

Artistic Characteristics and Aesthetics of Innovative Bai Folk Songs in China

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Abstract

Bai folk songs, also known as Bai tunes, are known in the Bai language as burp kv (meaning "Bai songs"). Traditional Bai folk songs reflect the social life of the people in depth and extensively, but with the social changes and development in China, Bai folk songs have also produced a series of innovations in the form and content of their creation. Domestic studies on them are mainly divided into two categories: a. Definition of traditional Bai folk songs and their artistic characteristics and aesthetics; and b. Definition of innovative Bai folk songs and their artistic characteristics and aesthetics. This article presented the artistic characteristics and aesthetics of innovative Bai folk songs in China.

Keywords: Artistic; Characteristics; Aesthetics; Innovative; Bai Folk Songs; China

Introduction

Bai folk song and its artistic characteristics and aesthetic orientation

The Bai are the 15th largest ethnic minority group in China, mainly distributed in Yunnan, Guizhou, Hunan and other provinces, among which the Bai in Yunnan Province have the largest population, mainly living in Dali Bai Autonomous Prefecture of Yunnan Province, where there are beautiful landscapes and abundant products. The Bai folk songs are undoubtedly one of the most energetic and artistically infectious styles of folk literature. Traditional Bai folk songs often reflect the social life of the people in depth and extensively, and in terms of their subject matter, they mainly include mountain songs, ditties, narrative songs, production songs, funeral songs, sacrificial songs, children's songs, dance songs, philosophical songs and other categories (Wang, 2015). Wu's monograph "Bai Music Journal" is China's first independently written comprehensive account of an ethnic group's traditional music and culture, which is also known as the "Bai Music Encyclopaedia". The book provides a comprehensive and systematic introduction to the main types of tunes, singing environments, occasions of singing, singing forms, and geographic distribution of Bai folk songs, and highlights the main categories of Bai folk songs. The book provides a comprehensive introduction to the main types of Bai folk songs, the singing environment, the occasions of singing, the forms of singing and the geographical distribution of the songs, and emphasises the singing language of the traditional Bai folk songs: Zhang Wen Xun points out that Bai folk songs, with their lyrics and format in Bai language, are not found in other ethnic groups, which is the biggest difference between the traditional Bai folk songs and other folk songs; meanwhile, the sentence pattern of Bai folk songs is based on "three sevens, seven sevens and

five" or "seven sevens, seven sevens and five", and the rhyme pattern is the same as that of Chinese poetry. The rhyming pattern is the same as that of Chinese poetry. The rhyming pattern is the same as that of Chinese poetry. The lyrics of traditional Bai folk songs have a certain literary content, for example, Duan Ling believes that the style of Baiqu lyrics is an important symbol of poetry for the Bai people, as if it were an emblem of the tribe. Gao Qi fang believes that traditional Bai folk songs should also be subtle, which is their signature feature, reflecting the colourful life and thoughts and feelings of the Bai people in a deep way. Wang Aihong also places extra emphasis on the linings of traditional Bai folk songs, dividing the linings of Sangzhi Bai folk songs into three categories: decorative linings, appellative linings and characteristic linings. Li Bin introduced the "Shanhua style" and rhyme pattern of the traditional Bai folk songs, including Dali Xishan Bai tune, Jianchuan Bai tune, Eryuan Bai tune, Dali Shan Houqu, Dali Xifan tune, and Dali Dongshan Bai tune, respectively, and interpreted the traditional Bai folk songs (Li, 2017).

The opposite of traditional Bai folk songs is innovative Bai folk songs. With the development of society, the way of life of the Bai people has changed dramatically, and the materials for the creation of Bai folk songs have also become colourful, in addition to the promotion of Chinese Putonghua, the gradual Sinicisation of the Bai language, and the gradual decrease in the application of the Bai language scene, and the gradual abandonment of the use of the Bai language in the singing of some of the innovative folk songs. Li Hanyan believes that Dali Bai Xishan, known as the hometown of folk songs, has seen a constant change and renovation of people's lives, and a steady stream of innovative Bai folk songs, most of which depict the state of modern and happy life in Chinese. The so-called innovativeness needs to be placed on the basis of tradition, and the inherent characteristics of traditional Bai folk songs must be inseparable from the innovative Bai folk songs. The innovative Bai folk song "Butterfly Spring Side", which was adapted from the "Bai tune" and brought together the essence of the "Xishan Bai tune", became a hit in China through the film "Five Golden Flowers", which not only contains the credit of the author of the film, but also the contribution of the ancient Bai folk song "Xishan tune" to the success of the film. "Xishan tune's contribution. The orchestration of traditional Bai tunes is relatively single, generally dominated by traditional instruments such as the sanxian or suona, and with the development of technology, modern instruments and changes in scoring techniques, innovative Bai folk songs have been integrated into symphonic tone poems, and The Legacy of Nanzhao adopts a number of Dali Bai daben tunes and the tunes of the mountain songs in the local folk songs, and uses symphonic music's colourful timbres and expressive techniques together with a variety of compositional techniques to present the Dali Bai Dali Bai music is presented in different forms.

Although with the development of society, Bai folk songs have seen some innovative changes, they still have the characteristics of typical traditional Bai folk songs. In addition, with the vigorous promotion of the protection of non-heritages, the promotion of traditional Bai folk songs is increasing and innovative Bai folk songs are also taking the initiative to adopt the traditional way of creativity, which provides more theoretical support for this study.

Studies on the artistic characteristics and aesthetics of traditional Bai folk songs are quite rich. Starting from the traditional Bai folk song's syntax, rhyme, singing style, singing form and occasions, Tang Songtao believes that the traditional Bai folk songs are different from other folk songs in terms of lyrics, songs and singing. Zhang Wen analysed in detail the tunes, singing forms, lines, scales, rhythms and melodic features of the Bai Qing girls' songs circulating in Dali Bai Autonomous Prefecture's Jianchuan County, Diannan, Yangcen and other places, believing that they have the characteristics of the "Invitation to the God Tune" and "Respect for Flowers Tune" sung by sorcerers in the primitive sorcery dance of Jianchuan, as well as the Han Han Lanterns' tones (Zhang, 1989).

Jiao Yimei summarises five artistic characteristics of Dali Bai folk songs: First, the "Shanhua style" lyrics with the "three-seven-five" meter; second, the lyrics are divided into upper and lower sections, and the structure of the song often adopts a diatonic structure with two sections above and below; third, there are numerous "song heads" and "song heads" in the song, and there are many "song heads" and "song heads" in the song. The lyrics of Bai folk songs are divided into sections, and the structure of the song often adopts a two-part structure with two sections above and below; 3. There are a lot of "qu tou" , liner notes, liner phrases, or auxiliary phrases; 4. Bai folk songs are often terminated by decorative phrases with liner notes, which often bring new tonal colours; 5. The lyrics of Dali Bai folk songs are mainly composed of Bai dialects. Zhao Huairan believes that Bai folk song tunes are generally melancholic and may have been influenced by the mournful tunes of ancient ancestors, and that they have not fundamentally changed with the development of the times, making them a major feature of traditional Bai folk songs. The musical and artistic characteristics and aesthetics of the classic Bai folk songs are also explored in terms of the sung words, liner notes characteristics, tune characteristics, and singing treatments (Yang, 2023).

Artistic Characteristics and Aesthetics of Innovative Bai Folk Songs

According to the conceptual definition of innovative Bai folk songs, it cannot be found that they have been developed innovatively in addition to the artistic characteristics and aesthetics of traditional Bai folk songs. Zhang Wen suggested from the perspective of the innovation of Benzi song music that since the establishment of New China, in addition to processing and finishing the traditional repertoire, a large number of works with realistic themes have been created, and he put forward specific suggestions for the innovation of Benzi song in terms of its singing, content, traditional structural formula, accompaniment form and music, and concluded that the innovation of the Benzi song music has been successful from a general point of view. Dong Xiutuan (2022) believes that with the acceleration of the modernisation process and the wave of globalisation sweeping across the world, the context in which the Bai tune exists has changed dramatically, and the social functions undertaken by the innovative Bai folk songs have also shifted and changed. Zhang Shuguang conducted a comparative study on the performance of innovative Bai folk songs and traditional Bai ethnic folk songs, analysing the changes that have occurred in the Bai tune under the era and cultural changes and the reasons for such changes. After the traditional Bai folk song "Loach tune" in Jianchuan area was spread to Dali area, it was influenced by local cultural customs and passive innovation, and then through the active innovation of folk singers, different tune variants were produced, and this phenomenon is in line with the law of evolution and development of folk

songs, which is "the original tune→variant tunes→tunes group with blood relationship". (This phenomenon is in line with the law of evolution of folk songs, which is: "native tune → variant tune → group of related tunes".) Yang Xiaoqin (2012) believes that the phenomenon of "emphasising words over tunes" is more prominent in Bai folk songs, and sums up the reasons for this phenomenon, which will also be a breakthrough point for innovative Bai folk songs.

Singing techniques and styles of a particular Bai folk song work

According to the definition of the concept of Bai folk songs and their artistic and aesthetic characteristics, many domestic scholars have conducted in-depth studies on representative Bai folk songs and analysed the singing techniques and styles of certain classical Bai folk song works, which contain traditional Bai folk songs and innovative Bai folk songs.

Singing techniques and styles of the traditional classic Bai folk songs "Sparrow Tunes" and "Bai Moon Tunes".

The Dali Bai folk song "Sparrow Song" is a representative, widely sung and deeply influenced treasure of Dali Bai folk songs, which is a highly refined and comprehensive list of the characteristics of the elements of Bai folk songs. Xie Quanxian and Yang Xuejin excavate three different genres of the Sparrow Song and analyse them in comparison. For the traditional classic Old Sparrow Tune, they emphasise the special characteristics of the old tune's waist and the breathing method of singing, as well as highlighting the embellishment of the cadence and the technique of its emotional expression. The new sparrow tune is a new version developed by folk singers on the basis of the old sparrow tune, which is compared with the old sparrow tune. The orchestral version of the sparrow tune is the one that composers are invited to adapt and create on the basis of the original new and old sparrow tunes. These three versions of the song are analysed with full respect for the traditional elements of the old sparrow song itself, recognising its origin and original performance form, and actively applying them to their own artistic practice and singing experience.

Li Jiabin takes the classic Bai folk song "Sparrow Tunes" as the research object, and discusses and analyses the musical style and singing of "Sparrow Tunes" from three aspects: origin and classification, song structure and singing, and the embodiment of artistic style in singing, stressing the characteristics of the lyrics of "Mountain Flower Style" and the need to pay attention to the biting characteristics of the national language in singing, as well as mastering the liner notes and ornamentation. and to master the singing of the liner notes and ornamental tones (Li, 2011). Zhao Saizian believes that by exploring the musical form of "Sparrow's Tune", people can deepen their understanding of the musical idioms and individual characteristics of Bai folk songs, so they need to use it as the basis for their singing, and emphasise the functionality of living and language (Zhao, 2023).

The Bai Moon Tune, also known as Bai Moon, Bai Sister, is the most widely circulated and representative song in the music of the Jianchuan Bai Minority Tune. It depicts the dilemma of young people who are secretly in love with each other and who are afraid of not being able to do what they want. Zhou Shi-Qiong, Yang Zhaomei, Cun Lihua, and Li Yunxian analysed the Bai Moon Tune from the perspective of female image, and they believed that the divine image of the female protagonist in the work fully illustrated the aesthetic psychology and reverence of the Bai people for women.

Su Yisheng analyses the work from the perspective of the clever mixed use of various rhetorical styles, highlighting through the tone of voice that the love between young men and women who are still in a hazy, fuzzy, shy and wet love can be realistically revealed in the seemingly soothing and calm, warmth of love flowing silently in the heart (Su, 2019). Taking the work "Bai Moon, Bai Sister" as the main body, Zhang Junya introduces the work in detail from the aspects of musical singing, liner notes, tune, biting and spitting, voice position, and voice expression form, and points out the musical characteristics of the Bai tune. (Zhang Junya, 2017). Pu Xianyan analyses the significance and aesthetic characteristics of the work's linguistic rhythms and rhetorical devices in singing from the perspective of linguistics (Pu, 2023).

Singing techniques and styles of the innovative classic Bai folk songs "Butterfly Spring Side" and "Little River Runs Through the Water"

By the "Butterfly Spring" is the theme song of the film "Five Golden Flowers", which is based on the life of the Bai people in Dali, Yunnan Province. The film was created in 1959 to celebrate the 10th anniversary of the founding of the new China, which organically blends the charming scenery of the Cangshan Mountains and the Erhai Sea, as well as the rich folklore of the Bai people of Yunnan Province into a beautiful and touching story, and it immediately aroused a strong reaction nationwide upon its release, and another reason that the film was hot was that the entire film suite adopted Bai folk songs. Another reason for the film's popularity is that the entire film's suite of songs adopts the musical elements of Bai folk songs, which are catchy and have been sung to this day. Qi Wei believes that the film "Five Golden Flowers" is based on Bai folk music as the basic artistic carrier and Bai folk songs as the important artistic means. The beautiful melody and simple and meaningful lyrics of the duet between Ah Peng and Jin Hua in "Butterfly Spring" fully demonstrated Bai folk culture and Bai ethnic customs, which is the key to its popularity till today and has been passed down since then (Qi, 2010).

Sun Cong analyses the musical elements in the film "Five Golden Flowers" suite in detail, adopts a lot of Bai "Juggling Dragon Tunes" in its background music, focuses on analysing the film's theme song Bai Innovative Folk Song "Butterfly Spring Side", and explores its singing motives, Bai musical elements, etc. (Sun, 2016). Ouyang Shuang comprehensively analyses the breath, position, resonance, etc. in the singing of "Butterfly Spring Side", and puts forward the requirement that the singing treatment of the work needs to conform to the Bai language habits.

Known as the "Oriental Serenade", the innovative Bai folk song "Little River Runs Through the Water" is renowned at home and abroad, Yao Shuang analyses the versions sung by three singers, and puts forward the need to sing the work in harmony with the voice and emotion. Chen BeiLi analyses the basic music of the work by taking the "emotion" as the central line, examines the biting and spitting of the words, and proposes an attempt to interpret the work by using the American voice singing method. Liu Mengle also analyses the accompaniment weave and melodic characteristics of "Water Flowing from the Little River", emphasizing the practical analysis of stage performance in addition to the analysis of singing techniques (Liu, 2018).

Inheritance status and development trend of Bai folk songs

Bai folk song melodious, often give a person a kind of beautiful enjoyment, but the traditional Bai folk song by the influence of the Bai language transmission, the overall degree of transmission is limited, and because of the limitations of the inheritance mode, so need to study and analyse how to effectively inheritance development, this study through the literature comb, found that basically the research focuses on two aspects, one, from the inheritance mode research, analyse the inheritance of the status quo. Second, for the inheritance path, explore the inheritance development.

Inheritance status and inheritance mode of current Bai folk songs

In the study of the current inheritance status of Bai folk songs, Li Sharong proposes that although Bai folk songs are diverse and colourful, they are affected by the impact of globalisation and socialisation, and the degree of singing of Bai folk songs has been significantly reduced, and she also points out that this kind of inheritance relying on the family inheritance and one-to-one inheritance of masters and disciples is the main root cause of the obstruction of the problem. Yang Jie through literature combing found that the inheritance status of Bai folk songs is quite abundant in scientific research results, there are many collections and monographs, which is very precious material for the inheritance of Bai folk songs, at the same time, she also put forward, the need to strengthen the work of field investigation, emphasising the need to excavate the historical materials, highlighting the typical, and promoting the inheritance. Through questionnaire survey and field method, Wu Zhe found that events, concepts, perceptions, economy, and inheritance methods constrain the inheritance of Bai folk songs, and it is worth noting that at present, many people have consciously paid attention to the inheritance of Bai folk songs, and Bai folk songs have been gradually applied for the protection of intangible cultural heritages in accordance with the regional approach. Zhang Qiuxia believes that the inheritance of Bai folk songs has reached a serious crisis state due to cultural influences, and she finds that the inheritance of Bai folk songs has already taken some measures in the Bai localities, such as song fairs, exhibitions, and other activities from anthropological and social perspectives, and she proposes that the inheritance mode of folk spontaneity and the government's purposive inheritance approach will continue to expand its influence Liu Lin suggested that due to the influence of region, age and popularity, the influence of Bai folk songs in the masses is declining, and the problem of inheritance and development is constantly highlighted. Although it has been applied as a national intangible cultural heritage and a part of the non-genetic inheritors have been established, how can we fundamentally ensure the continuity of its inheritance and development is still a problem worth thinking about and exploring.

Inheritance path of Bai folk songs and exploring the inheritance development

Bai folk songs in the inheritance development due to the impact of cultural impact, language and voice limitations and other comprehensive factors, for its inheritance protection and development has been imminent, to explore the new inheritance path has become a pressing task. Zhang Qiuxia puts forward the need to pay attention to the continuity and variability of inheritance, and at the same time emphasises the need to transform under the impetus of the cultural market, and the need to play its social functionality, and the need to play its duality while transforming the culture and the economy to promote cultural reproduction. Wu Zhe

categorised the inheritance methods and proposed natural inheritance, teacher-disciple inheritance, family inheritance, school inheritance, training course inheritance, and in order to promote the inheritance and development of Bai folk songs and improve the enthusiasm of learners, various kinds of learning activities and so on can be held. Gaofeng proposed to strengthen the theoretical construction, enhance the practical work, and to combine the field investigation and actuality to fill the theory. Liu Lin proposed that, in addition to promoting the expansion of the inheritance path through theory as well as activities, it is also a new path in the creation of works, retaining its original characteristics in addition to increasing the application of modern popular musical elements to promote its inheritance and development. Yang Xiaoqin's research found that in recent years, with the development of science and technology, mobile phone WeChat has become one of the new paths for the inheritance and development of Bai folk songs, and this era of integrating Bai folk songs with technology and the digital collection of integrated media has arrived (Yang, 2012).

Conclusion

The Bai people have been "used to singing" since ancient times, and music occupies an important position in their daily life. Bai folk songs, like other folk songs, are produced and circulated among the people, and they are songs or music used to express the folk life and production, with rich content, wide range of themes and lively lyrics, such as historical stories, social life, labour and production, mountains and rivers, scenery, love and marriage, etc., all of which are blended into the lyrics. Bai folk songs can be classified by genre into: "Baiku", ditties, Baihan tunes, narrative songs, children's game songs and hypnotic songs, sacrificial tunes. The structure of Bai folk songs breaks through the fixed pattern of traditional lyrics, and the lyrics are mostly seven or eight lines, consisting of asymmetric seven-word, five-word, and three-word phrases, which gives them a youthful vitality, and distinguishes them from traditional lyrics, which are strict and dull. Among the Bai folk songs, the most popular and widely spread is the "Bai tune", of which the "Bai tune" of Dali, Jianchuan and Eryuan Xishan is the most representative, and it can be said that the "Bai tune" is the most representative of the Bai folk songs. It can be said that "Bai tune" is the symbol of Bai folk songs, which are usually sung in the mountains and fields, and can be accompanied by production activities, such as planting rice seedlings, fetching firewood, herding and so on, and are often used for men and women to tell each other about their love, so the content of the songs is very wide, and the singing style reflects the characteristics of free rhythm, melodious tunes, and loose temperament, with rich mountain flavour, and therefore also belongs to the category of mountain songs. Folk songs and love songs, among which, Jianchuan "Bai tune" often sings long narrative poems with the accompaniment of three strings, so it also has the characteristics of narrative songs. Another popular Bai folk song is "loach tune", it belongs to the older minor class Bai folk songs, this folk song melody high chanting low singing, ups and downs, and then through the urgent accompaniment of the sanxian string, expresses the waves and waves, difficult to contain the feelings of resentment, fully embodies the Bai people's resistance to the oppression of the traditional spirit of combat. Other Bai ditties such as "Sparrow Tune" are lively, light-hearted and humorous, and are also popular among the masses. The lyric structure of Bai folk songs is known as "Shanhua Style", with each song consisting of 8 or 7 lines. Each song consists of 8 lines or 7 lines, of which the number of words in the 8 lines is 7775, 7775, and the number of words in the 7 lines is 775, 7775. Sometimes the number of words in the

lines increases or decreases, but all of them belong to the variations of the "Mountain Flower Style". In line with the structure of the lyrics, the melody also consists of two sections, the second section being a variation of the first, all of which constitute the unique artistic charm of the Bai folk songs.

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