc and tubule

Figure 6: Large tube, small tube, air blocking disc, whistle, whistle

The small tube is called a small tube relative to the large tube, and is made of a small bamboo tube of about 2 centimeters, connected to the whistle tube on the top and the large tube on the bottom. The bamboo selected for the small tube should be straight, smooth and thinner than the large tube. The small tube should be connected to the large tube and inserted into the large tube. It should not be loose or leak. The tubules allow sound to travel from small to large, whistles

The sound of the tube passes into the big tube through the small tube, which better solves the connection between the whistle and the big tube.

The big tube is a big tube relative to the small tube. It is made of thin bamboo tube and is about 3.3 cm long. The bamboo tube is dry and smooth. The big tube is connected to the small tube and passes through the upper pipe hole of the mu-bang rod body. The two are closely combined and are required not to loosen and leak air. Its role is to connect the small tube and the rod body, so that the sound is better transmitted to the rod body, because the small tube is too thin, the rod body is thicker, the two can not be directly connected, the big tube is better to solve the problem of connection.

The pole body is connected with a large tube, and the bottom is flared. The material is fir wood. In the spring and autumn season, choose young and straight small fir trees, dry in the shade, because the fir trees are not easy to crack and deformation at this time. The fir wood is polished with a lathe, the rod body is thin and thick, to a certain specification, and then drilling with a lathe, drilling the same size sound hole first, then drilling the rod body, and finally grinding smooth. The production of the rod body is fine, and it is easy to destroy the rod body if you are careless. The production of the rod body determines the quality of the Muhong and is the key to the production of the Muhong.

Figure 7: Pole body

Trumpet mouth, also known locally as "Muhong pan", is made of sycamore trees, made of dry Sycamore trees. The horn is shaped like a horn and has the effect of amplification.

Figure 8: Horn mouth

The horn mouth is narrow and wide, and the upper mouth is set at the bar body 4 cm, the two are closely connected, without gaps, in order to be easy to carry, the lower pressure bar body, the two can be separated. The height of the horn is between 16-27 cm, the thickness is generally 0.5-1 cm, the horn is machined with a lathe, and then polished smooth, can be painted black paint and red paint, or can not be painted. The role of the trumpet makes the Muhong sound loud, expanding the volume of Muhong in the noisy funeral ceremony.

To sum up, the structure and manufacturing process of Muhong are more complicated. According to the principle of adapting to local conditions and using local materials, the Yi nationality's unique musical instrument is made, highlighting the wisdom of the Yi people and having a distinct national color. When playing Muhong, tie a red cloth on the face of the rod, called "hanging red", which not only represents luck, but also has the effect of warding off evil spirits. The Muhong band is usually equipped with two Muhong, a gold cymbals and a hand-held drum. When playing, the gold cymbals play with Muhong, according to the different music, play a variety of rhythms and add flowers, and the rhythm of the hand drum changes little. Sometimes, in order to better set off the scene, the Muhu band is also equipped with big drums as requested by the priest. Generally, 2-4 people dance and beat the drums while playing the music score. The rhythm of the big drum is relatively complicated when

playing the music score, and the rhythm of the big drum is simple and single when playing the music score, and it is generally played between the unimportant festival and the festival.

Figure 9: Gold cymbals

Figure 10: Hand drum

3. Classification of Mu Hong's music

According to Li Rongzhi and Yang Jiahui, there are about two thousand pieces of Muhong music in Dazhai Village, and about one thousand pieces are used in funerals, accounting for a large proportion. The Muhong music of Dazhai Village is a musical score circulated by Yi people from generation to generation. It is called "Lao music" locally. Teacher Mu Hongblowing thinks that the structure of the old music is composed of two parts: the first part is the statement part, which is generally composed of music sentences; The rest of the buckle is the first buckle of the musical material repeated or modulation (homophonic system modulation) changes developed, each repeat or modulation is called a buckle; Coda is the end, coda is a fixed form of ending, different scores can use the same coda. The musical structure is stylized and generally divided into two buckles, two four buckles and four eight buckles. The first way is four buckles, composed of the first four buckles, the second way is the repetition or variation of the first way four buckles development, and the road can only be even, can not be singular, can not appear in the form of three six buckles, take the song structure of two four buckles as an example: The first route is composed of the first four ports, and the second route is composed of the back four buttons, and finally forms a two-way four-button pattern. With the appropriate tail, the complete score of the two-way four-button is formed.

Nowadays, the Muhong music score is only played in the form of two four-button, the time is generally between 2.5 minutes and 3.5 minutes, because the two-button music score of one road is too short, and the eight-button music of four roads is too long, so only two four-button music scores are played in the funeral ceremony. The rhythm of a Muhong song is the same as that of the cymbals. (See the classification of the music below for details) the rhythm is generally one beat and two strikes, the rhythm is very single, and the rhythm of the singing music is more complex. Generally four beats are a fixed rhythm pattern with slight changes in the middle, but there are also drummers and cymbals who play the same rhythm as the Muhong song. Very few people can do that.

According to its different characteristics, the old music played in funerals can be classified into two forms: along music and singing music. There are certain differences in the time and place of the use of synchro and singing music in the ceremony, and certain synchro can be transported, it is used in a specific ritual, while the jumping spectrum cannot be used, and the following spectrum can be used arbitrarily in funerals.

Parallel spectrum is also called flat spectrum. The music is relatively smooth and solemn, and the speed is slower than the singing score, but there are some faster music. The structure of the form is more regular, the phrase is more vague, sometimes the sense of reading is not strong, and sometimes it is expanded or reduced. The sense of sentence reading is not strong, and the value at the end of the phrase is generally one beat (one board). Drums and gold cymbals are often played in one beat, the rhythm is single, and sometimes there is a phenomenon of flowers. According to the characteristics of along-spectrum transtone, it can be divided into great along-spectrum and small along-spectrum: Great along-spectrum, transtone is more, transtone is Boeing or flower; Small along the spectrum without a change of tone, the melody is very stable, the structure is relatively regular. Along the score for the sad tone, emotional sadness, music style solemn, solemn, with the function of education.

Singing score, also known as jumping score, is another musical form of the old score, the music speed is more cheerful, often big jump, so that the music has a jump, its entertainment is strong, can better set off the scene atmosphere. The music sentence is very obvious, and the value at the end of each button is generally two beats (two boards), and the sense of sentence reading is very obvious. Drum and gold cymbals rhythm generally four beats for a fixed rhythm type, commonly used sixteenth note rhythm type, rhythm characteristics first fast and then slow, its rhythm is more complex, but also often add flowers decoration, such as drumming edge or gold cymbals (even) played decoration. Sometimes a large drum is added, from 2-4 for women to beat, while jumping and beating the drum. Leaping music is sad, the style is relatively cheerful, because the music speed is faster and the characteristics of jumping, the singing music is more entertaining than the music.

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4. Classification and application of Muhong music

4.1 Classification of Muhong music

The structure of Muhong's music score is composed of two parts: the syndication and the epilogue. The syndication and the epilogue are called the syndication and the epilogue. Taking two-way four-button music score as an example, this paper mainly analyzes the cavity sentence of four-button and the end. In the funeral ceremony of Wu Dingzhi old man, a total of 895 Mu song songs were used, of which 603 were along the spectrum and 292 were sung. There are a large number of Mu operas, of which 305 are played repeatedly. In the study of musical form of Mu Hong's music, due to the large number of songs, it is arranged, classified and analyzed according to the principle of higher music score, and the core cavity of the same music score is combined. According to the nuclear cavity analysis proposed by Professor Pu Hengqiang and the "simplified reduction" method, three different types of nuclear cavities were obtained, namely, wide rhyme Sol Do Re, narrow rhyme Sol La Do and La Do Re.

Table 3 The number statistics and classification of Mu-bang scores of three types of nuclear cavity

category	sol do re	sol la do	la do re	total	Amount to
Sequential spectrum	36	292	275	603	895
Music sheet	55	113	124	292	

4.2 Application of Muhong music in funeral ceremonies

After the death of the Yi people, according to the needs of the bereaved, the music can be played before the ceremony or on the day the ceremony begins. Nowadays, the music is rarely played before the ceremony. In the ceremony, Mu Hong played two types of old music, Shun music and sing music. In the ceremony, the shun music was mainly played, and the singing music was auxiliary. During the ceremony, the singing music was played more often, because people were tired and tired at this time, the singing music was cheerful, which could mobilize the situation of the onlookers and set off the atmosphere of the scene. In the field investigation, it was found that there was a certain freedom in the variety, quantity and time of musical scores played during the ceremony. In order to ensure uninterrupted music in the funeral ceremony, about 900 pieces of music were played in one funeral ceremony, but some of them played the same musical score. Mu Song plays a subordinate role in the ceremony, that is, it has specific regulations and certain freedom, and there are no other regulations and requirements for the playing time and musical score of Mu song in the ceremony, except for a specific melody played in a specific section. According to Yang Jiahui, in the past, fixed pieces were played at specific times of different festivals, but now they have been lost. In the festival, as long as the music is played along with the music, but the singing music cannot be played at special times. The main purpose of playing Muhongs is to make sacrifices for the dead (to keep unclean things out of the funeral grounds) and to delight the crowd during the long funeral rites.

According to the funeral ceremony of Wu Dingzhi old man, the category and quantity of Mu Hong's music score are counted, which can more intuitively show the use of Mu Hong's music in the ceremony. The list is as follows:

Table 4 List of the categories, quantities and usage of Muhong music scores in the ceremony

date	rite	Muhong category,quantity
January 26th The first night	Before the Lower spirit	8 songs of Sequential spectrum 4 songs of Music sheet
	Lower spirit	2 songs of Sequential spectrum
	libation	8 songs of Sequential spectrum
	Sacrifice a animal	9 songs of Sequential spectrum
	The filial son offers water	21 songs of Sequential spectrum
	First altar sutra	30 songs of Sequential spectrum 26 songs of Music sheet

	Supper offering	4songs of Sequential spectrum
	After supper	12 songs of Sequential spectrum 38 songs of Music sheet
January 27th The next morning	Offer breakfast	20 songs of Sequential spectrum
	After breakfast	17 songs of Music sheet
	egress	10 songs of Sequential spectrum
	After extramarital	8 songs of Music sheet
January 27th At noon the next day	Summoning and receiving spirits	21 songs of Sequential spectrum
January 27th The next afternoon	Reward cattle with treats	11 songs of Sequential spectrum
	Second altar sutra	35 songs of Sequential spectrum 17 songs of Music sheet
January 27th The next night	Second altar Sutra	15 songs of Sequential spectrum 30 songs of Music sheet
	Offer dinner, bring the spirit	14 songs of Sequential spectrum
	After supper	20 songs of Sequential spectrum 22 songs of Music sheet
January 28th Morning of day three	Sacrifice animals and breakfast	20 songs of Sequential spectrum
	After breakfast	5 songs of Sequential spectrum 10 songs of Music sheet
	Third altar sutra	14 songs of Sequential spectrum 16 songs of Music sheet
January 28th Noon of the third day	Welcome a guest	120 songs of Sequential spectrum 28 songs of Music sheet
January 28th Afternoon of the third day	Be in mourning	14 songs of Sequential spectrum 6 songs of Music sheet
	Inferior sacrifice	68 songs of Sequential spectrum 26 songs of Music sheet
	Show the way	84 songs of Sequential spectrum 44 songs of Music sheet
	bury Larling	38 songs of Sequential spectrum

Note2: There are two groups of Muhong bands before and during the next Lingling Festival. There are six groups of Muhong bands during the period from welcoming visitors to the Guiding Festival, and one group of Muhong bands at other times, that is, "blowers in the hall". Due to the six groups of Muhong band playing at the same time or at intervals, it is inevitable that there will be mistakes in the statistics of the number of tracks, so the number of tracks of Muhong is incomplete statistics.

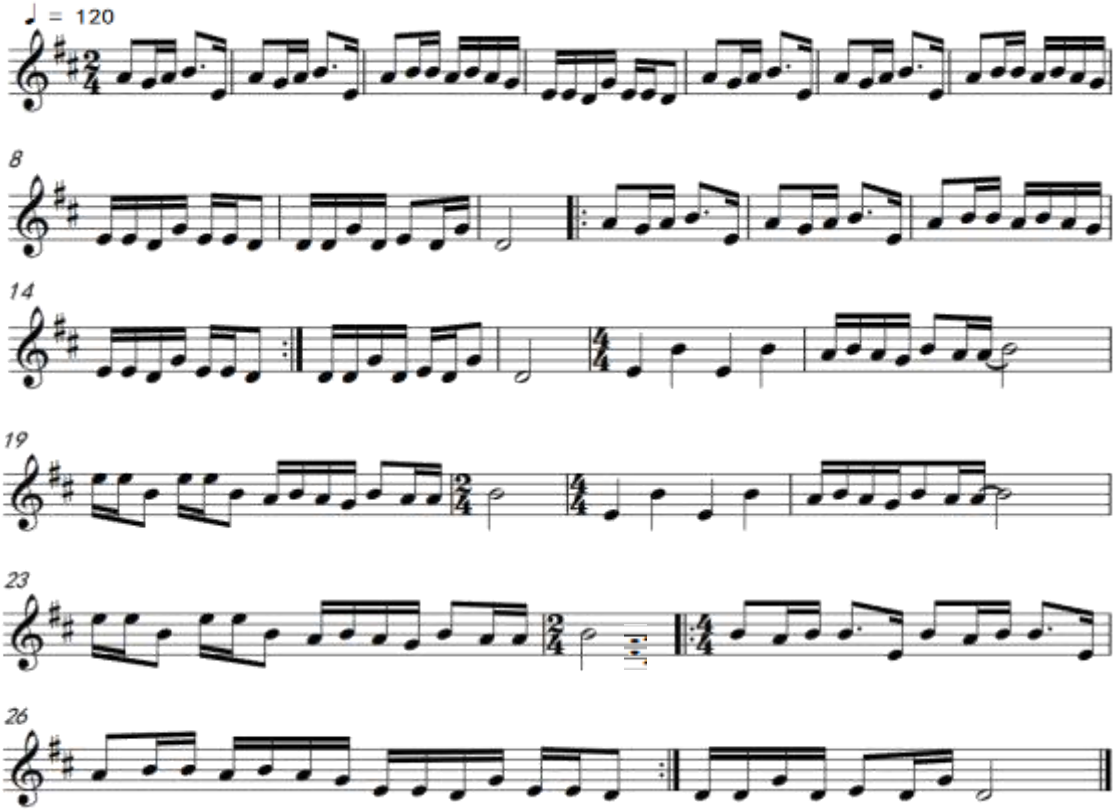
The funeral ceremony of Muhong in Yi nationality runs through the whole time. Due to different types of funeral ceremonies, Muhong band participates in different places and ways. The application of Muhong Band in small hot funeral ceremonies and large funeral ceremonies is obviously different: There is no Ga hall for small funeral, and the Muhong band usually plays in the wing room, the funeral hall or the fire hall in front of the funeral hall, while for large funeral ceremonies, the Muhong band plays in the fire hall in front of the funeral hall or beside the fire hall. Small hot funeral, in order not to affect the singing of the Bumo during the ceremony, when the Bumo reciting the Bumo song, the Muhong band in the funeral hall or the wing room stops playing, and most of the "hall blower" must participate in the ceremony, while the "hall blower" in the large funeral ceremony plays next to the designated fire, and only participates in the individual ceremony, such as the following before the funeral, before the first jumping appearance, the Muhong team plays a fixed piece of music in the funeral hall. The combination of hot and cold funeral is one of the important forms of large-scale funeral ceremony, combined with the case study in this paper,it is also a form of cold and heat loss mixture, with special emphasis on the analysis of the characteristics of Muhong in the mixed use of cold and heat loss:

In Table 4, Mu Hong played two pieces of music respectively in the memorial hall before Xia Lingqian and his first jumping appearance, and played next to the memorial hall fire or Ga Chang fire at other times. Muhong's participation in the ceremony has two main characteristics: First, when the spirit is transferred, the spirit comes out and the body is buried, the Muhong band follows the spirit participants and plays, assists the ceremony, and requires the music to be played along with the music, but does not require the music to be played along with the music; The second foil ceremony is played in the middle, between or after the end of the long festival, and the shun score is played at the key link of the festival, and the shun score can also be played at other times. During the funeral ceremony, except between meals or music breaks, Muhong song is always played, especially during the period of welcoming guests to the end of the direction on the third day, Muhong song has been played continuously. Its meaning has the role of communicating Yin and Yin worlds, not only comforting the dead, but also preventing bad things from entering the funeral hall and Ga field, which plays the role of town house or Ga field, and also accentuates the atmosphere of the scene. Enhance the sense of ritual.

5 Repertoire analysis of Muhong's music

In her doctoral thesis of Southwest University, Jia Lina (2014) put forward the view of nuclear cavity analysis of melody in Mohong's score, emphasizing that melody development techniques of the nuclear cavity mainly include repetition, variation, collection, part comparison, ending, sentence reduction, etc. Melody lines are classified into progressive, microwave wave, big jump, and other constructive views, providing guiding ideas for the analysis of Muhong's music in this paper. In the three types of nuclear cavity of Muhong music, the number of songs of the same nuclear cavity is large, and its representative songs are selected for analysis according to the principle of high usage of songs in rituals.

speed Li Rongzhi played Liu Fei notation



Music 1 Mu Hong music sheet

This song is a jumping score, the speed is, for the basic music of Mu Hong, the melody is mostly repeated blowing, music changes little, by the local people as Mu Hong etude. The music is solemn and has a certain leap, and the whole song develops around the nuclear cavity La Do Re, with the characteristics of national commercial mode. This song has two channels and four buttons, and its structure is analyzed as follows:

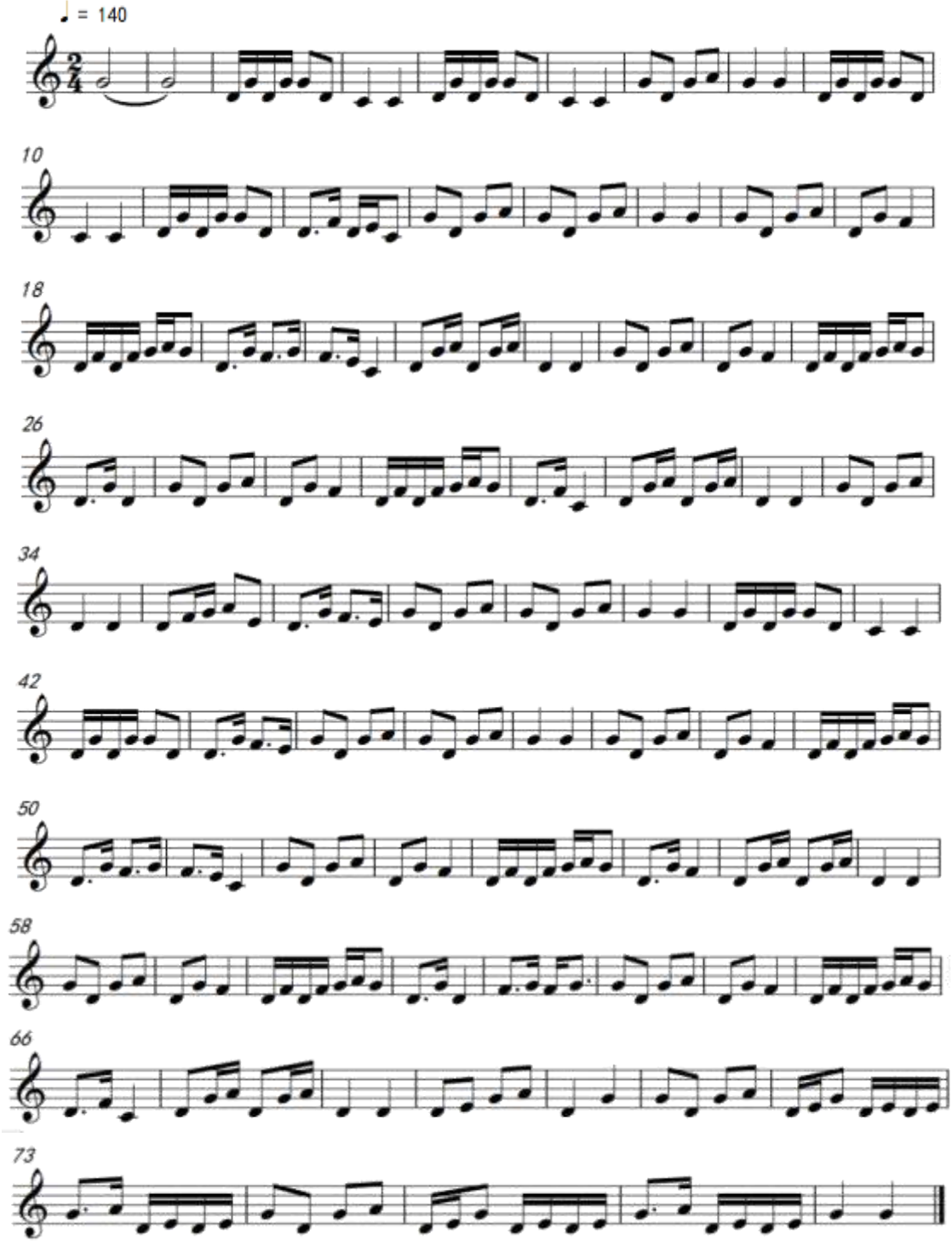
The first line (1-23) : The first button (1-10) music is a phrase, and the first 4 bars are declarative musical thoughts, in which additional sounds appear in the first bar, causing the instability of the mode, and the second beat of each bar appears a pure five degrees of downward jumping, making the music skip. Developing around the nuclear voice Re La, the last four bars repeat the first four bars completely, and then expand two bars, stopping on the nuclear voice Do, has the characteristics of uterine mode. Second button (11-16) This button is the exact repetition of the first button music. The third button (18-20) music is developed with new materials, jumping up in pure fifths, then clamping, stopping on the long note of two beats, then playing through the nuclear cavity exchange in the high zone, and finally stopping on the La note, with the characteristics of feather mode. Fourth button (21-24) This button is a complete repeat of the third button.

The second path (1-23) is a complete repetition of the first.

The end (25-27) : The music uses the musical theme of the first button to repeat, with the feeling of reproduction, and the first bar gets rid of the additional sound and uses the

nuclear cavity sound. The last bar, through the technique of sound exchange, finally stops on the Do, which has the characteristics of palace mode.

speed Li Rongzhi played Liu Fei notation



Music 2 Mu Hong music sheet

This song is a singing score, which has a high usage rate in the ceremony. The speed is fast, and the music style is cheerful and light. The whole curve develops around the nuclear cavity Sol Do Re and has the characteristic of characteristic mode. According to the analysis of the principle of structural buckle + tail closing, Muhongqu is composed of two ways and four buckles. The specific analysis is as follows:

Introduction (1-2 bars), two bars of long tone to determine the mode of the music, the central tone is Sol, with the Chinese national mode of the mode of the feeling. The long tone is played by a pair of Muhong trumpets to determine the pitch of Sol, and then the tuba Muhong corrects the pitch to ensure that the pitch is the same as that of the trumpet Muhong.

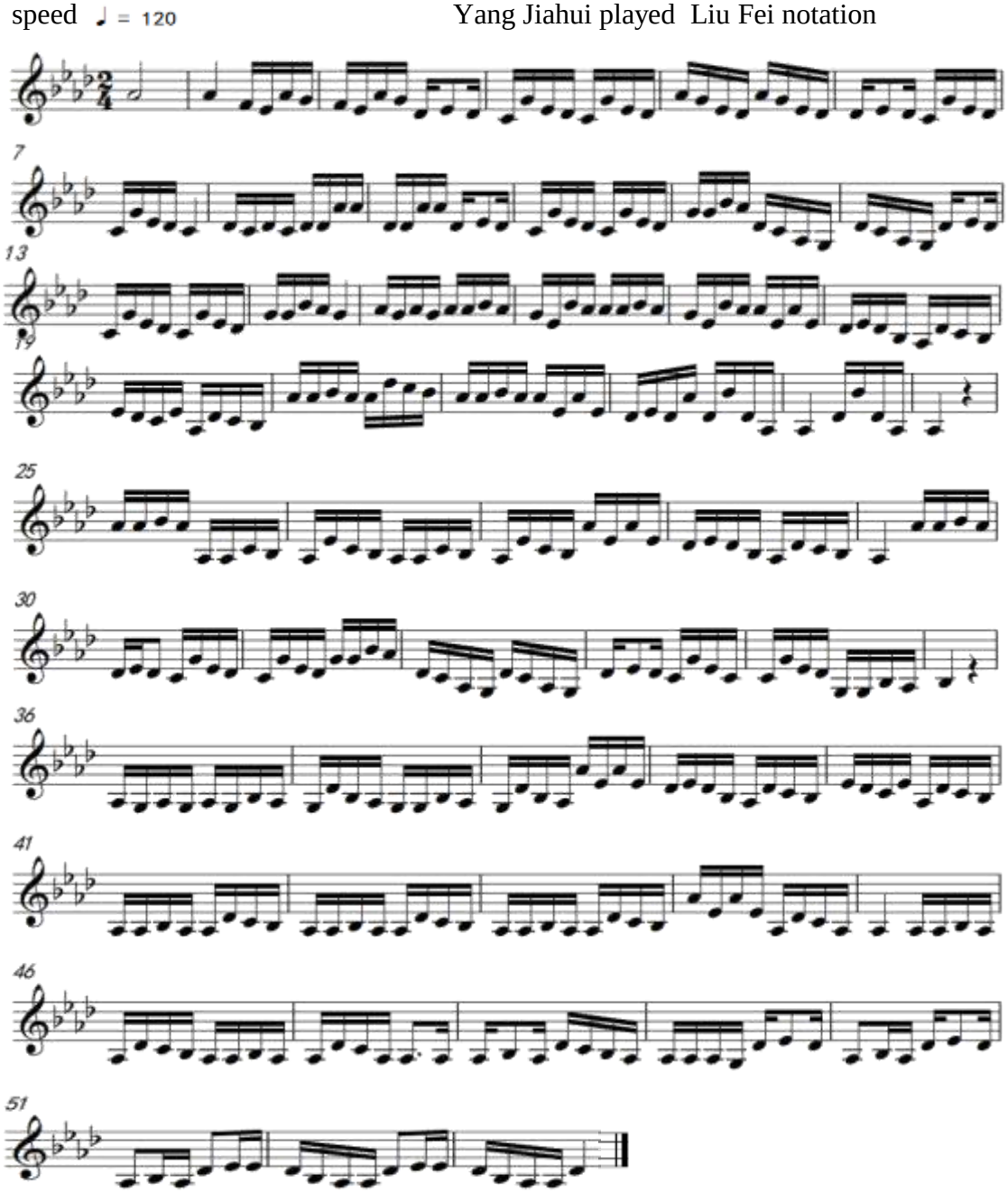
The first line (3-30) : The first button (3-8) is the narrative part, the first two bars determine the nuclear cavity sound, the last two bars adopt a repetitive method, and finally stay on the stable level of the nuclear cavity Sol. The second button (9-15) continues to stabilize the nuclear cavity with repetition, with a slight variation (12 bars), and expands by repeating 13 bars in 14 bars. The third button (16-22) develops the music by means of tone exchange, rhythm change and additional notes, and finally stops on the nuclear tone Re, which has a sense of the quotient mode of modulation of the homophonic system. The fourth button (23-30) adopts the musical material development of the third button, mainly adopts the development technique of tone exchange and additional tone, and finally stops on the nuclear cavity tone Do, which has the feeling of palace mode.

Second way (31-57) : The music continues to develop around the nuclear tone, and the second way is still four buttons, which are with the first

The repetition or variation development of the corresponding buckle has the same development technique as the first one, and the mode of the four buckle has slightly changed, that is, G sign - G sign - C palace - D quotient.

Combined tail (58-77) : Its structure is (5+6+7+5), which can be used as a four-phrase sentence. The first two bars at the beginning of the four-piece sentence are the same, followed by repetition and variation, so that the sentences increase and reduce, each sentence has the feeling of the same beginning and different end, and finally stay on the Sol, maintaining the unity of music tonality.

The development of the music is mainly based on the core cavity Sol So Re, with the addition of additional Fa and La second notes. The main techniques such as tone exchange, repetition, expansion, reduction and rhythm are adopted, resulting in different lengths of the intonation and final intonation sentences. However, the end note of the singing score has the characteristics of two beats, with obvious sentence reading sense, and the division of intonation and final intonation sentences is more obvious.



Spectrum 3 Mu Hong Sequential spectrum

This song is Mu Hong Sequential spectrum, the speed is, relative to the hopping speed is slower, the music style is solemn and solemn. The core cavity of Sequential spectrum is the representative of sol la do, which has the feeling of palace mode. In the development of music, the pause of the buckle is not obvious, the tonality is not clear, and the music has the feeling of one go. Professor Jia Lina (2014) thinks that this kind of dissociation of tonality is Erhuang, and Mu Hong of Dazhaigou Village thinks that this song is "yellow tone", that is, the whole tune is dissociated. The specific analysis of its musical characteristics is as follows:

The introduction (1-2) is two bars, and the difference with the score 37 is that after the trumpet is played for three bars, the first beat of the music is used to introduce the tuba Muhong, which is actually equivalent to telling the tuba what melody to play, so that the tuba Muhong can follow.

The first way (3-29) : The first button (3-7) is the statement part, the melody line is mostly down, that is, the big jump up and then down, the rhythm is mostly four and sixteen divided into one beat, the playing is relatively dense, and there is time to insert the syncopated rhythm of one beat. The whole song develops around the nuclear cavity Sol La Do, emphasizing the musical characteristics with multiple repetitive tones, adding additional tones Fa, Mi and Si (the fixed tuning heights are Re, Do and Sol, and all the first intonation names are used in the nuclear cavity analysis), resulting in the instability of the nuclear cavity sound, and finally stopping on the additional tone Mi, which has the feeling of angular mode. Second button (8-14) The first beat of the music starts directly from the additional note, and the last two notes of the second beat return to the nuclear tone Do, and the feeling of unclear mode becomes more obvious. The use of nuclear tone gradually increases in the later part of the music to enhance the sense of mode, and finally stops on the additional tone Si to prepare for the third button. The third button (15-24) a large number of nuclear tones appear, so that the tone of the music gradually established. This button is greatly expanded (10 bars in total) through constant repetition of the tone, and finally stops on the nuclear tone Do to stabilize the tone of the piece. The fourth button (25-29) uses the music material development of the third button, through the repetition of the higher or lower octave, the music has the sense of beating of the nuclear cavity, and finally stays on the nuclear cavity sound Do, and the music has the sense of borrowing books.

The second way (30-45) : The second way of this song is not as regular as other Muhong songs, the division of the last three buttons is not obvious, there is no obvious sense of reading, the music is in one go, the melody line is wavy, and the speed is gradually accelerated, constantly walking in the bass area, occasionally playing in a higher octave, immediately back to the low area, and finally back to the nuclear cavity tone Do, stable tonality. Music uses the development techniques of tone repetition, high octave performance contrast, additional notes and tone exchange to form unique style characteristics.

Syntail (46-53) : The syntail is only 8 bars, the music has no sense of reading, mainly develops around the nuclear tone Do, and uses the characteristics of rhythm to keep the music going, making people feel out of tune and have the feeling of deja vu. Finally, through the constant repetition of the tone pattern, it creates the sense of the end of the music, but the end is on the Fa, which is caused by the structural form of the fixed tail buckle, and the situation of the end of the tune.

The musical characteristics of this song are very obvious, and the extensive use of additional notes makes the whole song appear tonally free feeling. The repetition of the tone, the octave ensemble, the melody in one go, etc., give this kind of music its own style characteristics.

Through the analysis of Muhong's music, it has the following characteristics:

First, Muhong's music speed is mainly allegro, andante as a supplement. Among the 895 pieces in the statistics of Muhong, the number of allegro pieces is about 700, and the number of andante pieces is more than 100. Muhong with the speed of andante is mainly the basic piece of Muhong, which has become the etude. Muhong is used in important ritual links, and the music is very solemn and majestic. Most of the music played in other ceremonies and

spare time is allegro.

Second, the special music structure of Mu Hong, that is, the buckle and the tail structure, four buckle for one way, the other way

The variation of the first way develops repeatedly, and the final part is also a variation repetitive piece. The main structure of the Muhong song is two ways and four buckles. The main time of a Muhong song with two ways and four buckles is between 2.5 minutes and 3.5 minutes. The length of the music is suitable for the playing habit of the Muhong blower, and in order to save more physical strength during the long funeral ceremony.

Third, the nuclear cavity mainly has three forms: wide rhyme Sol Do Re, narrow rhyme Sol La Do and La Do Re. In terms of the number and use of the three nuclear cavities, narrow rhyme Sol La Do and La Do Re are the main ones, and wide rhyme Sol Do Re is the auxiliary or passing note. Gives the sense of a pentatonic scale or hexatonic node.

Fourth, the tonality of Muhong's musical mode is similar to the modulation of national mode in the same palace system. In the development of music, the stability of music is determined by strengthening the application of stable nuclear tone, so as to determine the tonality of music.

Fifth, Muhong's music has a smooth melody and a dense rhythm. In the one-beat rhythm, overtones are often used. The musical development techniques such as repetition and variation and the frequent use of nuclear tones make the musical theme constantly appear, and the whole music shows the power of repetition.

Sixth, Muhong music uses the "circular breathing method", in the wind, between 4-6 beats to breathe through the nose, so as to maintain the continuity of the music. Playing fingering is a multi-fingering method, that is, after playing a note, the fingers continue to maintain a relaxed and trembling state of tapping the sound hole, and when the melody goes up, the multi-fingers can be used to "play" the way, so that the music produces a trill or Boeing effect.

Conclusion and recommendations

There are a large number of Muhong music in the funeral ceremonies of the Yi nationality. According to the incomplete statistics in the field investigation, there are 895 pieces of Muhong music, of which the core cavity is 91 pieces of wide rhyme Sol Do Re, 405 pieces of narrow rhyme Sol La Do, 399 pieces of narrow rhyme La Do Re, and 804 pieces of the two types of narrow rhyme. In terms of the number of three kinds of nuclear cavity, the use of a large number of narrow rhymes makes Muhong's music show distinctive characteristics of southern music.

The causes of the characteristics of Muhong music funeral ceremony are mainly related to the inheritance of national culture, national migration and integration. In terms of national culture inheritance, it is the same as scripture music and jumping music, inheriting the traditional musical culture form of Yi nationality and inheriting the southern musical characteristics of Muhong music. In the process of ethnic migration and integration, it absorbs and learns from the characteristics of other ethnic music, especially in the long-term living with the Miao, Buyi and Han, all ethnic groups interact and integrate with each other, and Muhong music is influenced by the suona music of other ethnic groups. In order to meet the needs of funeral ceremonies, Yi Muhong musicians and suona musicians of Miao, Buyi and Han nationality visited each other. Through mutual communication, Yi Muhong music also appeared in other ethnic suona music forms. The appearance of a small amount of wide

rhyming Muhong music in the ceremony is specifically for learning from or absorbing suona music forms of other nationalities, or directly "borrowing" suona music pieces of other nationalities. Through interviews with local Muhong musicians, they believe that the current form of Muhong music is formed from long-term exchanges among various nationalities, but they do not know the specific reasons, and there are no historical records. Through the above analysis, Muhong music presents the distinctive characteristics of southern music.

To sum up, Muhong music has a subordinate position in the funeral ceremony and is an important part of the ceremony. Muhong music has three functions in the ritual: exorcism, enlightenment, entertainment and public. Muhong music is a kind of sad tone with a solemn and solemn style. It not only exorcises evil spirits and soothes the dead, but also attracts spectators and loves from the public. To some extent, it maintains the order of funeral ceremonies, increases the sense of national identity and educates the Yi people. The entertainment function is mainly manifested in that the long funeral ceremony makes people's body and spirit especially tired, Muhong music can entertain and appease the dead at the same time, but also entertain the people. Especially in the evening wake, Muhong music gives full play to musical entertainment, although the sad tone of the music can not be changed, but the cheerful, light melody can improve people's spirit and relieve the body fatigue.

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