

The Definition of the Concept of Yunnan “New Folk Songs”

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Abstract

The objective was to study from related literature, define the concept of Yunnan “New Folk Songs”. This study adopts qualitative research. The tool for the data collection is the literature studies. The research results were obtained by reviewing and sorting out relevant journals, academic papers, books, magazines and online information about Yunnan “New Folk Songs”, and using on-site observation and literature data collection. Using the theory of musicology and performance theory, this paper analyzes the creation characteristics, performance characteristics and aesthetic characteristics of Yunnan “New Folk Songs”, and explores its concept.

The research results found that: Since the late Qing Dynasty and the early Republic of China, the germination of Yunnan “New Folk Songs” has appeared, and it has experienced five stages of germination, start, trough, recovery and development. It is significantly different from Yunnan traditional folk songs, and presents unique creative characteristics, performance characteristics and aesthetic characteristics in terms of the mode of transmission, creative purpose, content of the times, language used, vocal voice mode, form of expression, arrangement and accompaniment. The creation of Yunnan “New Folk Songs”: based on Yunnan local music materials, the integration of fashion, diversified creative techniques; The performance: combine the fashionable, diverse stage and costumes. the singing language is mainly Mandarin, and the language and singing of the minority and pop singing are integrated according to the songs, so as to realize “crossover” or even “boundless”; fashionable and diversified stage and clothing. At the same time, it presents the aesthetic characteristics of nationality, region and times.

Keywords: Yunnan; New Folk Songs; Concept

Introduction

The Chinese Music Dictionary explains, “Folk songs, or Ditty, are an art form composed collectively by the working people to express their thoughts and feelings, and are constantly processed in the oral transmission of the masses from generation to generation” (Liu, 1985). The significant difference between folk songs and ordinary composed songs lies in that: 1. It is not controlled by some professional composition techniques, which is the spontaneous oral creation of the working people; 2. Its tunes and lyrics are not fixed, and are constantly being processed and developed over a long period of time; 3. Do not rely on notation or other means, but mainly rely on the word of mouth; 4. It does not reflect the personality characteristics of the composer, but it has a distinct national style and local color (Editorial Committee of Music and Dance & Editorial Department of Encyclopedia of China Publishing House, 1989).

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Yunnan folk songs are a cultural product with local characteristics and close to the working people of Yunnan province formed in the process of working people's development. At the same time, Yunnan is the province with the largest distribution of ethnic minorities in China. There are 25 ethnic minorities living in Yunnan, among which 15 ethnic minorities such as Bai, Hani, Dai, Lisu, and Naxi are unique to Yunnan. All ethnic groups in Yunnan are good at singing and dancing, and each ethnic group has its own representative folk songs, which are large and varied, and are known as the "Hometown of Singing and Dancing" and "The Sea of Folk Songs".

"New Folk Song", namely "New" folk song, is an art form to develop and innovate the form and connotation of traditional folk songs. Form is the external music form, including two aspects of creation and performance; Connotation is the national connotation. That is to say, the new folk song is the innovation and development of the content, creation method and expression form of traditional folk songs. While emphasizing the combination of nation and modernity, it is in line with the aesthetic requirements of the public at any time and space level.

As a local musical form in Yunnan, Yunnan "New Folk Song" is an important part of China's "New Folk Song". The embryonic form of Yunnan "New Folk Songs" can be traced back to the late Qing Dynasty and the early Republic of China. After a hundred years of ups and downs, it has produced a large number of Yunnan "New Folk Songs" works with certain social influence, integrating ethnic, popular, contemporary, global and multiple elements.

After consulting a large number of periodicals, authoritative works and dictionaries, we have not involved the specific definition of Yunnan "New Folk Song". There is still a gap in the definition of the concept of Yunnan "New Folk Song" in the academic circle, but its concept should be understood from two aspects:

(1) Stylistic: Yunnan "New Folk Songs" works themselves have formed a fixed artistic characteristics in terms of form and content. In form, it uses the national language or lining words and tunes, in the expression technique and artistic genre in line with the national aesthetic and appreciation habits; In terms of content, the life style of a certain nation, local customs, moral concepts, customs, festivals, ceremonies, clothing and food, or major social events related to the fate of the nation are taken as the theme. Therefore, the Yunnan "New Folk Songs" works themselves have formed a fixed artistic characteristics in the form and content. In a word, in order to define the style of the "New Folk Songs" in Yunnan, it is necessary to explore whether there are any minority elements of Yunnan in the works of the "New Folk Songs" in Yunnan.

(2) Territoriality: Yunnan is located in the southwest border area of China. Due to the complex geographical orientation, topography and climate types, the ethnic minorities in Yunnan are distributed by "lived together over vast areas while some live in individual concentrated communities in small areas", thus creating the artistic characteristics of Yunnan folk songs, such as natural, simple, fresh and free, sometimes delicate and sometimes enthusiastic. After a long time of development, Yunnan folk song, as an emotional bond for the people of all ethnic groups in Yunnan, has been imperceptibly in line with the sense of belonging and local complex of the local people. Yunnan "New Folk Song" has experienced decades of re-creation and re-writing in different periods. It is constantly stimulating people's original aesthetic experience to obtain new aesthetic experience with the development of the times, which not only produces the consciousness of national cultural identity, but also maintains the cultural identity of the ethnic group.

Yunnan folk songs are innovated and developed on the basis of Yunnan “New Folk Songs”, but there are significant differences between the two:

(1) Mode of transmission. Yunnan folk songs are created collectively, and they are "orally spread to folk singing in specific ethnic groups, regional communities, and folk singing in traditional customs and life" (Yang, 2008). Yunnan “New Folk Song” is an individual "pen" creation, and relying on TV, radio, Internet and other media to spread.

(2) Creation purpose. The creation of Yunnan folk songs is for education and inheritance; the dissemination of life etiquette; sacrifice; communication and entertainment. Give full play to the social function of music. The Creation of “New Folk Songs” in Yunnan embodies the realistic content, spirit and emotion of the current era in any era; in order to further spread and inherit the traditional tunes and narrative content; to realize certain commercial value and obtain corresponding commercial income; and to integrate with the diversified art forms, to promote the diversified development of “New Folk Songs”.

(3) The performance of the content of the times. The development of Yunnan folk songs is closely related to the changes of people's social life. The change of social life and social progress will drive the development and innovation of folk songs; Yunnan “New Folk Songs” will show the content of different periods according to the development of the times.

(4) The language used. Most of The folk songs of Yunnan are sung in minority languages or local dialects, while the “New Folk Songs” in Yunnan are mainly sung in Mandarin, during which minority languages are integrated to increase their style.

(5) Singing Style. Traditional folk songs are mostly sung with the original "Native Voice", and different ethnic groups and regions have different styles and characteristics of vocal styles. The “New Folk Songs” adopt a relatively unified and scientific vocal style, and the singing method is not limited to folk singing, Bel canto and popular singing, and the singer will also draw on and fuse between these three singing methods in the process of singing according to the performance characteristics of the songs, so as to achieve "Crossover" or even "Unbounded".

(6) Expressions. Yunnan folk songs are often in the local villages, play and people's daily life natural space, usually by solo, duet, chorus, mouth, family, village inheritance, singers often in daily costumes or traditional national costumes, more reflect its "entertainment" characteristics; Yunnan “New Folk Songs” is not only auditory art, but also visual art, but also a comprehensive art of singers, songs and stage, from “self entertainment” to “other entertainment”.

(7) Arrangement and Accompaniment. Yunnan traditional folk songs are mostly accompanied by ethnic traditional minority silk and bamboo Musical Instruments. Yunnan "New Folk Song" is a combination of ethnic minority instruments and traditional tunes, using electronic musical instruments and western orchestral music.

Research Objective

The objective was to study from related literature, define the concept of Yunnan “New Folk Songs”.

Literature Review

1. Chinese National vocal music theory

Ethnic vocal music is one of the important categories of Chinese folk music. Since the founding of the People's Republic of China, it has initially formed a set of its own theoretical system. It is the theoretical result of the experience summary of vocal art time and the continuous thinking of vocal art researchers in different times. The theory of national vocal music covers: subject theory research, theoretical research of vocal singing technology, basic theory research of vocal music performance, teaching theory and practice research of national vocal music, and theoretical research of marginal disciplines. In the theory of vocal singing technology, vocal training and vocal method is the focus of national vocal music theory research. By learning from the Western bel canto singing method, inheriting and applying traditional Chinese art singing and training methods, excavating and learning Chinese folk singing technology, so as to form a scientific and systematic theory of vocal singing technology. The study of breath and breath and the study of language word biting are attributed to the unity of word biting, pronunciation and voice, and the unity of technical methods and work style. Among them, *The Discussion on the Application of Writing with Style* published by Jiang Jiaxiang in 1982 and *The Basic Skills of Singing Words and Enhancing Singing* published by Ding Yaxian in 1981 are representative research results. In addition, the basic theoretical research of vocal music performance is an important component of national vocal music theory, which pays attention to all vocal skills and training finally based on artistic performance, and presents perfect aesthetic experience to the audience through the unity of singing and body performance.

2. Theory of Chinese Folk songs

It mainly focuses on the compilation of folk songs and ballads, the study of folk song regionalization, and the study of local tones of folk songs: First, the editing and publication of the large-scale data integration of Chinese Folk Songs Collection, Chinese Ballad Integration and Chinese Folk Songs. Second, the relationship between the local color of the folk song melody and the local traditional tone and dialect tone is valued, and "the division of the folk song color area" has become an important progress in the integration of various elements (Yang Kuangmin, 1987; Miao Jing, 1995; Qiao Jianzhong, 1990; Jiang Min Dun, 1983; Huang Yunzhi, 1989; Zhou Qingqing, 2007). Thirdly, ethnomusicology and big data theories and methods have brought new perspectives, new theories and new methods to the regional division of music culture and the study of traditional folk songs (Shen qia, 1989; Wang Yaohua, 2000; CAI Jizhou, Xiang Wen, 2017).

3. Theory of Yunnan Traditional folk songs

At present, the theoretical research of Yunnan traditional folk songs is helpful to understand the types and distribution of Yunnan folk songs. The important developments are as follows: First, a large number of scores have been collected and published in *The Collection of Chinese Folk Songs, Yunnan Volume* and *Chinese Ballad Integrated Yunnan Volume*. Second, the author focuses on three aspects of Mr. Yang Fang's lifelong research on Yunnan's folk music, including his research on the long narrative songs of Yunnan's ethnic minorities (Ashima, Meiguo, and Hani ancient songs), his work on the compilation of the *Collection of Chinese Folk Songs - Yunnan Volume* and his research on the music of the Tea Horse Road series (Kuang Xuefei, Sun Xiaohui). The theory of Yunnan traditional folk songs is helpful to analyze the elements of the traditional folk songs in the Yunnan "New Folk Songs", and to understand how the Yunnan traditional folk songs to the new folk songs develop and change.

4. Performance theory

For vocal music art interpretation, it is necessary for performers to have a solid theoretical knowledge foundation and good acting skills, performing arts, interpretation ability, and at the same time, deeply understand the content and connotation of the work, in the creation and recreation of the original work, so as to trigger a strong emotional resonance of the audience. This theory helps the researchers to grasp the artistic performance characteristics of the “New Folk Songs” in Yunnan.

Research Methodology

Research Methodology: qualitative research by interviews and observations.

Source of Data: In order to ensure that this study is conducted in an orderly manner, this paper collects a sample of 16 Yunnan “new folk songs” published in mainland China between about 1900 and 2020, of different periods and categories, and with different compositional and performance characteristics. These works are selected based on: repeatedly used in Yunnan and even national vocal music competitions; used in festival performances or evening stage.

Research Tools: interviews form and observations form.

Data Collecting: This study used qualitative research methods, including interviews and observations. In order to collect data in a more flexible and comprehensive way, we conducted semi-structured interviews with performers, composers and others. The purpose is to help researchers have a deeper understanding of the creation and performance characteristics of Yunnan “New Folk Songs”, understand the creative techniques and purpose of the creators in the interview and exchange, understand the singing characteristics, personal opinions and personalized treatment of the performers, so that researchers can explore the connotation and value of Yunnan “New Folk Songs”.

Analysis of Data: The data from the interview and observations will be analyzed by using content analysis.

Research Conceptual framework

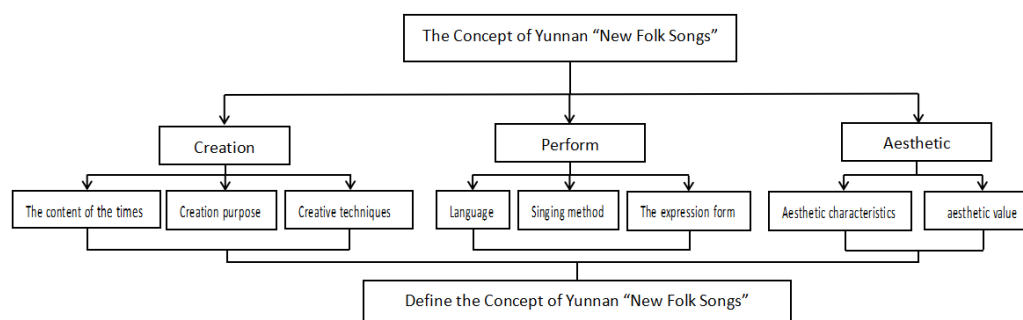


Figure 1 Research Conceptual Framework (Source: Constructed by the researcher)

Research Scope

Time scope: The 20th century from the late Qing Dynasty to the early Republic of China——The period of innovation and development (2020).

Content scope: Yunnan “New Folk Songs” works published in Chinese mainland.

Area scope: Yunnan Province.

Research Results

1. The development of the “New Folk Songs” in Yunnan

Budding Period (Late Qing Dynasty and Early Republic of China):In the 20th century, in the late Qing Dynasty and the early Republic of China, as the western colonialists opened the door of ancient China, the Chinese traditional society was forced to transform to the direction of modernization, and the form of traditional Chinese music changed. China's music development has entered the period of “New Music”. In this context, Yunnan traditional folk songs were imported by western music technology and realized the combination of Chinese and Western elements. The songs in this period consciously play the social function of music, clarify the creative purpose of spreading the spirit of patriotism and progressive thought, and encouraging and calling on the people to emancipate their minds and actively struggle. The period content is based on the theme of patriotism. From the aspect of song creation, the creators began to consciously learn from and use new creation techniques, pay attention to the mutual relationship between melody and lyric rhythm, so that the structure of music tends to be orderly and reasonable, which reflects that the creators have a certain musical literacy; In addition, in terms of creative techniques, there is a creative consciousness combined with the traditional Yunnan folk tunes, which conforms to the aesthetic orientation of the people at that time with the characteristics of being easy to understand and close to life. Although from the perspective of professional disciplines, the creation at that time did not form a complete creation system, and the creator is not the role of a professional creator as defined by now, but the historical significance of the works in this period is far greater than its artistic value. It can be said that it was their early music practice and exploration that laid a foundation for the construction of music education in Yunnan, set up a vane for the humanistic orientation of “New Folk Songs” in Yunnan, and provided early enlightenment for the style creation of “New Folk Songs” in the future.

The War Period (1931-1949):In the 1930s and 1940s, the Japanese imperialists premeditated invaded and occupied our territory, and the Chinese nation experienced an unprecedented crisis. The demands and goals of the whole country against oppression, aggression and civil war, and the establishment of a peaceful and unified revolutionary regime have been highly consistent. In this background, a number of local musicians with high patriotic enthusiasm emerged in Yunnan, such as: Nie Er, a great people's musician who created a new direction of instrumental music creation using Western techniques and folk music materials; Xu Shoulian, the pioneer of Yunnan new music creation, and trained a large number of professional music talents for today's Yunnan; Wang Dandong, the advocate of Yunnan “New Lantern”, tried to use the tune of Yunnan lanterns as the material to save the war song, and his personalized creation ideas also set an early example for the nationalization direction of Yunnan modern music creation; Known as the “Hua Mulan” in the music industry, Jiang Wu has made great contributions to the preservation and dissemination of Yunnan songs, and greatly improved the artistic level of Yunnan song writing in this period, etc.

The "Seventeen Years" period of the Founding of the People's Republic of China (1949-1966): With the founding of the People's Republic of China in 1949 and the end of the war, the Chinese nation ushered in a new era of masters of its own country, and cultural life also ushered in a new era. With the emergence of National Defense Song and Dance Troupe, Yunnan Song and Dance Troupe and Yunnan ethnic minority films, Yunnan music has entered a "Golden Age". During this period, a large number of Yunnan "New Folk Songs" with local ethnic characteristics and in line with the public aesthetic taste were born. For example, *The Bell Ring in the Mountain* (Bai Hua, composed by Lu Yun), *There is A Beautiful Place* (Yang Fei), *Butterfly Spring* (Lei Zhenbang), etc. It is these widely circulated in the country sound symbols, led the Yunnan folk music to the world, became the media of know Yunnan, Yunnan, let Yunnan enjoy "the hometown of Yunnan song and dance", "the sea of folk songs" reputation, also makes the geographical orientation of Yunnan no longer edge, and become an important part of Chinese music culture. The music creation of Yunnan has established the value orientation of "Border Characteristics" and the creation direction should be based on the cultural consciousness of Yunnan local materials.

The Ten Years of the "Cultural Revolution" (1966-1976): The creation of this period was influenced by the thought of "Left". The music creation centered on "poems and songs, quotations and songs, and praise songs", namely, Mao Zedong's sayings, poems, and praise of Chairman Mao, with the thought of personality worship. In this context, the creator's thoughts are distorted, lack artistic personality and pursue political commonness. However, under such difficult conditions, Yunnan still produced "New Folk Songs" with great ethnic characteristics, such as: *The Wa people Sing New Songs*, *Sani people Heart to the Sun* and so on.

Innovation and Development Period (1978-2020): China has entered the period of reform and opening up, and literary and artistic creation has regained vitality and pursued with humanistic spirit and ontological significance. In this period, Yunnan music creation presented a personalized and diversified creative style. Combined with the progress of science and technology and multicultural penetration, accompanied by Yunnan composition subject education, the standardization of the school mode and the older generation of musicians and inheritance, a new generation of music talent thrive, Yunnan "New Folk Song" style is personalized, in the creative level inherit tradition, development and innovation, the pursuit of times, national and artistic personality as one of the aesthetic orientation.

Throughout the historical development of "New Folk Songs" in Yunnan, it not only involves the musical life in various periods and the development track of different musical works across the century, but also involves the changes of the creation concept, development direction and style characteristics of Yunnan music. Based on the characteristics of "New Folk Song", including nationality, popularity, era, world and multiple elements, it provides a later perspective for the next research of "New Folk Song" in Yunnan province. In order to define the concept of "New Folk Songs" in Yunnan. This paper will conduct in-depth analysis and exploration through the three aspects of creation, performance and aesthetics.

2. Creation

The creation characteristics of "New Folk Songs" in Yunnan are reflected in the creation purpose, the content of The Times and the application of creation techniques. According to the development of the "New Folk Songs" in Yunnan, the researchers selected the representative works of the Yunnan "New Folk Songs" in various periods, and compared and analyzed the personalized creation characteristics of the "New Folk Songs" in Yunnan in different periods (Table 1):

Table 1 Analysis table of the creation characteristics of Yunnan “New Folk Songs” in different periods

The repertoire	The period	Contents of the Times	Contents of the Times	Creative techniques
<i>Yunnan Grand Memorial</i> (Li Xiexi)	Budding Period (Late Qing Dynasty and Early Republic of China)	patriotism	Encourage and call on the people of Yunnan to overthrow the rule of the Qing government and oppose the imperialist aggression.	Curved structure: one-part form. Square integral structure of 4+4 Tonality: C Regional characteristics: describing the "Sino-French War Incident" in Honghe Prefecture, Yunnan province in 1884-1885
<i>The Farmer's Complaint</i> (Wang Dandong)	The War Period (1931-1949)	To awaken and inspire the people to actively participate in the struggle.	The appeal and goal of opposing oppression, aggression, war and the establishment of a peacefully unified revolutionary regime.	Curved structure: one-part form. Tonality: G Yunnan lantern music material are used to show the regional and style characteristics
<i>There is a Beautiful Place</i> (Yang Fei)	The "Seventeen Years" period of the Founding of the People's Republic of China (1949-1966)	The people were liberated and became masters of their own country	Describe the natural scenery and ethnic customs of the Dai village in Ruili, Yunnan province	Curved structure: three-part form. According to the Yunnan Ruili Dai music material <i>Han Ma Le</i>
<i>The Wa people sing new songs</i> (Yang Zhengren)	The Ten Years of the “Cultural Revolution” (1966-1976)	Personality cult	To serve the people, to serve the workers, peasants and soldiers	Curved structure: one-part form. Tonality: The Pentatonic F Based on the material of the Wa folk song <i>White Pheasant Bird</i> by Ximeng, Yunnan Province
<i>A nest of birds</i>	Innovation and	Man and nature	It reflects the simple and	From the Yunnan Jianshui Folk Song A

	Development Period (1978-2020)	coexist in harmony	harmonious living environment of the local people	<i>Nest of Sparrows in Xigangbazi.</i> Choral creative thinking; semitmatic melody design; second and four degree chord overlapping
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According to the table, although Yunnan “New Folk Songs” presents different creative characteristics in the background of different times, there are significant common characteristics behind the personalized creative characteristics. First of all, in the creative concept of creation, gradually formed the creative consciousness of music localization, which depends on the unique geographical location of Yunnan and rich multi-ethnic cultural resources, providing the creators with rich creative inspiration and materials; Secondly, in the choice of value orientation, the positioning of Yunnan ethnic minority style characteristics is gradually established; In addition, its creation is closely linked with the background of the time to varying degrees, and the creative techniques are constantly enriched and mature with the development of the times; Moreover, carry forward the artistic charm of local music, the pursuit of the creation concept of humanistic spirit. Finally, in terms of creative techniques, we should fully explore and use the materials of traditional tunes of Yunnan minorities and integrate the western composition techniques to explore and develop diversified creative techniques.

3. Perform

The performance characteristics of Yunnan “New Folk Songs” are reflected in the performance form, the use of language and the use of singing and vocal mode. According to the contemporary Yunnan “New Folk Song” works, the researchers and the original form — “Old” folk songs, from the perspective of the language used, the way of expression, in the form of tables (Table 2).

Table 2 Analysis table of the performance characteristics of Yunnan “New Folk Songs” works in different periods

The repertoire	Depend on each other	
	New folk song	Original folk song
Picture	 Singer: A Lan	 Folk song <i>Golden Bird and Silver Bird Fly Up</i> from the HuaYao Yi people in Shiping, Yunnan Province. (Shi Wanheng、Jin Meifang)
Language	Chinese	Huayao Yi’s dialect
Singing method	Pop Singing	Original Singing Method

The form of expression	Field: A modern stage integrating vision and hearing. Form: Solo Clothing: Fashion with design elements of Yunnan Yi nationality	Field: In local villages, games and the natural Spaces in which people's daily lives. Form: Duet Clothing: Wearing daily clothes or traditional ethnic clothes.
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This New Folk Song Dependence , first originated from *Let the World Hear*, a music variety show on Guizhou TV in 2014, and was composed by famous musician Lao Zai. This work is based on the traditional HuaYao Yi;s tune named *Golden Bird and Silver Bird Fly Up*, which is a typical work combining pop music and original music. This New Folk Song begins with a "Sampling" of the "Original" voice of *Golden Bird and Silver Bird Fly Up*. It forms a timbre contrast and contrast with the voice of A Lan, creating an impression of "Traditional" and "Modern" elements, which brings infinite reverie to the listener. Secondly, the song adopts the technique of change imitation, compressing the melody of the first section repeatedly, so as to expand the space of the first section, and also make the theme of "girl is like the moon in the water, boy is the sun" and "girl is sweet like the water, boy is the mountain", which follow each other and depend on each other, the theme of interdependence is reinforced in repeated chanting.

The choice of singing style of "New Folk Songs" in Yunnan will be used and integrated among ethnic singing, bel canto and pop singing according to the performance characteristics of the songs, so as to realize "cross boundary" or even "no boundaries". At the same time, in order to highlight the national charm, they often integrate the minority characteristic tone, characteristic tone, or minority language and singing on the basis of Putonghua singing. In addition, Yunnan "new Folk song" is not only an auditory art, but also a visual art, but also a comprehensive art integrating singers, songs and the stage. At present, with the rapid development of economy, the innovation of production mode and the progress of science and technology, people's consumption concept has gradually changed from the concrete material form of commodity demand to the demand of spiritual culture. Nowadays, audiences are no longer satisfied with listening, but are looking forward to the combined effect of hearing and seeing. Under the background of new media, various comprehensive parties, cultural performances or music programs operated by new media, such as Spring Festival Gala, Chinese Folk Song Conference, China On Ear, Folk Song China and Classics Winged, have provided a broad platform for the promotion of "New Folk Songs" with cultural confidence as their logo and adhering to the concept of inheritance, innovation and development, and also brought richer forms of expression for "New Folk Songs". Therefore, the comprehensive art discipline of stage art design (including scenery, lighting, costumes, props, etc.) is widely used in the performance of "New Folk Songs". LED big screen, a modern stage performance form, has gradually replaced the traditional scenery film choreography due to its strong visual impact, rich and diverse presentation effects, and highly immersive atmosphere, which, together with live dance or situational performance, has greatly enhanced the artistic expression of "New Folk Songs" and satisfied the audience's viewing needs. With the mutual cooperation of lighting and LED big screen to enhance the effect of the stage, with the light and dark, hue, etc., to render or highlight the pivot point or singer on the stage, increasing the sense of space and hierarchy of the live stage. The choreography also has high requirements for the singer's makeup and costume, and the style

and design of the singer's costume must echo the theme of the song to reach a unified director, choreographer and singer. With the flexible and colorful background of the LED screen and the hue of the live lights and the size of the stage venue, the singer's choice of fabric, texture, color and style of the costume is particularly important. Therefore, only when the singer, the song and the choreography are connected and unified with each other can the "New Folk Song" come to life in terms of performance.

4. Aesthetic

4.1 Aesthetic characteristics

Nationality. As an art form combining tradition and modernity, Yunnan "New Folk Song" has diversified aesthetic characteristics. Among them, nationality is the spiritual essence of the new folk songs inheriting the tradition. Yunnan "New Folk Song" has always been based on the creation direction of Yunnan local national connotation, so that the works retain the national implication. In the creative level, the creators rely on Yunnan folk music materials, in the rhythm, melody, interval, music structure, through the form of rhythm design, interval reconstruction, interval arrangement, tone layout, so that the works have a national style and connotation at the same time, more highlight the personalized artistic characteristics; At the performance level, the performers use the singing and form, using the musical language, costume and image of ethnic minorities.

Contemporaneity. Different Yunnan "New Folk Songs" works are the expression of the specific culture of their own period, and their works themselves also have the aesthetic psychology of their times, society and ethnic group. Yunnan traditional folk songs mostly emphasize social functions such as education, inheritance, communication and entertainment, while Yunnan "New Folk Songs" continuously expand their social functions and present them in a diversified way. At the same time, it is closely connected with the social production and life at that time in every historical period, and gives full play to its social functions according to the needs of the times and the society.

Regionalism. Yunnan advantageous geographical location and ecological environment and ethnic groups "lived together over vast areas while some live in individual concentrated communities in small areas" distribution pattern and complex topography, rich climate type, diversity and coexistence of national culture, created the Yunnan folk music rooted in folk life, starting from the true feelings, nature, pure and fresh and free, and sometimes exquisite euphemistic and enthusiasm is bold and unrestrained artistic characteristics. Therefore, there is no doubt that Yunnan folk songs have subtly conform to the sense of belonging and local complex, it is the emotional bond of the people of all ethnic groups in Yunnan. Yunnan "New Folk Songs" also created and written cultural symbols in different periods, thus stimulating people's original aesthetic experience to obtain new aesthetic experience, which not only produces the consciousness of national cultural identity, but also maintains the cultural identity of the ethnic group.

4.2 Aesthetic value

Aesthetic value is that property of the aesthetic object itself that evokes a sense of beauty. It is the aesthetic object through the aesthetic role embodied in the practical utilitarian role and ethical and moral role of a "comprehensive value". It is embodied by the aesthetic object through its aesthetic function, and it's a kind of "comprehensive value" containing practical utility and ethical and moral function (Wang, 1987). Yunnan "New Folk Song" in both its external sound form and its internal cultural connotation reflect people's aesthetic orientation

and aesthetic value to a certain extent. Aesthetic value is the satisfaction of people's spiritual needs, and through the listening, acceptance and appreciation of music, thus forming the perception of beauty. The reason why Yunnan "New Folk Song" after a hundred years of development can be recognized by people is, to some extent, derived from its own unique artistic charm. By depicting the historical background, personality characteristics, happiness, anger, sorrow, joys and sorrows, ideal and sustenance, local customs, it highlights the thoughts, emotions and spiritual temperament of Yunnan people, and makes the audience have emotional resonance.

The beauty of utility. The early Yunnan "New Folk Song" due to the special historical background and social environment. In order to encourage and call on the people of Yunnan to overthrow the rule of the Qing government, oppose imperialist aggression, and oppose oppression, aggression and war, Yunnan "new folk songs" played a social function of calling, propaganda and encouragement at this time. By listening to them and singing them, people gain their spiritual strength and encourage their morale from the songs. Yunnan "New Folk Song" has given full play to its actual value in the special historical period.

The beauty of pleasure. The lively and rhythmic Yunnan "New Folk Songs", such as The Wa people sing new songs, The bell rings and the jade birds sing, etc. Their show the joy of Yunnan people in liberating themselves and ushering in a new life. Through its own melody, rhythm, lyrics and performance form, the song fully mobilizes people's aesthetic perception and stimulates people's inner feelings.

The beauty of artistic conception. The creators often pursue the multi-level timbre expression of musical works in the creation techniques, and integrate the multi-tone creative ideas, and use the technique of freehand brushwork to create the artistic conception space. At the personality of the creator, it expands the aesthetic space and enriches the aesthetic artistic conception.

In a few words, Yunnan "New Folk Songs", as Yunnan's national and local music forms, are innovative and developed on the basis of Yunnan's traditional folk songs with the innovation of the times. Since the late Qing Dynasty and the early Republic of China, the germination of Yunnan "New Folk Songs" has appeared, and it has experienced five stages of germination, start, trough, recovery and development, and a batch of excellent Yunnan "New Folk Songs" works with certain influence can be produced in each stage. These works carry the historical background, character characteristics, happiness, anger, sorrow, sorrows, ideals and sustenance, local customs and customs of Yunnan nationality. With the evolution of the times, while inheriting and carrying forward the traditional excellent folk song culture of Yunnan, it is conforming to the aesthetic taste of the audience in different times with a continuously updated artistic form.

Through an in-depth study of the creation characteristics, performance characteristics and aesthetic characteristics of Yunnan "New Folk Songs", the following conclusions are drawn:

Creative characteristics: based on Yunnan local music materials, the fusion of fashion, diverse creative techniques.

Performance features: the singing language is mainly Mandarin, and the language and singing of the minority and pop singing are integrated according to the songs, so as to realize "crossover" or even "boundless"; fashionable and diversified stage and clothing.

Aesthetic characteristics: national, regional, contemporaneity.

Therefore, the concept of Yunnan “New Folk Songs” is follows: On the basis of Yunnan Folk Songs, it integrates elements of popularity and fashion to innovate and develop, and uses modern methods, techniques and skills to arrange and sing, which is a modern Yunnan folk song that embodies the aesthetic characteristics of locality, ethnicity and era.

Discussion

Research objective was to define the concept of Yunnan “New Folk Songs”. Researchers have found that the creative characteristics of the “New Folk Songs” in Yunnan are based on the local music materials of Yunnan in any historical stage, and the creative techniques are diversified and personalized. Its creative purpose and creative content follow the development theme and rhythm of the times, and the research results are consistent with (Shen, 2016); In addition, Yunnan “New Folk Song” has national aesthetic characteristics in connotation and form, namely, always based on the creation direction of Yunnan local national connotation. In form, through the rhythm design, sound reconstruction, interval arrangement, layout, make the nationalization style and connotation at the same time, more highlights the personalized art characteristics, the results and (Wang, 1987), but this paper on the extension and refinement, make the research conclusion more accurate and comprehensive, namely: the aesthetic characteristics of time and regional. The researchers need to emphasize the problem is that the study has universality and particularity, just as Yunnan “New Folk Songs” is derived from the innovation and development of Yunnan traditional folk songs, the concept is not unchanged, with the passage of time, today's “New Folk Songs” will become the “Old” folk songs, the results of this paper is not only stalled in the present, the researchers will continue to supplement and improve the characteristics of “New Folk Songs” in Yunnan.

Recommendations

1. Recommendations to the Government

The government should increase the guarantee of funds, and introduce relevant policies to actively promote the performance activities of Yunnan “New Folk Songs” and foreign exchanges. “New folk songs” need a certain amount of money investment in creation, performance and promotion. The commercial value of Yunnan “new folk songs” will bring economic benefits to the country and society, and can drive the development of auxiliary industries such as clothing, makeup and audio products. At the same time, due to the regional and national characteristics of Yunnan “New Folk Song”, it can be used as the name card of the region, to promote the development of local tourism and stimulate the local economic income.

2. Recommendations to Society

Enterprises need to actively undertake the mission of protecting and inheriting Yunnan traditional folk music culture, and encourage performers to actively promote their national traditional music culture through such activities by investing in community and urban music activities, especially by sponsoring or naming related performances or competitions.

3. Recommendations to musician

When the creator is creating “New Folk Songs” in Yunnan, first of all, the creative motivation should reflect the ethnic style of Yunnan local ethnic minorities, inherit the excellent traditional culture of Yunnan ethnic minorities, and at the same time should show the new fashion, new ideas and new concepts, so as to carry forward the Yunnan traditional

folk songs, an ancient folk art. In addition, the creation should reflect the local social and livelihood livelihood in Yunnan. The most direct expression of Yunnan “New Folk Songs” is to reflect the voice and desire of the masses through the form of singing. Therefore, the creators and second creators —— performers are required to collect and listen to the voice of the masses from the perspective of the people, and do a good job in the mouthpiece of the people's livelihood.

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