THE FOLK SONG OF TU NATIONALITY IN MIN HE, QINGHAI, CHINA

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ABSTRACT:

This article has objective was to study Folk song of Tu Nationality in Min he, Qinghai, China. Using the methodology of musicology. The data were collected at Minhe in Qinghai, China. The sample group comprised scholars, singers and audiences. The findings revealed the following:

The Lullaby music structure is a three-sentence pattern composed of a single phrase with an introduction, that is, introduction+a+a". The structure has expanded, and the tune has changed significantly compared with the early folk songs.

The Party song is a Shangzheng mode, the structure is a three-sentence with expansion, to the fourth bar is the first phrase, the quotient starts from the quotient and falls, the middle knot is on the long quotient plus the glide, and the phrase uses the same tone repetition technique.

The Love song melody and the tune of the song is a five-tone palace mode with a transition. The musical structure is a three-sentence structure with expanded sentences.

Keywords: Tu nationality; multi-culture; music analyze

I. INTRODUCTION

China is an ancient country with a long history of multi-ethnic civilization. In the long years, 56 ethnic groups in the country have jointly created a splendid national culture and accumulated a very rich national cultural heritage. The cultural heritage of all ethnic groups is vast and colorful, and the Tu ethnic group is one of these 56 great ethnic groups. The Tu nationality is one of the inhabitants of Qinghai, with a glorious history. In the long history, the industrious and intelligent Tu people lived and multiplied in the Sanchuan area of Minhe County, Qinghai Province. Together with their brothers, they created a wealth of material and spiritual wealth in this rich and magical land. The music culture of the Tu nationality is very rich, including colorful folk songs of the Tu nationality. Tu folk songs not only have a variety of research values in the field of music, but also provide valuable information to varying degrees in folk poetics, folklore, sociology, linguistics, history, ethnology, anthropology, etc. The main content of Tu folk songs are: wedding songs, love songs and juveniles, narrative songs, Anzhao dance songs, hymns, quiz songs, children's songs, labor songs, religious music, etc. Folk songs are created by the people themselves. They record the spiritual life of the people in various eras and reflect all aspects of people’s lives. The optimism of folk songs will always give the people great inspiration and strength. Some of its philosophical poems give the people thoughts. Enlightenment is also extremely rich. (Xu Xiufu, 2014, P.45).
The traditional folk music culture of the Tu nationality is not only a part of the traditional culture of this nation, but also an indispensable splendid treasure in the treasure house of Chinese national music culture. Facing the increasingly severe problems of inheritance and protection of the traditional folk music culture of the Tu nationality, it is necessary to combine the economic and social development of the Tu nationality area and the endangered status of the traditional folk music culture of the Tu nationality, adopt practical and practical policy measures, and continue to explore innovative ways to protect the inheritance. The endangered traditional folk music culture brings new vitality. From the reasons mentioned above, that the people of Tu have an interesting culture and heritage for a long time. Together with the present Young people have less attention. And fewer transmission of traditional arts, culture and music of the people of Tu. The researcher therefore wants to study and collect knowledge about music culture of Tu people.

Objective

To study Folk song of Tu Nationality in Min he, Qinghai, China

Research Process

I set the criteria for the selection of the Tu nationality in Tu Nationality in Minhe county, Qinghai province, China. And choose the 3 type of folk song to analyze are; Lullaby, Party song and Love song.

The researcher selected songs according to the planned and then select the songs to be analyzed by using the well-known songs in each genre using from experts selected.

The researcher used the information from fieldwork to be the cores in analysis by using concepts and Musicology approach. Using descriptive analysis method to analysis the folk music of Tu Nationality.

II. LITERATURE REVIEW

Tu nationality

The social and cultural changes of the Tu nationality. At the beginning of the fourth century AD, Tuyuhun began to enter Qinghai. They were originally a branch of the Rong clan of the Liaodong Xianbei in the northeastern region. Around 280Xianbei AD, the Xianbei leader Murong was at odds with his half-brother Tuyuhun. The 1,700 households belonging to the Tuyuhun tribe moved to the Yinshan area of western Inner Mongolia, about 310 AD, and then moved west to the Qinghai area. After that, they lived by the water and grass, and the local Qiang and Di people lived together, merged with each other, developed the social economy, multiplied the population, and gradually became a powerful Tuyuhun ethnic group. In a hundred years or so, the rulers of Qianliang (Han), Houliang (clan), Nanliang (Xianbei), Western Qin (), and Beiliang (Hun) vie for separatism. The Tuyuhun people in the eastern part of Qinghai have been repeatedly invaded and once became a subordinate of the Western Qin Dynasty.

The Yuan Dynasty and the beginning of the Ming Dynasty, and finally formed the Tu nationality. Therefore, many scholars believe that the Tu nationality is a new nationality formed after the earliest origin of the Tuyuhun merged with the Cha, Tibetan, Mongolian, and Han nationalities.

After the Ming Dynasty, some of the Tuyuhun people gradually migrated and lived in the Hehuang area. They settled in Minhe County, Qinghai Province, and lived in a mixed place with the local Han, Tibetan and other ethnic groups. In the mixed settlement, the Tuyuhun people still maintained their clan to a certain extent, the life style of small groups has also preserved its national cultural genes.
The Tu nationality in the area has gradually been greatly influenced by the culture of the Han and Hui nationalities; the Tianzhu and Yongdeng grass mountain areas can be pastured and cultivated, and the Tu nationality in the Tianzhu area is also integrated with the surrounding Tibetan and Han cultures.

With the gradual adaptation to agricultural production and life, in the development process of joint production, life, belief, trade, and intermarriage with Tibetans, ancients, Hans and other ethnic groups, the way of life is gradually replaced by fixed villages; forms of production: Semi-agriculture, half-pastoral and handicraft industry instead of animal husbandry; 60% of the language is the same or similar to Mongolian vocabulary, and there are Tibetan and Chinese loan words; ethnic religious beliefs are mainly Tibetan Buddhism and other beliefs.

For the ancestors of the Tu nationality, this period can be regarded as a pluralistic period, and the way of thinking of national culture is gradually becoming diversified. At the level of music culture, in addition to maintaining more inherent musical thinking of the nationality, it also shows the reflection, reference, application of the elements of his national music and the acculturation process of music creative thinking have formed the unique characteristics of music creative thinking in the multicultural period.

These changes show that the Tu people's thinking mode of drawing lessons from and absorbing other national music culture has gradually taken shape. In this paper, samples of Tu nationality's children's songs, Party music, and Hua'er are selected for analysis, in order to summarize the characteristics of music creative thinking that the Tu nationality has displayed on the level of musical culture in the pluralistic period.

**Musicology**

Musicology mainly refers to the science of investigating and studying national music in different countries and regions with different social systems and development levels, and finding out various laws related to music. Ethnomusicology belongs to a category of musicology, which is closely related to ethnology and folklore. It includes investigating and studying the music characteristics of different nationalities, countries and regions, discussing the relationship between these music and geography, history and other cultures, compiling ethnomusicology or regional musicology, and drawing some conclusions related to music.

**III. RESULT**

Tu nationality in Minhe City, China has many types of folk songs which the researcher studied and can present as follows.

1. **Tu nationality Lullaby**

Tu children’s songs can be said to be a kind of folk songs of the Tu nationality that can better reflect the style of the national music. There are usually two ways to sing. One is the songs sung by the elderly to the children, because the singers of these songs basically retain the older ones. The music experience and habits of the Tu nationality are relatively intact. The second is the songs sung by children themselves. The content of this kind of lullaby is closely related to children's real life. However, in the pluralistic period, some lullabys have more or less absorbed the thinking characteristics of his national music.
This is a lullaby sung in the Huzhu area. From the content of Guotai, Cat, Chicken, Pig and so on sung in the lyrics, people can already feel the farming culture brought by the Tu people’s shift from animal husbandry production and life to agricultural production and life. 

**Analysis of music characteristics:** The music structure is a three-sentence pattern composed of a single phrase with an introduction, that is, introduction+a'+a". The structure has expanded, and the tune has changed significantly compared with the early folk songs. It began to surround the sound and vocabulary with the basic music of the Tu nationality with extremely rich ethnic characteristics. As a short introduction, followed by  and  The expansion and change of the melody and its music will unfold the phrases layer by layer.  and  The repeated use of the technique makes the music lively, light and full of jumping. This is also the interval relationship between musical thinking and techniques commonly used in Han music and the use of glide notes. It maintains the progression of major and minor thirds in the basic musical vocabulary. Accompanied by "zhenyin-shangyin" and "jiaoyin-yuyin", the downward pure fifth line jumps into the interval, the introduction falls on the dominant sound "shang", a, a, a "sentences are all knotted in the tonic" "Zheng" is on the sound, and has the characteristics of declining tone. The rhythm basically maintains the regularity of short, short and long rhythm. The mode tone is the five-tone sign mode. Lyric format: mainly seven-character two pauses, six-sentence type, first four-character pauses, A meal for the last three characters. In the lyrics there are Chinese words such as "Guotai, Mael, Chicken, Pig" and the word "Achisengoma" in the native language. The singing language is also sung in both native and Chinese languages.
2. Tu nationality Party Song

Party song is also an older type of Tu nationality. It is mostly sung in traditional weddings and Partys for guests. However, when the music of the Tu nationality has entered a diversified period, multi-ethnic culture and musical thinking have given rise to the traditional wedding music of the Tu nationality. The degree of impact.

**Figure 2.** "mi gu jiu" Song

By: Researcher

"Miguiu" is a Party song of the Tu nationality that has been spread in the Minhe area, which is completely sung in Chinese. The song is a Shangzheng mode, the structure is a three-sentence with expansion, to the fourth bar is the first phrase, the quotient starts from the quotient and falls, the middle knot is on the long quotient plus the glide, and the phrase uses the same tone repetition technique. Strong jumping. The fifth to ten bars are the second phrase, where Shang rises and falls, and the structure is expanded by the use of repetition in the phrase. The twelfth to seventeenth bars are the third phrase, which rises and falls. The melody revolves around the three tones of Zheng, Yu, and Shang, and ends on the tonic. Melody and theme sound Both emphasize the functionality of sound and quotient. The continuous use of sixteenth notes in the song makes the rhythm of the whole song more dense and compact, with continuous homophonic repetition, small intervals moving back, and pure four-degree jumps up and down. The creative technique enhances the straightforward narrative characteristics of the song. Therefore, from the melody of this song, it can be seen intuitively that, except for some parts of the early folk songs of the Tu nationality, the more natural and loose melody trend and the ending of the phrase are more natural and loose. The musical characteristics of long-duration long notes no longer exist. The emphasis on Shang and Yin, the use of short-term notes, and the use of intensive rhythmic patterns in the melodies think that the typical tonal characteristics are basically the same as those of the Hui Party music of this period. The words "A", "Yo", "Give" and "De" in the lyrics are not the supplementary words used in the early folk songs of the Tu nationality, but the supplementary words commonly used in the Hui Party music, indicating that the music of the Tu nationality Party music "Miguiu" in Minhe area has been influenced. The influence of Hui nationality Party music music creative thinking is more obvious.
3. Tu Nationality Love Songs

Love songs are a type of song that is circulated in the northwest region and sung by many ethnic groups. There are currently different opinions about its origin. Some people speculate that it originated from the golden age of poetry, the Tang Dynasty, and some people believe that it originated from Yuan Sanqu. But it is certain that it is not the traditional song type of the Tu nationality, but a new song type formed by the absorption and integration of multi-ethnic musical thinking in a period of cultural diversity.

![Love song "hong hua jie ling"](image)

**Figure 3.** Love song "hong hua jie ling"

**By:** researcher

This is a love song of the Tu people circulated in the Minhe area, sung in Chinese. The melody of the song is "Hong hua jie ling", and the tune of the song is a five-tone palace mode with a transition. The musical structure is a three-sentence structure with expanded sentences. The first to fourth measures are the first phrase, and the fifth, sixth, seventh, and eighth measures are the expansion sentences of the first phrase. The ninth to twelfth measure is the first phrase, and the thirteenth to the fifteenth measure is the expansion of the second phrase. Sixteen to The twelfth bar is the third phrase and its repetition and change bar. The melody of the first phrase starts with a corner sound, and after proceeding in the near and continuous upward progression of the major second interval, it falls on the longer feather and corner sound with glide tone respectively. The melody of the second phrase is basically the same as that of the first phrase, except that there are changes in the extended phrase, and the phrase is tied to the feather in the lower range. The melody tone is the specific application of the early folk song music vocabulary of the Tu nationality in the flower. The big jump interval down to four or even octave makes this flower even more of the charm of the Tu nationality folk song. The third phrase starts from the palace tone, and after three repetitions and the appearance of clear angle 4,
the melody finally falls on the longer mode tonic palace tone with a glide tone. From the analysis of the structure of the whole song, we can see that the structure of this flower is extremely unbound, and each phrase has a different length expansion. This kind of expansion is very common in Tu nationality love songs, and its purpose is to satisfy the lyrics and lining. The demand for the length of words and interlining sentences. From the perspective of modal tonality, the first and second phrases emphasize the corner tone, syllable tone and feather tone, and the nature of the modal tone is more obvious. The third phrase starts from the palace tone, and the melody also appears in the melody, resulting in the same palace transition, which also makes the first and second phrases of the song and the third phrase form a vocal contrast and the song's emotional contrast. This method of contrast in tonality and vocal area is the most common in Han folk songs. In addition, the lyrics are completely expressed in Chinese vocabulary. The "ha", "ye", "yo" and "yah" in the lining characters and verbs are all commonly used lining words and lining words in the Huaer of the Han Hui nationality, and the expressions of Qu Ling are also similar to the flowers of the Han and Hui nationalities. Of course, what is worth thinking about in this Tu nationality flower is that it combines the melody trend of the continuous major second-degree progression in the early Tu nationality folk song music vocabulary, the long-term value of the ending and the falling tone, and the characteristics of the short and long rhythms in the phrase. It is organically bonded with the techniques of phrase expansion, repetition of music, and tonality contrast in the folk songs of the Han and Hui nationalities. It not only uses other national tunes and music creation techniques, but also retains the symbolic elements of the nation. A love song of the Tu nationality with ethnic and local characteristics.

IV. DISCUSSION

1. An important part of the Tu folk culture

The folk culture of the Tu nationality is particularly rich, including the Nadun Festival, Flower Fair, weddings, funerals, anzhao dances, bo dances and many other folk customs. These activities are an indispensable soul in the Tu nationality music culture and are also indispensable in the Tu nationality folk culture. Partly, it comprehensively reflects the history and national sentiments of the Tu people.

2. The overall reflection of the living habits and religious beliefs of the Tu people

The folk culture of a region originally represents the living characteristics of the local people and reflects the living habits of the local people. A region is a culture, and culture is a symbol of water and soil. The music culture of the Tu nationality truly reflects the living habits and habits of the children of the Tu nationality. Religious belief is the sustenance and symbol of the emotions of the children of the Tu nationality, and is also the unique life etiquette and customs of the Tu nationality. It fully displays and reflects the national spirit of the Tu people. In-depth study of wedding songs is of great value to the study of the Tu nationality culture.

2.1 Value of Folk Literature

The music culture of the Tu nationality originated in the settlement of the Tu nationality and developed in this land. The content covers folk literature and folk music. It has strong local characteristics. The transmission of the national music culture has greatly contributed to the formation and development of the Tu nationality folk literature. Influence is the carrier of the spread of folk literature, so it has a high value of folk literature.

2.2 National Folklore Value

The folk culture of the Tu nationality in Minhe County fully demonstrates the national spirit and ethnic plot of the local people, covers the religious beliefs, value orientation and outlook of life of the Tu people, and has a high national folklore value.
2.3 Research value of ethnic minority culture

The Tu people have been at peace since ancient times. They are diligent and simple. Since ancient times, they have made their own contributions to the development and rise of the Chinese nation. They have maintained their own national characteristics during long-term exchanges and integration with various ethnic groups, and they have studied ethnic minority culture for scholars. Provides a wealth of information and has a broad research space.

2.4 Art and cultural value

The music culture of the Tu nationality is a historical song and dance drama. Each activity carries singing and dancing. Music and dance achieve a perfect combination in the wedding of the clan, and rise to a higher artistic level, which fully demonstrates the folk culture of the Tu nationality. The artistic and cultural value of.

2.5 Historical research value

In the process of researching national music culture in the process of fieldwork, I not only dig out the historical origin of the Tu nationality, but also see the historical development and ethnic origin of the Tu nationality. For example, the introduction to the quiz song "Tang Degema" in the wedding song Sing: "We are the descendants of Mongol Khan". Therefore, it has high historical research value.

REFERENCES

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