

Classification and Characteristics of Xiangxi Miao Folk Songs

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Abstract

Miao folk songs belong to a category in the field of folk music in China. The main characteristics of Miao songs are very prominent, and they are deeply loved by art lovers and professionals with their simple lyrics and unique voice cavity. From the cultural point of view, the art of Miao songs in western Hunan can dig out the key skills to be mastered when singing folk songs, and help to grasp the emotions expressed by the singing art more accurately. Through the accumulation of productive labor and social experience, the Miao people in western Hunan have developed a habit of expressing their aspirations by singing. They are good at expressing their feelings by singing. Singing Miao songs has become an important part of their daily life, and even regard singing as one of the ways of communication between people.

Keywords: Classification; Characteristics; Xiangxi; Miao; Folk Songs

Introduction

Miao folk songs has a long history, a long history, one thousand, in the absence of written records, Miao folk songs through word of mouth, with the Miao people born to adulthood, marriage, labor, production, living, social interaction, birthday, funeral, its extensive content, rich implication, is an important part of the Miao compatriots thoughts and emotional communication. Miao compatriots is the creator of Miao song music art beauty, and Miao song with its unique artistic beauty jump reflect the pulse of the Miao people's life, in the initial and no clear written record, only by word of mouth of generation, the Miao folk song culture, already with the Miao people's social life and interpersonal communication. It can be said that the Miao people created the Miao folk song art, and at the same time, the Miao folk song art also reflects the simple life of the Miao people. These excellent folk songs have a very important artistic value for the study of Chinese national vocal music singing and vocal music aesthetics (Dai, 2010).

It is said that one landscape raises one people, one landscape breeds one folk songs, Miao compatriots live for generations in green trees, gurgling streams, misty mountains, here is full of poetic, birds' twitter and flowers, green mountains and green waters give birth to the lives of Miao compatriots, but also nourish the clear voice of Miao compatriots. In such a geographical environment, the sound quality of the Miao folk songs in western Hunan is beautiful and transparent, clean and sweet. The wonderful sound quality conveys the unique aesthetic of the Miao compatriots. The author listened carefully to the Miao folk songs found that all have such a clean and bright sound quality, can not be separated from their good breathing support and voice skills. Miao folk songs are mainly sung in three ways: true singing, falsetto singing and true and false voice. For example: in the Miao song "Shaoa". The

vocal span is not large, most of them are about an octave, singing close to the tone of recitation. The author observed that most of the Miao singers in the middle and low areas are mainly real sound, the oral resonance is large, and the timbre is clean, strong, full and bright. Like a trickle of running water, long and long. "Shao Wu" high cavity Miao song singing often in the bass area with the true sound, the high pitch area with the use of true and false sound alternating sound skills, eight big dance like the mountain of the valley ups and downs, the timbre has become rough, strong, powerful (Feng & Yuan, 2007).

Classification and Characteristics of Xiangxi Miao Folk Songs

Folk songs are extremely vital manifestations of national culture. The development of any nation and society cannot be separated from art, and folk songs are the deep and inner spiritual expression of a nation and society. This spiritual expression is of great significance to people and permeates the folk culture of the region. Miao folk songs contain a lot of primitive social information and have a special role in the social structure and spiritual culture of the Miao people. The Miao people in western Hunan can sing and dance well, and use songs to convey words and feelings. Since the Miao language is only their mother tongue and not written, folk songs are an important way for the Miao people to socialise and are an important part of their daily life. Throughout the ages, a vast number of traditional folk songs have been left behind, which are rich in content, diverse in genre, wide in subject matter, complete in structure and complex in rhythm, with unique singing styles and strong ethnic characteristics. In this paper, we will introduce the main types of traditional Xiangxi Miao folk songs and their characteristics (Wu, 2007).

1) Ceremonial Songs

Ceremonial songs of the Miao people in western Hunan are sung on occasions such as religious and traditional festivals, weddings and funerals. There are many different types of songs, including ancestor worship songs, festival songs, wedding songs, funeral songs, etc. These songs can truly reflect the daily life of the Miao people in western Hunan. These songs can truly reflect the daily life of the Miao people in western Hunan.

2) Ancestor ceremony song

Ancestor ceremony song is an important ancestor worship ceremony sung songs, such as "sacrifice song", "Ancient Nuo song", "Worship song" and so on. The music has a strong sense of solemnity, the lyrics usually use honorific words, strong rhythm, the structure of the song is more free. Reflects the Miao people in western Hunan ancestors, gods, nature worship and admiration, has a strong religious colour, but also reflects the desire for a better life. In order to satisfy their spiritual needs, they believe in their ancestors, spirits, witches and ghosts, and the power of nature, so as to accumulate blessings and eliminate disasters for future generations, and the rituals are accompanied by chanting and singing ancestor worship songs. This worship of ancestors not only strengthens national cohesion, but also enhances national pride. Festive songs are songs for national festivals, and each festival usually has a complete set of songs to show the activities of the festival in its entirety. For example, the Song of the Sixth of June, the Song of the Third of March, and the Song of Catching the Autumn, which describe the origin of the festivals, the activities of the festivals, the wishes of the festivals, and the state of mind of the people. The contents are colourful and lively, giving people a pleasant and joyful feeling. Marriage songs are the main body of traditional Miao folk songs, mainly praising the two parties to the marriage, the matchmaker, and blessing the newcomer,

such as the "Marriage Song," "Marriage Song," "Welcome Song," and so on, and there are also partly songs about crying marriage, complaining about parents' arranged marriages, reprimanding matchmakers, and crying about the hardships of being a daughter-in-law, which are performed throughout the whole process of the marriage ceremony. Throughout the marriage ceremony, the marriage songs can reflect the content of the Miao wedding ceremony and the value of marriage, and are a very important part of the folk songs of the Miao people in western Hunan. Funeral songs are sung during funeral ceremonies, and their contents are varied, with a wide range of themes. The lyrics are based on national stories and legends, such as "Miao Funeral Songs," "Funeral Remarks," and "Scattering Flowers," as well as improvisations based on random thoughts. The style is varied, the rhythm is distinctive, and the mood of the songs is sometimes joyful and jumpy, sometimes solemn and sad. Ceremonial songs are a manifestation of the folk culture of the Miao people in western Hunan, and are closely related to their daily lives. Understanding the ceremonial songs of the Miao people in western Hunan is also an important part of understanding the history, culture and development of the Miao people in western Hunan (Long, 2010).

3) Current affairs songs

Current affairs songs refer to songs made according to people's personal feelings under current affairs and politics, reflecting the resistance and dissatisfaction of the Miao people in western Hunan against the feudal notification class under political oppression, exposing the darkness and decadence of the feudal system, and being a true reflection of the history of the Miao people in western Hunan.

According to historical records, during the Qianjia period, the Miao people in western Hunan were attacked by the Qing soldiers, and after the failed uprising, they were subjected to even harsher oppression and exploitation by the Qing government, which aroused the anger of the Miao people. Against this political background, the Miao people in western Hunan created songs such as "It's not the Miao who love to rebel", "The man-eating goblin", and "Thinning down the Miao family and fattening up the government" to express their dissatisfaction with the Qing government. Oppression by the government was one of the main reasons why the Miao people in western Hunan suffered so much under the feudal system. Oppressed and exploited by the feudal rulers for generations, the Miao people of western Hunan created a large number of songs to express their dissatisfaction with the ruling class and to show their courageous spirit of resistance, such as "Three Years of Trouble in the Hall of Hades", "The Official is in the Head of the People Under Pressure", and "Scolding the Bao Chang Song". In the revolutionary era, a large number of current affairs songs emerged to sing the praises of the Miao people in western Hunan for their active participation in the revolutionary cause and their love for the Communist Party of China (CPC), showing the love of the Miao people for the Party, the patriotism, and the love of the Red Army, such as Sending Children to be the Red Army, The Miao Family Misses the Red Army, and Patty-cake and Sour Fish for the Loved Ones. There are also songs describing the suffering caused by the Japanese invasion of China, such as "Anti-Japanese Song". After the liberation of China under the leadership of the Communist Party of China (CPC), the Miao people in western Hunan celebrated the victory of the war with songs and dances, glorified the leadership of the CPC, and expressed their joyful feelings, such as "Songs of the Miao Family in Celebration of the Liberation", "The Golden Cockerel Drinks and Carries its Head Up", etc. The current political songs truly reflect the reality of the Chinese army. The current affairs

songs truly reflect the social background of the Miao people in western Hunan, and are closely related to the people's lives, making them an important part of the history and spiritual culture of the Miao people in western Hunan (Shi, 2004).

4) Miao love songs

Miao love songs, also known as field love songs in western Hunan, are a kind of songs sung by the Miao people in western Hunan about their love life. Love songs have strong ethnic colours and are an indispensable means of communication in love for the Miao brothers and sisters in western Hunan, who express their feelings by singing and answering love songs, leading to countless happy marriages. Influenced by marriage customs, Miao youth are usually free to fall in love, but not free to marry. Young Miao men and women are not allowed to talk about their love in front of their elders at home, so the place to sing love songs is in the field, and love songs are sung to promote the feelings of men and women beforehand. Depending on the course of their love songs, different songs are sung. For example, when they meet for the first time, they sing love songs such as "Getting to Know Each Other Song" and "Interrogation Song"; after they meet, they sing love songs to express their first love, such as "Playing Mountain Songs" and "Inverted Willow Without Roots"; they sing love songs to praise each other for their strong feelings, such as "Praise Songs" and "The Day I Passed by Your Walled City"; and they also sing love songs to express the difficulty of parting with each other when they part ways, such as "Bend and Run Water, Don't Leave Me Behind" and "Sister Sends Her Love to Find Wealth". Love songs are one of the more numerous types of folk songs of the Miao people in western Hunan. Love songs can reflect the social life and cultural customs of the Miao people in western Hunan, and they are also a true reflection of the love life of the working people.

5) Children's songs

Children's songs, also called nursery rhymes, are folk songs that describe children's lives, reflect children's psychology, and provide children with enlightenment and education. There are songs with simple, catchy lyrics that reflect children's thoughts and inner worlds, such as "Guzhang Miao Children's Song", "The Stretcher Hits My Feet", and "Moon Po Po", etc.; there are also songs with educational meanings, such as "Numbers and Proxies Song" and "Songs of Things in Nature"; and there are also songs sung by children when they are playing games, such as "Chicken Pecking Insects", "Selling Dragons and Pulling Them Out", etc. Children's songs are generally shorter and shorter in length, with smooth musical melodies and structures. Children's songs are generally short in length, with smooth melodies and simple structures that make them catchy to sing. From the above types, we can see that the subject matter of the Xiangxi Miao is rich in content, the use of language is simple and natural, created in the daily life of the Miao people in Xiangxi in every aspect, showing the attitude of the Miao people in Xiangxi and spiritual civilisation. Through the Xiangxi Miao folk songs, we can also feel the positive, optimistic, hardworking and brave characteristics of the Xiangxi Miao people.

Classification and Characteristics of Xiangxi Miao New Folk Songs

With the continuous development of society and economy, people's spiritual culture has become richer and more colourful while their material life has improved. Under the influence of contemporary economy, politics and culture, the traditional folk songs of the Miao people in western Hunan have taken on new characteristics of the times, and gradually formed "new folk songs" with new styles and characteristics, which originated from traditional folk songs, but constantly developed and innovated on the basis of traditional folk songs. After the founding of New China, the Miao people of western Hunan created new folk songs reflecting the changes in New China, socialist production, and longing for a better life on the basis of the characteristics of their own music. These new folk songs came from the hearts of the labouring people, and were inspired by the people's emotions, reflecting the changes of the times in New China and their longing for a better future; the new folk songs have given the folk songs of the Miao people of western Hunan new colours in the new era. The new folk songs have brought new colours to the western Miao folk songs in the new era.

1) Traditional Folk Song Adaptations

New folk songs are inextricably linked with traditional folk songs. A large number of new folk songs are adapted from traditional folk songs, and traditional folk songs are also one of the main sources of material for the creation of new folk songs. Adaptations of traditional folk songs are a kind of folk songs that are processed, adapted and innovated on the basis of traditional folk songs, so as to make the traditional folk songs have new styles and characteristics. With the development of the times, a large number of such songs have also appeared in the Miao folk songs of western Hunan. For example, the new folk song "Carrying Tea Leaves to Beijing", created by composer Bai Chengren using the tone of the "He Lang Song", a wedding song of the Miao people of Chengbu, Hunan, follows the melodious and melodious tune of the "He Lang Song", which is the most famous song in the Miao people's history. The new folk song "Carrying Tea Leaves to Beijing" follows the characteristics of the traditional folk song "He Lang Song", with its melodious and lively melodies, jumping beats, and the free style of the mountain songs. The lyrics use a lot of liner notes, and the melodic style of the flat accent characteristic of the Miao people. The song expresses the joy of the tea growers on the Xiangjiang River and their praise for the new life after the reform and opening up.

Another example is composer Yu Fanghua's song "Why does everyone in the Miao family sing", based on the Miao folk Baogu song "Why does everyone in the Miao family sing", which was written in the form of a female soloist with backing vocals. Each verse of the song was developed from the three main lyrics, and the lyrics retained some of the lyrics of the traditional folk song, to which some new content was added, and the Hmong style of interludes was still used in the front of each verse. The lyrics retain some of the traditional folk song lyrics and add some new contents to them. In terms of melody, it still retains the characteristic of large jumping intervals of the original song, making the melody high and bright. The chorus at the end of the song adopts the fill-in-the-blank method, which is characteristic of ethnic minority music, to make the song more attractive to ethnic minorities.

The new folk songs that have been adapted from traditional folk songs have given new colours to traditional folk songs, added new elements to traditional folk songs, and promoted the new development of folk songs. In terms of subject matter, there are songs based on traditional folk songs, as well as those that follow the pace of the times and are closely related to people's lives. In terms of musical elements, the new folk songs have inherited the melodies, structures, rhythms, and accompaniments of traditional Xiangxi Miao folk songs. The new folk songs are inseparable from the traditional folk songs, and the traditional folk songs are also important materials for the new folk songs.

2) Combination of folk songs and instrumental music

Xiangxi Miao musical instruments in the application of the most important position is not the drum, the primitive people will be the drum as a sacred object, drum hunting, drum to defend the enemy, drumming is their way of making a living. With the development of society, the drum is more and more widely used, in the battlefield drums to invigorate morale, in the public hall drums to call for redress of grievances, in the festivals and celebrations on the gongs and drums to add to the festivities and drums for the Miao people, and the production of the nation, the life, the culture of the ethnic groups are inextricably linked, whether it is the ancestor rituals, witch culture, or festivals and celebrations, marriages, funerals and other activities, can not be separated from the drums as the centre of the song and dance performances, the Miao drums! Miao drums have been deeply integrated into the lives of the Miao people since ancient times. In the development of Miao folk songs in western Hunan, new folk songs with drums as the theme have also appeared, combined with drums. For example, the song "Unity Drum", written by composer Yang Ganzhi, features the warm and joyful sound of drums, the use of folk melodic techniques such as "fish biting the tail" and the cheerful tones of the Miao people, so that the song develops and changes in simple notes, with clear hierarchy, and the use of the commonly used changes in the traditional folk songs of the Miao people, along with the dragging of the upward sliding tones. The use of the "O", accompanied by the cheerful rhythm of the traditional Miao drums, gives the song a unique Miao flavour. At the same time, the climax of the song, "more unity, one more hand," also expresses the Miao people's vision of the unity of all ethnic groups in the new era, drawing a beautiful blueprint for the motherland, which gives the song a more contemporary character (Yang, 2014).

Traditional Xiangxi Miao musical instruments include drums, Lusheng, Mangtongs, Suona, ox horns, and so on, which are also widely used in the new folk songs of the Miao people in Xiangxi, adding a stronger ethnic colour to the singing of the folk songs through the addition of traditional instruments of their own ethnic characteristics. For example, Lei Jia's new Xiangxi Miao folk song "Silver Bell A-Mei" is accompanied by the traditional Xiangxi Miao musical instrument, which is a kind of Miao wind instrument, with a bright and transparent tone, making the character of Silver Bell A-Mei in the music more vividly displayed in front of the audience. Another example is the blowing instrument wood leaf, which is a musical instrument in which the leaves of the holly tree are picked and put on the lips, gently pressed by the fingers, and then the tongue is flicked and blown, and this form of sound emitted from the leaves as a musical instrument has been used by the Miao people of western Hunan in various places of their lives since ancient times, and the wood leaf as an accompaniment is also found in the new folk songs of the Miao people of western Hunan, for example, in the interlude of the film *Baptism by Blood and Fire*, the *Bitter Song*, which uses

this primitive wood leaf as an accompaniment, but also in the new folk songs of the Miao people of western Hunan, such as the film *Baptism by Blood and Fire*. For example, the song "Bitter Song" in the film "Baptism of Blood and Fire" uses this primitive wooden leaf as an accompaniment, adding rich colours to the music. In the Miao festivals, weddings and other occasions, it is indispensable to play the Miao *suona*, and the high, bright tone of the *suona* adds to the festive atmosphere. The *suona* has also appeared many times as an accompaniment to the new folk songs of the Miao people in western Hunan in a variety of performances, and the playing of the *suona* immerses the audience in the most primitive local conditions and customs of the Miao people in western Hunan (Pan, 2010).

3) New Song writing

Newly composed songs are newly composed folk songs, but they use national rhythms, melodies, tunes, structures and other musical materials, and are based on the musical characteristics of traditional folk songs, with pop music elements added, so that the songs are combined with modern musical elements and at the same time have national stylistic characteristics. These songs are usually performed by singers who sing folk songs, and are the most widely circulated and typical new folk songs. There are also a few newly composed new folk songs of the Miao people in western Hunan. For example, Song Zuying, a famous singer from the Miao people in western Hunan, appeared on the stage of the CCTV Spring Festival Gala with the song "Little Back Basket," which has gradually become well known to the general public. The song was composed by composer Bai Chengyin, who encountered Miao mothers placing popsicles in their back baskets on the road while he was on an excursion to western Hunan, and composed the song with the materials of the mountain songs that he had learnt on the excursion. With its beautiful melody and heartfelt singing, the song makes people feel as if they were in the beautiful scenery of western Hunan, and evokes the yearning for the sound of the countryside and the love of the countryside. In the melody, the song uses a lot of upward and downward sliding tones and changing tones that are commonly used in traditional Miao folk songs, and at the end of the song, the "ooh-ooh-ooh-ooh", which is a characteristic of the Miao high cadence, makes the song have a new folk song style. The song has the popular composition elements of new folk songs without losing the Miao style.

For example, the song "I don't know what to call you" was called "the warmest Spring Festival Gala song" by netizens on the New Year's Eve Spring Festival Gala of Hunan TV in 2016, which was written by composer Meng Yong in the Eighteen-Dong Village of Huayuan County, Xiangxi, the source of the nation's promotion of poverty alleviation through precise poverty alleviation, and the policy of poverty alleviation through precise poverty alleviation has enabled the people of the mountains to take off the hats of poverty and enter into a better life. The song's lyrics, "I don't know what to do. The lyrics of the song "I don't know what to call you, you came to the Miao village by thousands of miles; I don't know what to call you, you came to my home in the wind and rain" express the people's deep affection for General Secretary Xi Jinping through simple and concise language, and the famous lyricist Shi Shunyi said that the words "I don't know what to call you" in the song "I don't know what to call you, but I don't know what to call you. The famous lyricist Shi Shunyi once said that the "you" in this song has brought the Party and the people closer together.

This song is not only touching and deep-rooted, but also has distinctive characteristics of the times. It is the people's love affair between General Secretary Xi Jinping and the people in the era of building a moderately well-off society in all aspects, the firm belief of the Miao people in Xiangxi in the new era in the Party, and the vision of the Miao people in Xiangxi for a better life in the new era. The new folk songs that express the excitement of the Miao people in alleviating poverty and getting rich, fulfilling their dream of a prosperous life, and their love and gratitude to the leadership of the Party and the country include "The Golden Key" and "We Have Fulfilled the Dream of a Well-being Life", in which the simple people of the Miao people in western Hunan express their deep emotions through the way of the new folk songs (Chen, 2016).

The new compositions have distinctive characteristics of the times in terms of compositional style and techniques, but the songs still have the unique flavour of Xiangxi Miao folk songs, and the materials for the compositions come from the original folk songs of the Miao people in western Hunan.

Conclusion

In the context of the melody of the music, the Miao folk songs have rich tunes, and the characteristics of the tunes and tunes are very prominent. The artistic connotation of the Miao songs is very rich. In the beginning, the Miao compatriots daily both impromptu mouth, show the mood or local events, and every encounter held a ceremony or rally, more men and women song, day and night, and have to day and night they impromptu songs, this is a very important part of the Miao life, although a lot of Miao song was created by people, but most Miao song is sung, save few, it is associated with no transcript at that time. In fact, even if can have some Miao song sung by more people and passed down, also can completely by not very exact and not long memory, when singing Miao folk songs, in order to highlight the Miao song plain and national characteristics, the selection of singing techniques and its performance is very important, because of its will Miao song singing characteristics, especially when national singers deduce Miao song art, singing techniques skilled national singers can control the high and low voice alternating flow, can even deduce three to four parts, all show the smooth characteristics of the Miao folk songs.

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