The Analysis of Tujia Folksongs in Chongqing, China

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ABSTRACT

This is a qualitative investigation with the objective to study the Tujia folk songs in Chongqing, China which created by Mr. Liu Yongbin. The result found that: The melody of Tujia folk songs created by Mr. Liu Yongbin is concise, each song is within an octave, with few decorations in the tune, and the tune is undulating and smooth, easy to master and easy to sing. The modes are mostly Zheng, Yu, and Shang modes, both traditional repertoire and impromptu tunes played on-site. The unique lining is one of the most significant musical features of Tujia folk songs created by Mr. Liu Yongbin. The peculiarity of supplementary words and supplementary words is: "Most of them are not directly related to orthographic words, nor are they included in the basic sentence patterns of orthographic words, and even many words and sentences are unintended and interpretable, but once they are combined with orthographic words to chant, When they become a complete song, they express a distinct emotion and become an integral part of the whole song.

Keywords: Tujia folksong, Chongqing, China. Characteristics.

Introduction

The image of Tujia folk songs is vivid and affectionate. Because it truly reflects and records the various aspects of the Tujia people's customs, ethics, life and social life and customs activities. It has a high value in human studies. Tujia folk songs were created by the people. And constantly revised and improved in circulation. It contains a wealth of life materials and cultural information. They are the nutrients of art. It is an inexhaustible source of creation. It is also the basis of advanced culture and art. Has a high value of artistic research. Tujia folk songs not only play a role in teaching young people to teach labor skills and educate normative behaviors. It also plays a role in culture. The role of preservation. Therefore, it has a wide range of social values (Luo wen, 2010) This paragraph mainly describes the value of Tujia folk songs and the contribution of influence to society

The history of Tujia music is particularly long-standing. The Tujia people
living in Chongqing are descendants of the ancient Chinese Ba people. Tujia folk music relies on the Tujia people's ancestors. It has been handed down from generation to generation and is divided into myths, preachings, stories, and folk songs according to genre. It is rich in content and diverse in form. They pass the myths, legends, stories, folk songs and other means from generation to generation. How to educate future generations how to behave and how to produce labor. Through the expressions of the older generation's words and deeds and singers, the education of the social history and customs, religious beliefs, ethics, production and life skills of the nation is carried out. (Tian shi gao, 2002)

Based on the above reasons, the author wants to study the Tujia folk songs created by Mr. Liu Yongbin.

**Literature review**

The Tujia nationality has a very important position among more than 50 ethnic groups in China. According to the 2000 national census, (Du yuxi, 2002) there were more than 802.81 million Tujia people living in the Wuling Mountains adjacent to the four provinces and cities of Hunan, Hubei, Chongqing and Guizhou and along the Yangtze River above Yidu, Hubei (Huang li, 2005) The counties and districts of Zhi, Yongding, Guzhang, Fenghuang, etc., the counties and cities of Changyang, Wufeng, Enshi, Lichuan, Laifeng, Hefeng, Xianfeng, etc. in the west of Hubei, and the counties of Shizhu, Youyang, Xiushan, Qianjiang, Pengshui, etc. in the east of Chongqing District, Yinjiang, Dejiang, Yanhe and other counties in northeastern Guizhou (Li tong, 2003)

In the Tujia Autonomous Region, Shizhu County, Chongqing City, Mr. Liu Yongbin is an important inheritor of Tujia folk songs. He teaches Tujia folk songs and composes Tujia folk songs. He has made great contributions to the spread and promotion of Tujia music.

Mr. Liu Yongbin He is the inheritor of the Chinese non-material cultural heritage of the Tujia folk songs. born in 1941, is now a farmer in Fengmu Township Village, Shizhu Tujia Autonomous County, Chongqing, and a representative inheritor of the national-level Shizhu Tujiatun children. Liu Yongbin is versatile, not only has the reputation of Shizhu "the folk song king", but also folk tales, funeral rituals and beating musicians. Since childhood, he has been obsessed with Tujia music and children. He was active in railways and local cultural organizations, and often sang local folk songs. Liu Yongbin has a deeper understanding of Tujia's children, and he has more singing and more styles. The singing is true, the pitch and rhythm are well controlled, and it is unique in the local area. It is the local recognized stone pillar Tujia children's
songs. He brought the original Tujia children to his hometown and won many awards in various performances. He played a great role in promoting the spread of the folk songs of "luoerTune" and won the hometown of Tujia folk songs for his hometown. "The reputation has made an important contribution. Although the year is nearly ancient, Liu Yongbin continues to excavate and organize the Tujia children's songs, and contributes his own waste heat to the inheritance of the Tujia children. (Xu yuqian, 2010.6) This paragraph mainly introduces Mr. Liu Yongbin’s contribution and promotion of Tujia folk songs

However (Du Yunshen, 2015) wrote in his book Chongqing Tujia Folk Songs that now Chongqing Tujia folk songs are not popular with most young people because the lyrics, melody, and stereotypes have discouraged many young people. (Lin Feng, 2016) wrote in the book Chinese Folk Songs that in the past, many people learned and sang Tujia folk songs in Chongqing, but now with social changes and cultural development, traditional Tujia folk songs are not in line with the public's appreciation. (Chen Meilin, 2015) wrote in the book Chinese Folk Songs that Chongqing’s Tujia folk songs have a long history and beautiful melody, but now there are very few young people who can learn it. Only the older generations sing it, not popular with most people. (Heng bin, 2015) With the aging of the inheritors of Tujia folk songs and the changes in the social background, Tujia folk songs are no longer popular, and even to the point where no one can learn.

Tujia folk song is a single folk song composed of lyrics and music. It is the product of the intersection of literature and music. The lyrics of Tujia folk songs belong to the art of language. It expresses its expression and is perceived by people; the music of Tujia folk songs produces beautiful lyrical effects in the form of external sound, which directly affects the sense of hearing, and creatively shows the lyrical content of Tujia folk songs. The combination of lyrics and music has shaped the musical image and enriched Tujia folk songs, thus making the artistic charm of Tujia folk songs lasting.

This article aims to study the songs written by Mr. Liu Yongbin in order to know the characteristics of the songs for the benefit of those who are interested in further study.

Research Method

Chongqing, abbreviated as "Yu", also called mountain city, is a provincial-level administrative region, municipality directly under the Central Government, national central city, and mega city of the People's Republic of China. The total area of the industrial base and the comprehensive transportation hub in the southwest region is 82,400 square kilometers, and it has jurisdiction over 26 districts, 8 counties, and 4
autonomous counties. As of 0:00 on November 1, 2020, Chongqing has a permanent population of 3,205,200

Figure 2. Geographic location of Chongqing city (red) in China

Source: https://www.google.co.th/search?q

This article uses musicology and ethnomusicology theories to investigate and study the characteristics of Tujia folk songs in Chongqing, explore and analyze the current situation, history and cultural relations of Tujia folk songs, and draw some relevant conclusions from it. Use the literature research theory, according to the goal, through the method of obtaining information by looking up the literature, so as to understand and master the research problem comprehensively and correctly.

This article also uses the method of fieldwork, uses in-depth interviews and observations to collect data, and travels to Chongqing, China to conduct observations and interviews with key insiders. Through participating in observation and exploration, in-depth study of the life background of the phenomenon, perceiving the behavior of the research object and the cultural connotation behind it, so as to gradually reach the research object and its social life. My criteria for selecting an informant are as follows: (1) The researcher has selected an inheritor of Tujia folk songs, who has made contributions to the development of Tujia folk songs (2) The background of this inheritor is as follows:

Mr. Liu Yongbin The famous singer that is Mr. Liu Yongbin He is the inheritor of the Chinese non-material cultural heritage of the Tujia folk songs. born in 1941, is now a farmer in Fengmu Township Village, Shizhu Tujia Autonomous County, Chongqing, and a representative inheritor of the national-level Shizhu Tujiatun children. Liu Yongbin is versatile, not only has the reputation of Shizhu "the folk song king", but also folk tales, funeral rituals and beating musicians.

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He played a great role in promoting the spread of the folk songs of "luoerTune" and won the hometown of Tujia folk songs for his hometown. "The reputation has made an important contribution. Although the year is nearly ancient, Liu Yongbin continues to excavate and organize the Tujia children's songs, and contributes his own waste heat to the inheritance of the Tujia children.

Figure 3. The key informants for this investigation: Mr. Liu YongBin

Photo: Liu WenZhe

Result

The Tujia folk songs composed by Mr. Liu Yongbin contain words such as "La'er" and "Du La Hei" composed of the characters "La". These supplementary words first appeared as onomatopoeias that mimic the percussion of gongs and drums, such as The supplementary words in "Get Up Early in the Morning to Feed the Cows" are "La'er", "Oh'erdula", "Duducha", and "Jicha". In addition, the function words used in folk songs often appear in Mr. Liu Yongbin's creations. Among the folk songs of the Tujia nationality, such as "she", "yo wee", "that", etc., these adverbs have no specific meaning and are basically function words. And with the rising enthusiasm of Mr. Liu Yongbin's creation, some local Proverbs such as "Yunjiashen", "Second Sister-in-law", "Begonia Flower", "Luo Me Sister" and other substantive words have also been added to the songs composed by Mr. Liu Yongbin. These ridiculous jokes or colloquialisms enrich the emotional level of the song. It also adds a touch of vivid color to the Tujia folk songs created by Mr. Liu Yongbin.
1. The style of Melody

![Musical notation]

Figure 5. The main tune and excerpts of Tujia folk songs composed by Mr. Liu Yongbin

The whole song is mainly composed of five backbone tones: "6", "1", "2", "3", and "5". Without "4" or "7", it can be determined that it is a five-tone national song, and its five-tone mode is traditional. The genre often used in music, the melody of the created songs is beautiful, and it is easy for the audience to accept and sing on a large scale. The tune of the whole song opened the song curtain with the "6" sound, and the flow of the melody was carried out in an orderly manner, and finally ended with a "6" sound. The whole song was completed in one go, making a perfect end. Because the beginning of the song starts with "6" and the end is also on "6", after analysis, the song is a national five-tone feather mode. In the five-tone mode, the palace and mode have a major color to a certain extent. The major color music has a bright sound effect and a crisp tone, which is suitable for writing labor chants, field chants and other songs. Shang, Yu, and horns have a minor color to a certain extent, and the minor music is euphemistic and pleasant, music works that can express the emotions of the characters, such as love songs, homesickness songs, etc.

2. The style of Rhythm

The beats are mixed and matched with 2/4 and 3/4, alternately used, to subtly express the constant psychological changes in the characters' hearts. a phrase is composed of twenty-eight, eighty-six, large attachment points, twenty-eight, eighty-six, and large attachment points. Its rhythm is relaxed and has a certain degree, which gives the phrase a soothing and lingering, but also agile development. Its melody is based on this rhythm. The bass "6" gradually develops upwards, constantly accumulating specific emotions. The YiYin added in the melody is an artistic technique used in Tujia folk songs to decorate songs, adding to the agility of the songs. b Phrase consists of three consecutive eighty-six, big dots, eighty-six, and big dots. The obvious changes in
rhythm make us feel the emotional changes in the characters. The melody reaches the highest note "6" of the song, which seems to have been accumulated for a long time. The feelings erupted, and then the melody progressed and developed back to the original state. A ‘phrase is composed of twenty-eight, eighty-six, forty-six, with big dots. The rhythm is slightly different from the first two sentences. The rhythm pattern of the last two bars changes slightly, but the melody shows the traditional Chinese music "fish biting tail" writing technique. A ‘music b sentence starts with "6" at the end of b phrase, which makes the melody lines of the whole song continue to develop, and the minor music style is also more prominent. The reproduction of the first phrase a and the second phrase b appears in the fourth phrase a and the fifth phrase b. Emotion accumulation-explosion-close together, constantly interpreting the characters' inner good expectations for love, caring and yearning for the sweetheart, but having to abandon their own happiness for the other side. The contradictory conflicts and complex psychology, especially in song 6. The clever combination of 3/4 beats in the, 7, 11, 13, 14, 16, and 17 measures, and the transitional use of 2/4, form an irregular and unique performance overall, and deepen the emotional statement of the entire song.

**DISCUSSION**

In the Tujia folk songs created by Mr. Liu Yongbin, independent folk songs with rich and diverse content, simple and changeable tunes, and strong local accents have been formed, including life songs, folk songs, love songs, antithetical songs, humorous songs, horns and other categories. Impromptu lyrics with countless repertoires, played live, and heartily express the singer's true feelings. Some songs have the same tune but different words, and have a legacy of "Zhuzhi Ci"; some lyrics are straightforward and popular, and vividly reflect the life, labor, folk customs, folk customs, emotions, and religious beliefs of the local Tujia people. Compare It comprehensively records the etiquette and custom activities, living conditions and national cultural evolution of the Tujia nationality. The folk songs of the Tujia nationality created by Mr. Liu Yongbin are simple and rich in rhyme. In particular, they use a lot of habitual dialects such as "erla" and "la" to make the tone of the tune closely integrate with the four-tone tones of the local Tujia dialect. It shows the optimistic, open-minded, wise and humorous character of Tujia people, thus forming a unique style and charm.

The Tujia folk songs created by Mr. Liu Yongbin are classified according to the different singing forms, occasions and contents. The songs involve these types:

1. Field songs, mostly sung when farming and working, such as "Bang Yangge".
2. Pastoral songs, mostly sung while grazing, such as "Little Cows".
3. Tea-picking songs, mostly sung while picking tea, such as "Pour Picking..."
Tea”.

4. Carrying the work chant, mostly chanting when carrying heavy objects on the shoulders, such as "Little Cowherd".

5. Ramming chants, mostly chanted when ramming the earth, such as "Tamping chants".

6. Love songs, the content mostly expresses the love of men and women, such as "Chopping Chai on the Rock and Rock Foot Shuttle".

7. Seasonal Songs, made for the Tujia people according to the changing laws of the twenty-four solar terms, such as "Longnian Songs".

8. Bitter song, written for the Tujia people to tell about their plight, such as "The Mill Li Sanniang".

9. Pan Ge, a "antithetical song" formed for one question and one answer, such as "Pan Ge".

10. Lying songs, expressing views of life and nature with humorous and ironic words for the Tujia people, such as "The Sun Sets Down the Slope".

11. Merry songs, mostly show flirting scenes between men and women, such as "Fatty and Fatty Sister-in-law".

In addition, there are some songs that cannot be classified accurately. They are roughly attributed to other lyrical folk songs.

Characteristics of composing folk songs of Tujia similar to the common folk songs of different countries It contains stories about the way of life of the people in the community, the social environment, the activities of daily life, without complicated rhythm and melody patterns. To provide convenience for people to be able to bring songs to sing

SUGGESTIONS

1. There should be a comparative study of Tujia folk songs and other folk songs in China. to see the similarities and differences

2. Concepts from other artists should be studied to compare with Mr. Liu Yongbin.

3. The results of the study should be applied to the teaching and learning of the Tu Jia folk song composition.

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