



The analysis of Miao Choral song in jingzhou, Western Hunan Province, China

Yu Xia

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Doctor of Philosophy in Music

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ของ

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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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TITLE	The analysis of Miao Choral song in jingzhou, Western Hunan Province, China		
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ABSTRACT

This research is “The analysis of Miao Choral song in jingzhou,

Western Hunan Province, China”. The objectives of this dissertation are : 1) To investigate Miao choral song in Jingzhou, Western Hunan Province, China. 2) To examine the common practices the styles of performance. And 3) To analyze selected music example of Miao choral songs. This is a qualitative research, Tools are questionnaire and observation sheet, The data were collected through field work, interview of three Miao song inheritors, seven Miao song performing artists and eight folk song singers. The result follow as :

1) The purpose of the field investigation of miao nationality's multi-voice songs is to record and preserve the Miao nationality's songs collected through modern notation investigation; By analyzing, summarizing and summarizing the collected data, the results show the current situation in the transmission process of multi-voice songs of miao nationality. The author recorded the process of field investigation in detail, covering all areas in Jingzhou, including not only folk song inheritors, but also relevant cultural workers and music teachers. The interviews of different areas and different objects provide multiple perspectives for the investigation of the history and current situation of multi-voice singing in Jingzhou.

2) Explore the musical form of miao nationality's multi-voice songs. The formation and development of Miao folk songs are deeply influenced by multi-voice singing. Through analysis and research, the multi-voice folk songs of Miao nationality are characterized by the universality of themes, the diversification of genres, the richness of modes and the beauty of

melodies, etc. These characteristics make them of unique value.

3) Analyze the examples of miao nationality's multi-voice songs and summarize the classification of miao nationality's multi-voice songs. The purses may be divided into wine song tune, tea song tune, folk song tune, rice song tune, water song tune, and three-tone song, respectively, according to the purses, song style, singing artistic characteristics and other national characteristics. The miao people's lives are closely linked to these songs, and all the details of the Miao family's life are included in them.

Keyword : Jingzhou, Miao, Multi part, Carry water song, Three - tone song

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In a twinkling of an eye, three years of doctoral postgraduate life will come to an end. Looking back on the past, the struggle and efforts have become memories. This dissertation was completed under the guidance of professor Khomkrich karin, tutor. In the past three years, the teacher profound specialized knowledge, rigorous doing scholarly research attitude, strives for perfection the work style, simple, approachable personality influence to me, he not only taught me, and taught me a person, after three years, she gave me a lifelong benefit, This dissertation selected topic, several draft, every step is done under the guidance of tutor, poured him a lot of energy, at this point, I asked my tutor professor khomkrich karin express my heartfelt thanks and best wishes.

This dissertation cannot be separated from the teachers, classmates and friends who care and help me. I would like to thank them for their valuable Suggestions and encouragement, and recall the whole writing process of the paper. Although it is not easy, it enables me to get rid of impatience, empirical thinking and inspiration, and have a deeper understanding of the essence and significance of folk music, which makes me feel deeply cherished. Thank you all.

Miao song memo inheritance: wu Hengbing, long Jingping, pan xuewen

Miao performance artist: Wu Tianguang, Wu wencai, Su xinlei

Miao singer: wu yanting, wu mei,, wu suju

Jingzhou County Party Committee publicity Department: Long Benliang

Yu Xia

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CHAPTER I

INTRODUCTION

1.1 Statement of the Problem

Jingzhou is a Miao and Dong Autonomous county. It is located in the border area between Hunan and Guizhou provinces in the southwest of Hunan province and in the south of Huaihua City. The ground spans between 26°15' 25" ~ 26°47' 35" north latitude and 109°16' 14" ~ 109°56' 36" east longitude. It is adjacent to Liping, Jinping and Tianzhu county in Guizhou province in the west. It is kilometers wide from east to west, kilometers long from north to south, and covers a total area of square kilometers. Jingzhou is located at the southern end of xuefeng Mountain fold and uplift belt and the eastern slope edge of Yunnan Plateau. The terrain is high in the east, west and south, low in the north, and a long and narrow intermountain basin in the middle. The entire terrain slopes from south to north, presenting a wave-like drop. Mountain is the main geomorphologic type of Jingzhou, which is known as "eight mountains, one field, and half waters, plus manor". The peaks above the altitude of meters mainly include Indigo Mountain, Yuhua Mountain, Jiulong Mountain, Lujiapo, Tianlong Mountain, Hongling Mountain, etc. Jingzhou submerged river basin, in the surface water system developed, springs, the main river from south to north are river, river outskirts, cross river's bridge creek, old crow creek, ling river, including submerged branch channel main north-south river, as the largest river, the river within the territory of multiple stems from things on both sides of the mountain, to flow into the river, in central north again sink into the water, the water system is asymmetrical dendritic. Jingzhou has a mild climate, abundant rainfall, and distinct four seasons. It has a humid subtropical monsoon climate, no severe summer and no severe winter. The annual average temperature is 1 °C, the annual average precipitation is 1 mm, and the frost-free period is one day. (Don Y.S., 2010)

Jingzhou Miao multi-voice singing is a form of multi-voice choral singing, which is called "GeTeng" by the Miao people. It evolved from natural sounds. In the ancient Miao villages, the beautiful and fresh natural environment and the simple and cheerful life promoted the ancestors of the Miao people to have a strong interest in and contact with the colorful natural "harmony" such as bird singing, humming, running water and Lin tao. So they simulated the

harmony of nature and wrote a high-pitched melody. After a long time of selection, processing and refining, they formed a beautiful melody and harmony. Since then, Miao songs have been spread all over the world in the form of music with national characteristics.

From the information above mentioned Makes the researcher interested about Miao choral song. I will investigate the general data of Miao choral song in Jingzhou, Western Hunan Province, China. To examine the common practices the styles of performance. And analyze the music characteristic of this. Which will be information for those interested in further study.

1.2 Research Objectives

1.2.1 To investigate the general data of Miao choral song in jingzhou, Western Hunan Province, China.

1.2.2 To examine the common practices the styles of performance in jingzhou, Western Hunan Province, China.

1.2.3 To analyze selected music example of Miao choral songs in jingzhou, Western Hunan Province, China.

1.3 Research Questions

1.3.1 What is the general data of Miao choral song in Jingzhou, West Hunan?

1.3.2 What is the performance style of jingzhou Miao choral songs?

1.3.3 What is the characteristic of Miao choral songs?

1.4 Importance of Research

1.4.1 We will know the general data of Miao choral song in jingzhou, Western Hunan Province, China.

1.4.2 We will have the information of performance style of jingzhou Miao choral songs

1.4.3 We can understanding the characteristic of Miao choral songs in jingzhou, Western Hunan Province, China.

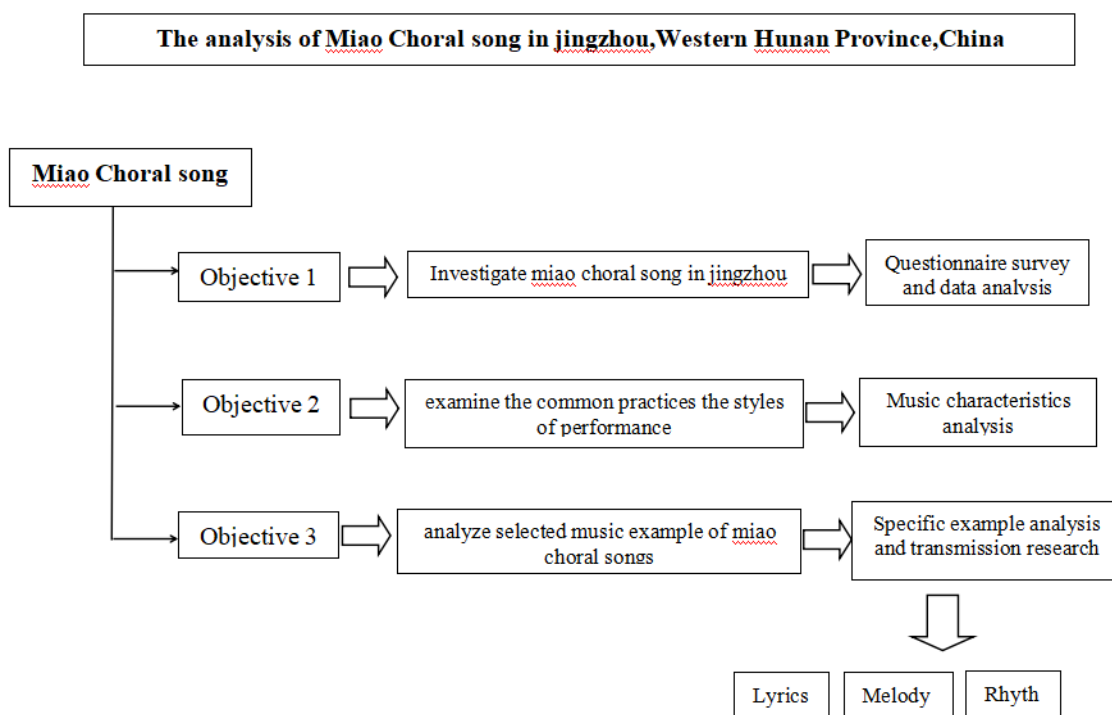
1.5 Definition of Terms

1.5.1 Miao choral song refer to the song of Miao in jingzhou, Western Hunan Province, China.

1.5.2 Miao refer to The nationality group in jingzhou, Western Hunan Province, China.

1.5.3 GeTeng refer to choral singing, in jingzhou, Western Hunan Province, China. Which can be divided into: tea songs, wine songs, folk songs, water songs, rice songs, songs, wedding songs and three songs.

1.6 Conceptual Framework



CHAPTER II

LITERATURE REVIEW

In this study the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topics.

1. The General knowledge of the Jingzhou, Western Hunan Province, China.
2. Society and culture of Miao in jingzhou, Western Hunan Province, China.
3. General knowledge of another Chinese folk songs.

How many types of Chinese folk songs are there? What is the general style such as the style of singing, how to sing, how to play?

4. Element of Music
5. Theories used in this research
 - 5.1 Western Music theory
 - 5.2 Chinese Music theory
 - 5.3 Anthropology theory
 - 5.4 Musicology theory
6. Documents and research related to Miao choral song

1. The General knowledge of the Jingzhou, Western Hunan Province, China.

C. c. Chen (2007) paper "Ethnological Research on Chinese Miao Culture", Write about the origin and development of miao nationality. According to the historical documents and the research achievements of other scholars, origin and development of the miao nationality is put forward which can be roughly divided into the following several origins phase inflammation, yellow to the xia, shang and western zhou dynasty, spring and autumn and the warring states period, the stage of formation of miao nationality ancients life period, qin and han dynasties to tang and song dynasty, the miao gradually formed a single national period, the development stage of the yuan, Ming and qing to before the founding of the People's Republic of China, the prosperous stage after the founding of the People's Republic of China up to now, the miao's

economic, social and cultural prosperity step by step. Now, the Miao nationality is a cosmopolitan people, they are distributed in five continents, mainly in southwest and central China, among which Guizhou is the most, accounting for more than half of the total miao nationality in China. The institutional cultural characteristics of miao nationality. Ethnology theory holds that human beings must form a certain social relationship and social entity, such as group, organization, class and stratum, in order to engage in production and life and various social activities. System culture is an important part of Miao culture. The political system carried out by the central dynasties in the Miao areas, the social organization and social system within the Miao people, and the marriage, family and kinship systems of the Miao people.

M. Wu (2012) paper "Research on Miao And Wu's Witchcraft Culture", It is written that the Miao nationality is an ancient nationality in Chinese history, and its leader is the mythical character Chiyou. Chiyou led the Miao people to the central Plains, but later failed and was forced to undertake a historic migration to the middle and lower reaches of the Yangtze River. In this way, the Miao people not only lost the soil in the central Plains where the "historian culture" was bred, but also lived in the Wuba mountain in the high mountains and valleys, so they retained more of the Witchcraft culture of the Yin and Shang Dynasties. Later, miao people moved southward to Guizhou, Hunan and other places, and the witchcraft culture spread along with it. Up to now, the Miao area is still enveloping the rich witch culture breath. Witchcraft culture plays an important role in Chinese traditional culture. Before the Western Zhou Dynasty, people believed in witchcraft and communicated with the gods through witchcraft ceremonies such as divination and praying. It can be said that before the Western Zhou Dynasty, the main artery of Chinese culture was witchcraft culture. But after "Lawrence w. zhou cutting", zhou dynasty rulers to witness the process shells dynasty perish, especially pay attention to the experience and lessons of history, advocating "good for match day, worship debao people" thought, established a set of complete laws system, from clothing, food and other daily behavior to the sacrifice, conquering state affairs such as the rational norms. The "historian culture" formed in this way has shaken the status of traditional witchcraft culture.

F. Xiang (2002) thesis "A Study on The Myth of the Origin of Miao Art", Writing the miao nationality's art origin myth is one of the Miao nationality's myths, it not only reveals the miao nationality's art origin in the form of myth expression, it is also an art itself, with endless

aesthetic value. On how the miao costumes, singing and dancing, and many other art forms of expression, the artistic origin myth of the miao nationality always holds on the origin of the miao nationality art "myth" concept, based on this concept, the generation of miao nationality art development, heritage interpretation were rooted in the ethnic myth with abundant fertile soil, and present a similar origin myth, of primitive simplicity, and long lasting appeal is boundless and unique aesthetic features. According to the existing miao nationality art origin myths and starting from the emotional dimension of the mythological texts, she divides the Miao nationality art origin myths into the following three categories: first, "Thanksgiving god theory", including "god creation" directly participated by the gods/" God giving "art and" God feeling "indirectly participated by the gods/" Spirit revelation" art. 2. The ancestor memorial theory is divided into two categories: "the art of remembering the virtue of ancestors" and "the art of praising the heroic achievements". Three, "sacrificial entertainment theory", because of the different objects of sacrifice, there are also entertainment art of "ghosts, entertainment world" and sacrificial art of "Praying blessings, Eliminations disaster". Although the three types of myths have different emotional orientations, their emotions are internally unified in the "mythological consciousness" due to the collective belief of the ethnic group. Therefore, the origin of "god" in miao art is always the psychological background and ultimate explanation that cannot be ignored. This paper argues that the miao nationality's art origin myth plays an important role in influencing, expressing, interpreting and supporting inspiration in miao People's Daily behavior, ritual activities and literary creation by analyzing miao People's Daily life, festival ceremony and etiquette standards based on ancient and modern documents. In the communication and interaction between miao nationality's art origin myth and their own art or artistic activities, the artistic origin myth itself embodies the aesthetic characteristics of sacredness, mystery and model.

X. J. Wang (2019) "jingzhou county of hunan province name research" in JingZhou miao and dong autonomous county of hunan province area as the research object, the extensive field investigation and comparison on the basis of ancient and modern literature, applied linguistics, ethnology, history, cartography and other disciplines of knowledge, to JingZhou area conducted a systematic and comprehensive analysis and research. This paper deeply discusses the influence of the management policy, national struggle, national migration, national culture, national economy

and language environment on jingzhou geographical names in feudal dynasties, and the way to standardize jingzhou geographical names.

P. F. Zhang (1998) "JingZhou autonomous county land resource optimal allocation research combine JingZhou "autonomous county urban and rural economic growth, population and condition of industrial development, in view of the present urban and rural construction land layout is unreasonable, the lack of overall planning of urban and rural land problems, such as multiple perspectives on JingZhou autonomous county of the social economic development trend and the change of land use structure analysis. On the basis and premise of this research and analysis, according to the principles of economical and intensive land use and relevant planning standards, and based on location theory and unbalanced development theory, this paper optimizes the land resource allocation structure and spatial distribution in Jingzhou Autonomous County.

2. Society and culture of Miao in jingzhou, Western Hunan Province, China.

Y.-C. Chen (2003) "Ethnological Research on Chinese Miao Culture" talks about the institutional cultural characteristics of Miao nationality. Ethnology theory holds that human beings must form a certain social relationship and social entity, such as group, organization, class and stratum, in order to engage in production and life and various social activities. System culture is an important part of Miao culture.

He (2013) "Research on Miao nationality's aesthetic consciousness", from the specific embodiment form of Miao nationality's aesthetic consciousness, a variety of mixed and even contradictory factors coexist in these miao folk art. In the miao epic and story legend is the most important channel of cultural communication, but also reflects the aesthetic taste and value pursuit of the Miao ancestors, among which the most prominent oral narration has the irrational beauty of narration. Miao nationality's costume is the material carrier of Miao nationality's culture. The recording of Miao nationality's history and the dissemination of Miao culture make it dignified. However, the structure of Miao nationality's costume is full of contradictions, such as the complexity of the aesthetic meaning of Miao nationality's costume, the complexity of details, the simplicity of the main body and the multiplicity of accessories.

Z. F. Chen (2015) "lifestyle changes and traditional miao pattern design research" in the paper with lifestyle changes to the traditional patterns of the miao, modelling, colour, craft and

aesthetic effects as the main line to the discussion, analysis and comparison of different period of traditional miao patterns in the historical events and cultural change under the influence of the new derived by totem symbols, explore these primitive miao patterns in communication with foreign culture and technology change under the condition of the variation of situation.

Q. Li (2013) "culture of miao cultural heritage from the self-confidence development research" in the paper from the cultural connotation, characteristic, elaborates the meaning, extended to the miao culture connotation characteristics and significance, especially the analysis of the characteristics of the miao pruden region culture, and further reflect the value of culture.

Xiao (2019) paper" Research on the inheritance of Miao nationality dance in West Hunan from the perspective of "non-relics protection", Located in Xiangxi Tujia and Miao Autonomous Prefecture, Huayuan County is known as the "home of Chinese art" and is rich in intangible cultural heritage resources. The Miao dance in Huayuan County Shows People's Love and yearning for a better life, and truly reflects the local humanities and customs. Restricted by the physical and geographical environment and the rapid development of modern economy, the survival of traditional folk dance in Huayuan County is facing great challenges. Based on the intangible cultural heritage protection, this paper introduces and analyzes the Miao Nationality Dance in Huayuan County Through Literature Research, field collection and expert interviews. On the basis of my on-the-spot investigation, this paper sums up the problems encountered in the protection and inheritance of the Miao nationality dance in Huayuan County, and puts forward some suggestions for the protection in the following work. Hope to let this ancient and excellent traditional dance get more people's love and attention, so that its national charm and artistic value to the greatest extent. The full text is divided into three parts: Introduction, body and conclusion. The introduction contains the basis, significance and research status at home and abroad, and briefly introduces the original intention of writing this paper and the current research results on the topic. The main body of the part of the Miao dance and characteristics of the introduction. The first chapter introduces the main types, popularity and regions of Hmong dance in Huayuan County. The second chapter presents the main problems in the inheritance and development of the Hmong dance in Huayuan County, it is mainly related to the weakness of propaganda and protective measures, the restriction of traditional factors, the impact of modern civilization and the fault of inheritance. The third chapter, under the intangible cultural heritage protection field of

vision, the Huayuan County Hmong Dance Protection Inheritance countermeasure. From the government departments, the mass basis, tourism, education system, led by an all-round, multi-directional inheritance of the Miao dance. Conclusion is the author in the process of completion of the paper experience.

Yan Liu (2011) paper "adaptation and creation: an exploration of the initial construction of Miao dance stage art -- a case study of Miao dancer Jin Ou's artistic practice",The research takes Jin Ou's exploration and practice in the initial stage construction of Miao dance as a case study, not only because he is a writer He is one of the earliest artists to explore the Miao dance. His contribution to the development of Miao dance art includes not only the inheritance and development of dance movement language, but also the reform and innovation in music, musical instruments and clothing. Especially in the inheritance and innovation of the stage art of Miao Lusheng dance, he has made beneficial exploration in the following aspects: first, the "artistic" treatment of the dance movement and skill language of Lusheng dance The second is the "artistic" improvement and adjustment of Lusheng, the core accompaniment instrument in dance performance; the third is the innovative application of "artistry" of Lusheng in Lusheng dance performance; the fourth is the "artistic" improvement of dance performance costumes; the fifth is the pursuit of "artistry" of stage art performance realm. The Miao dance works such as Lusheng cock fighting dance, Miao youth dance, yearning, joyful Lusheng, begging for flowers and the Miao dance in Dongfanghong, a large musical dance epic, have successfully transformed the Miao folk dance originated from the countryside into a stage art.

Xia (2014) paper "Research on the performance of Chengbu Miao dance's stage work squeeze Youjian",The study of Miao dance is one of the treasures of Chinese dance art. The "squeeze oil tip", which is mainly spread in Chengbu Miao Autonomous County of Hunan Province, is not only a traditional sports event of Miao people in Southwest Hunan Province, but also a special dance with national characteristics and entertainment, which has unique artistic value. However, with the development of society and the integration of ethnic groups, the customs in Miao areas are gradually weakening, and the Miao rhyme in Miao dance is also gradually weakening. In order to better preserve the national culture, carry forward the Miao dance represented by "zuoyoujian" and excavate its national characteristics and cultural connotation, the author takes "squeeze oil tip" as the breakthrough point to systematically sort out

and analyze the Miao dance in Chengbu This paper discusses in detail the creative background, characteristics of the work and the author's thinking and artistic value of dance performance caused by the stage performance practice.

3. General knowledge of another Chinese folk songs .

There are 56 kinds of folk songs among the 56 nationalities in China, which can be divided into the following six categories according to their content: labor songs, political songs, ritual songs, love songs, children's songs, and life songs.

Yitian Wang (2003) paper "Research on folk customs in Wuhe folk songs", This paper analyzes the types of Wuhe folk songs, divides them into H categories, such as labor songs, rank songs and minor tunes, and lists representative songs one by one on the basis of classification. This chapter discusses the regional characteristics and cultural and artistic charm of Wuhe folk songs from the aspects of geographical environment and artistic expression. Due to its special geographical location, Wuhe folk songs show the characteristics of transition from north to south, with both north and South characteristics. However, in the overall view, it pays more attention to the northern temperament. Wuhe folk songs have both southern and northern culture and have their own personality. This paper discusses the relationship between Wuhe folk songs and local folk customs. As a kind of artistic and cultural achievements, folk songs are not isolated and produced independently, but closely linked with the social environment of that time and place, and in frequent interaction with the local folk culture. Wuhe folk song is an important part of people's life in Wuhe area. The important production life and folk culture in this area can be reflected in folk songs. Wuhe folk song is the epitome of the local people's life. It records the feelings of the local people, tells the local historical memory, and also inherits some folk knowledge and customs.

Y. Hu (2013) paper "Research on folk songs in Northern Shaanxi"_ Problem consciousness and cultural vision ", The history and culture of Northern Shaanxi folk songs. According to historical records, as far as the Han Dynasty, Shangjun song was spread in Northern Shaanxi. During the Eastern Han Dynasty, Wei, Jin, and southern and Northern Dynasties, several famous folk songs in the history of Chinese literature, such as Hujia eighteen Pai, Mulan Ci, and Chile song, were produced here or sung from the surrounding areas. They have direct or indirect

connection with Northern Shaanxi folk songs. Based on the field investigation and historical data investigation of Northern Shaanxi folk songs, this paper analyzes the inheritance and changes of early Northern Shaanxi folk songs, explores the cultural, social and political roots of changes, presents the true features of inheritance, and seeks historical reference for current development in the broad background of spiritual development history. Analysis of the relationship between Northern Shaanxi writers' works and Northern Shaanxi folk songs. There are great differences in content and form between folk literature and professional writers' written literature, but they are independent and influence each other. Through the study of the works of Northern Shaanxi writers represented by Lu Yao, this paper investigates the gene of Shaanxi folk songs in the works of Northern Shaanxi writers with specific cases, and explores the synchronic multi-dimensional narrative mode formed by the interweaving of folk songs and plots, and the relationship between folk songs and characterization, folk songs and story theme expression, folk songs and plot development and lyric performance.

Fan (2005) paper "Research on folk songs of Northern Dynasties", This paper gives a clear definition of the concept and category of the folk songs of the Northern Dynasties; combs the research status of the folk songs of the Northern Dynasties since the 20th century; and briefly describes the significance and research methods of this paper. This paper discusses the broad historical background of folk songs in the Northern Dynasties from two aspects of time and space. From the social content, artistic characteristics and ideological trend of the works, this paper summarizes and discusses the achievements of folk songs in the Northern Dynasties. This paper discusses the influence of the folk songs of the Northern Dynasties from three aspects: the influence on the poetry of the Southern Dynasty, the contribution to the poetry of the Tang Dynasty, and the criticism and acceptance of the folk songs of the Northern Dynasty.

T. Li (1993) study on the Musical Characteristics of Hunan Folk Songs and Its Singing mentioned that Hunan folk songs are the treasures of Hunan folk music because of their numerous types, wide themes, beautiful melodies and unique styles. Hunan folk songs are mainly labor songs, folk songs and minor tunes. Hunan folk songs have their own characteristics in tonality, and their tonal patterns are basically closely related to the local language and intonation. Most folk songs are sung in tones that are a combination of large and small thirds.

H. xiang (2013) "Research on the Structure of The Melody and tone of Tujia Folk Songs", the structure of the melody and tone of Tujia folk songs is taken as the starting point to sort out and collect the different types and regions of Tujia folk songs. Gui analysis of each kind of tujia folk songs research, the main selection analysis on behalf of the repertoire of insiders recognition to coordinate cultural bearing different perspective and research Gui, theory with practice, the field survey to every job attitude in the face of existing literature subject, at the same time the attention of the music change link, tries to objectively through the music of tujia folk songs form function, characteristics, formation reasons and profound cultural connotation is interpreted.

4. Element of Music

Xuan Zhou (2014) paper "listening to national music and feeling the charm of Dunhuang: a musical analysis of the large-scale national symphony" Dunhuang music and painting ",This paper mainly introduces the author, background, process, basic structure and the relationship between the composer and Dunhuang creation. The second part is one of the core parts of this paper, mainly analyzes the music material, musical form structure, mode and tonality characteristics, rhythm and rhythm of each movement. The third part is also a more important part, mainly from the music theme, orchestration techniques, harmony configuration these three aspects introduced the unique charm of Dunhuang music and painting. The fourth part is mainly divided into two sections to explain the Enlightenment of the work. Including: first, the successful artistic value of the work, let the large-scale national symphony into the lives of ordinary people, listen to the national music, feel the charm of Dunhuang, and inherit the national culture. Second, we hope to attach importance to the creation of national music and speed up the pace of internationalization of national music.

Zero (2008) paper "Research on the music and inheritance of Zhuang's" Molun ",This paper is composed of preface, main body and conclusion. This paper briefly introduces the research results, research methods and reasons. In the first chapter of the text, first of all, it states the cultural ecology of Mulun, introduces the geographical environment and human environment, and preliminarily understands the investigation point and the smart platform of the investigation object; secondly, through the mutual proof of literature and field, it explores the origin of

"Mulun" of Zhuang nationality, and provides people with an intuitive understanding of the origin and evolution of Molun. The second chapter, first of all, records the music activities of the Zhuang nationality's "disaster relief" ceremony, recording the entire ritual process in detail; secondly, analyzing the ritual sound throughout the whole ritual process; finally, explaining the music culture from the aspects of local cognition, belief foundation and functional structure. Chapter h, first of all, investigates the social inheritance status of Du folk art Molun; secondly, analyzes the music form of Quyi Mulun, and makes a comparative study on the similarities and differences between ritual Mulun and quyi Mulun; finally, it summarizes the social value function of Quyi Mulun. The fourth chapter mainly focuses on the current inheritance of Mulun. Firstly, the questionnaire survey on the current situation of Quyi Molun in school education is carried out to confirm the special status and advantages of school education in inheriting quyi Molun. Secondly, it triggers new thinking on the future inheritance of qiaomulun, such as singers' observation, live inheritance, cultural consciousness, etc., trying to provide the inheritance of minority music culture It is useful for reference.

Study on Music Characteristics of Multi-voice Singing of Miao People in Jingzhou Such as Tingfang Xu (2017) "discuss about choral folk music features, miao jing county", from Teng JingZhou miao song melody characteristic and singing characteristic has carried on the induction analysis, in order to enrich the study of choral folk songs, and as Tang Yunshan of choral folk songs, the hunan JingZhou miao harmony movement, with JingZhou miao song Teng harmony part as the research object, combed and analyzed the characteristic of the music, including three articles of journal online master's degree thesis: Tan Wei "hunan JingZhou choral miao" JingZhou miao song Teng "research", Wu Yuting "song miao Teng - JingZhou choral folk songs research, the shovel in the region, the dragonfly island of the west south choral miao" Teng JingZhou miao song "research articles are mainly through the analysis of a large number of lyrics and melody to Teng miao songs as the examples, the choral folk music ontology research. Although all the above articles have expressed the noumenon of national ballads, most of them still remain on the common and general issues. Although each article has described the music ontology, most of them only stay on the general issues.

5. Theories used in this research

5.1 Western Music theory

Lang (2016) paper "A Review of The Translation of Famous Works of Western Music Theory", he wrote that the 19th century German musicologist Hugo Riemann was one of the most influential musicologists in the history of the development of Western music theory. This paper takes Liman's theoretical system of structural elements of music, such as dualism and functional harmony, conversion theory, tonality, counterpoint, rhythmic beat, syntax and form, as the research object, and takes the cohesion between their theoretical systems and the development of music theory as the starting point to outline the key clue of the development of western music theory. Ya-ping yao "as a" hub "in the history of western music theory in Hugo" in the paper, he was involved in the pace of the new theory is based on "physics and the change of contemporary philosophy", "under the influence of the development of linguistics and psychology", at the end of the speech, he stressed that "the future of the knowledge of music theory and music will be the" interdisciplinary. Today there is another speaker, the Canadian scholar Henry Clonhauer, whose scholarly work is described as covering both Neo-Liman theory and the use of Marxist methods in cultural criticism, and who is critical of treating music theory as a scientific theory.

Yingying Wang (2012) paper "how can western music be" internationalized "reveals the unique growth process and cultural construction of western music, which is different from other national music in the world. Whether it is the cultural gene of Christianity, the successful shaping of scientific rationality, or the internal consideration of human nature performance. Their joint efforts have jointly constructed the prerequisite for the "globalization" of Western Music: the perfect formation and real penetration of universal value system. If such a universal value factor is not formed, western music can neither form independent and self-sufficient existence value, nor surpass the nation, country and region and become the art music form shared by the world. Based on the macro investigation and analysis of the three aspects of the cultural gene, rational norms and human value of western music, this paper tries to explain the deep reasons and internal characteristics of the "globalization" of western music, and obtains the spiritual model of the "globalization" of western music universal value system. It has become the common aspiration and common acceptance of every culture, so it has a high universal value. It is in line with the universal needs of human survival and civilization, and also reflects the historical process of the

continuous civilization evolution of human beings and their society. The author's question and answer to why western music can be "internationalized" is not only out of the reflection on the object of western music itself, but also with a historical attitude. In order to better achieve the real concern and deep understanding of the history of western music, this paper makes a philosophical reflection on the whole history of western music and explores the historical ways!

Z. Sun (2001) paper "Research on the history of western music" _ Academic tradition and contemporary vision "wrote that we should be soberly aware that due to various conditions and reasons, there is a big, even insurmountable gap between China's western music research and Western similar research. But on the other hand, as a researcher of different Oriental cultures, it is not impossible to put forward some characteristics that Westerners who are "in Lushan" may not be fully aware of from different cultural perspectives. The key question is whether we can really and deeply investigate and study the research object. The ultimate goal of our study of western music is to deepen our understanding of some of the laws of the development of human music, and to learn from the experience and essence of western music in an open mind and develop our own national music culture for our own use.

Q. Luo (2011) wrote in his paper "ethnomusicology or Musicology: on the problem of translation and its" solution "and choice in the understanding of disciplines. He wrote that Vincent duckles had proposed the possibility that" all musicology should be centered on the method of musical anthropology "in the entry of" Musicology "written for New Grove in 1980. Charles Seeger believes that the entry "provides an excellent summary of an important perspective of musical anthropology" (1985). Moreover, the "Musicology" section of the 2001 edition of New Grove. In this paper, the influence of ethnomusicology and other humanities on musicology is clearly discussed, and Harrison and other scholars once again mentioned that "in fact, the whole function of musicology should be music anthropology". In other words, the thought and method of music anthropology will become the trend and direction of musicology development. Its future and prospect will no longer take the specific or narrow musical form as the purpose, but will take the whole human music cultural background as the scope, and take the study of human, society and culture as its purpose and significance. Therefore, it will be the ultimate goal of ethnomusicology to promote the construction of music research with strong

cultural nature. Musical anthropology will certainly complete its mission, and we will welcome musicology with more humanistic characteristics.

Yang (2014) paper "cultural anthropological perspective in Ethnomusicology" describes that culture is a complex whole, including knowledge, belief, art, law, morality, custom and all other abilities and habits acquired by people as members of society Or, as Malinowski (1884-1942) put it, "culture is not the record of culture printed in books, but the activities of the masses. It is a part of their living life, full of words and deeds full of crying, laughing and emotional." such a culture is "returning culture to human life itself." [1] (p123-124) in terms of discipline characteristics, "cultural anthropology is the science of studying human beings from the perspective of culture." [2] (P7) in terms of research scope, "cultural anthropology is the study of human beings and the culture of modern uncivilized nations that are" historically "or" recorded before "or" recorded before ". In terms of research ideas, "cultural anthropology" is to study the origin, growth, change and evolution of the whole human culture from the aspects of material production, social structure, crowd organization, customs and habits, religious beliefs, and so on, and to compare the similarities and differences of cultures of different nationalities, tribes, countries, regions and societies, In order to discover the universality of culture and individual cultural patterns, and to summarize the general and special laws of social development.

5.2 Chinese Music theory

Yun Liu (2006) wrote in his paper "Music Research" and The History of Chinese Contemporary Music Culture "that music culture's acceptance of" modern "deepens continuously, learning western music creation technology, education system, discipline construction and other music culture also become more comprehensive and professional, all kinds of ideological trends are full of vitality in this garden. In the symphonies of advancing with The Times, the combination and contradiction of various musical concepts reflect the various choices faced by the development path of Chinese music. All kinds of opinions and schools have changed in the past sixty years. People face up to problems, judge problems and reflect on problems in history, pushing the wheel of history forward continuously. The relationship between traditional Chinese music and new music has been discussed up to now. The aesthetic standards of elegance and vulgarity are also embodied in the development of contemporary music. Subjectivity music and dependency music have different social reflections in different historical stages. While the

communication, blending and confrontation between Chinese and Western music is still a problem left over from history for practitioners, there is no doubt that the development of diversification is a historical necessity. These musical contradictions have received more attention and research in the continuation, especially the two problems of "Chinese and Western" and "ancient and modern", which have external causes other than music.

Liu Mianmian(2013,pp76-80) " music basic theory research of education development in China" paper based on the theory of "combination, from the history of" principle, based on basic music theory in the context of China's development, the ideal mode of Chinese music theory discipline construction idea, that is, from diachronic aspects promote the fusion of traditional music and modern music theory, strengthening basic music theory from the aspects of synchronic unity of the nation and the world, at the same time focus on technology and the cultural connotation in music theory teaching, strengthen the concept of music theory teaching materials is scientific and logical.

Tianxiang Xu (2007) paper "pluralism coexists, intersects and merges -- reviewing the disciplinary relationship between" ethnomusicology "and" Chinese traditional music research ",The author believes that "stage theory" and "two disciplines" are not contradictory at a deeper level. On the one hand, contemporary Chinese ethnomusicology is developed on the two cornerstones of Chinese ethnomusicology and Western ethnomusicology. In this regard, Wang Guangqi's research on national music theory from 1980 is indeed a "special stage" in the development history of Chinese ethnomusicology. For example, Du Yaxiong's introduction to ethnomusicology, Wu Guodong's introduction to ethnomusicology, Xu Changhui's introduction to ethnomusicology, and Luo Qin's Chinese practice and classics of musical anthropology.No matter whether they agree with the "stage theory" or not, they can not avoid the narration of this stage when reviewing the history of Chinese ethnomusicology. On the other hand, as one of the two cornerstones of Chinese ethnomusicology, ethnomusicology has developed into a discipline of Chinese traditional music research after participating in the construction of contemporary Chinese ethnomusicology. Therefore, the theory of national music is not only a stage, but also a discipline. Chinese ethnomusicology is the product of the combination of ethnomusicology and the original theory of national music. However, the study of Chinese traditional music still exists, and the two continue to maintain the interactive blood relationship of cross integration.

Shen Qia's paper "a review of the development of Chinese ethnomusicology (1950-2000)", We should also see that the development of Ethnomusicology in China is still short after all. It needs a process to mature. For example, from the academic point of view: how to look at the "cultural (value) relativity" theory; how to look at the significance of Western classical music theory tools for the study of non western music; especially how to solve the contradiction between the two in practice; how to use ethnomusicology to study China, which has a very "historical depth" "The so-called "reverse method" and "historical method" of music research include "a large number of problems" in the study of music history; It is an urgent task for Chinese ethnomusicologists to systematically translate and publish classical works of ethnomusicology (especially those of methodological nature); and to further promote the deepening and reform of "pluralistic sun standard" national music education.

5.3 Anthropology theory

Qin (2007) paper on translation and Review of Introduction to Ethnography covers four parts. The first part sorts out the definition, nature and development of ethnomusicology. The second part, "Theory and Method", discusses in detail the specific operating methods and research fields. The former provides a reference standard for how to carry out field research, while the latter brings together the research methods and achievements in various fields over the years. Part three "LenThis paper briefly discusses the hot topics such as ethics, gender and music, music industry, and the preservation of world music, and introduces the new trend of ethnomusicology in the future. The fourth part is a bibliography of research materials on "Practical Reference materials", a list of musical instrument houses and musical instrument classification, a list of research institutions, and a summary of pitch measurement.

W. Sun (2016) paper, if we want to understand why different nationalities and cultures have different musical forms, we must first understand how the human social activities that create this particular musical structure are carried out and formed. On this basis, we can further explore the hidden and supportive activities. And how to create an organized musical structure under this concept. Meryam's theory laid the academic foundation for the study of music in culture and opened up a new way for the development of ethnomusicology view. Later, Canadian ethnomusicologist rice corrected his theory. In Rice's view, due to the "emphasis on social process only" in meryam's model, ethnomusicology was alienated from historical musicology

Notes. " As a result, rice's ethnomusicology model evolved into "historical composition, social maintenance and individual role". While emphasizing the social process, it also emphasizes the historical causes. Of course, the "history" here is not equal to the history in the sense of traditional historiography, "it is not usually used to explain the present with history, but to explain history with the present." From this theory, we can see the shadow of the theory of "thick description" put forward by Clifford Geertz in the interpretation of culture. It can be said that the deep description theory has a direct impact on the case study of contemporary ethnomusicology. "Any method of" deep description "of culture based on" individual case "is a process of seeking creative" interpretation "after experiencing the fieldwork of a specific research object in a specific historical time and space" relative to a specific researcher. " In the research, what we should try to avoid is to define the scope of our research in the framework of imagination. As a matter of fact, "once the research object is beyond the scope of the researcher's individual ability to observe and experience, it is easy to cause cultural" misreading. " Therefore, the scope of ethnomusicology can only be based on the researchers' field work

We should make great efforts to decide, instead of discussing the issues of different societies and nationalities with rich contents from a macro perspective. Of course, it should be emphasized here that although contemporary ethnomusicology takes cultural anthropology as its main theory, we can still realize the subtle differences between them in practice. For example, ethnomusicology, on the one hand, should strengthen the exploration of "deep description" in interpretation. However, because ethnomusicology needs more music materials as its comparative research content, it is still indispensable to investigate the "point description" in a larger area. Therefore, the research basis of "deep description" as a "case" needs the support of "point description" music material, but in any case, the research method is still mainly based on field work.

Y. H. Zhang (2017) research on Miao Music Communication in Guizhou in the Context of Globalization originates from the communication practice of Contemporary Miao music in Guizhou. The starting point of the research is the closed-off nature of its inheritance strategy and the modernity of its communication strategy. The conception and basic idea of the research are: the basis of field investigation, using the method of multidisciplinary integrated analysis, comprehensive combing the current situation of guizhou miao music contemporary media, and

reveals its characteristics of modernity, at the same time, through the different groups in-depth interviews and questionnaires from different points of view, the spread of guizhou miao music reveals the different values, in order to further put forward under the background of globalization, the spread of the guizhou miao music culture policies and strategies.

5.4 Musicology theory

Xiaolu Zhou (2016) paper "the inheritance and change of ancient and modern music scores of Kunqu music -- Taking the palace of eternal life of Kunqu Opera as an example", this paper takes the palace of eternal life as the research object, and compares the three ancient and modern music scores of nashu, Sulu and Zhenfei from the Perspective of the development history of Kunqu Opera. The full text is divided into two parts: one is the development track of Kunqu Opera and its music scores of past dynasties; the other is the evolution of Changsheng palace in ancient and modern music scores. By combing the development history of Kunqu Opera and analyzing the notation, Qupai and GongDiao of the palace of eternal life, this paper discusses a series of changes in the notation format, pitch symbol, tune name and pitch, beat symbol, singing mark and the selection and application of each tune and Qupai in different historical periods. There are not only the inheritance of the former music score, but also the selection and application of each tune and Qupai Changes in the context of the times. Through the analysis and comparison of music scores, it mainly reflects the changes of Kunqu music scores from simple to complex, Kunqu opera performance forms and music inheritance and innovation under the social and historical environment.

Jin (2018) an overview of the music theory class translation (1993-2015)" in our country during 1949-1992 of music literature translation work done review, this article is to music theory class in mainland China from 1993 to 2015, the translation makes an outline, the statistics related to translation more than 380, and to accept all kinds of translation "by" series and "interdisciplinary major translation" two parts to make content abstract, with more than 200 of them translation offers a huge amount of information, is a high academic value of resources

Huang (2004) paper "Research on Qin Qu Li Yun Chun Si" wrote that Qin song, also known as string song, has a long history and is an important form of expression of Guqin art. Early Qin song, usually improvisational playing and singing. Liyun chunsi is a famous Qin song. The earliest extant Music Edition is the heart sound harmonic spectrum of Qin school in 1664.

This paper combs it based on this score book, compares the five existing versions before and after, and makes a research on the score of Liyun chunsi in Jinyu Qinge. The author hopes that by studying the similarities and differences, inheritance relationship, fingering characteristics, mode and tonality of the existing music books of Liyun chunsi, and the Qin music of the same words and different tunes, the author hopes that the music can perfectly reproduce the ancient style and features to the greatest extent, and can be played again and soundly.

D. Hu (2004) paper "comparative study of traditional Zheng music in Henan, Fujian and Guangdong" describes the history and pedigree inheritance of Zheng music in Henan, Fujian and Guangdong. This part combs the history and pedigree inheritance of the traditional Zheng music schools in Henan, Fujian and Guangdong from the perspective of historical overview and pedigree inheritance, and introduces the zheng music performers who have made outstanding contributions to the three Zheng music schools; the second chapter compares the scores and performance techniques of Zheng music in Henan, Fujian and Guangdong from the aspects of paragraph type, sentence width, length of sentence, etc.

From the aspects of syntax, scale, mode, plate type, range, starting sentence, falling tone and other structural layout, this paper makes a segmented comparative study on the internal structure of Zheng music in Henan, Fujian and Guangdong. The music score analysis method uses the melody analysis method of Professor Zhao Songguang and researcher Li Mei to find the similarities and differences of Zheng music in the three places. The third chapter discusses the transmission of traditional Zheng music from the similarities of the three Zheng music According to the conclusion of the former chapter, we can find and explain the hidden cultural information.

Shen (2014) "Modern Transformation of Chinese Music History" comprehensively discusses the transformation of music history view, writing paradigm of music history and research method of music history. The conclusion is that in the development process of modern Chinese music history, the subject of modern Chinese music history is experiencing the double variation of "passing through" and "changing", and the formation of modern Chinese music history is the result of the interaction between the driving force of ancient Chinese music history tradition and modern Western culture.

y. h. Wang (2018) "to build the Chinese traditional music discourse system, the exploration of" Chinese traditional music books "compiling" from in the Chinese ancient music

literature and inherit the traditional sound of folk heritage lele, on the basis of using the experience of Europe and other countries, through the music academic discussion, with the Chinese way of thinking, the concept of insiders, is suitable for the words in Chinese traditional music, to build the Chinese traditional music theory system.

6. Documents and research related to Miao choral song

The dragonfly island in the south xiangxi miao song Teng protection and inheritance, Luo Chunwen(2018,pp67-73) JingZhou miao song Teng protection and inheritance, Wang Shuqin (2015,pp17-23)"JingZhou miao song Teng: hard to survive in the cracks, three articles are on the current plight of the miao song Teng are described, and did not suggest out of the woods, Pan Zhixiu of the classroom teaching is an effective way of JingZhou miao song Teng inheritance", liu wei(2015,pp17-23) and other sociological perspective of the non-material cultural heritage of the inheritance and development - Teng JingZhou miao song, for example, the article is in view of the development dilemma of miao song Teng theory explanation, the inheritance and protection of feasible advice are put forward. These articles stay on description and summary of miao song Teng level, although there are parts of the folk custom, but the miao song Teng aesthetic meaning, social function and historical origin and no further explanation.

By reading a large number of literature, I noticed that the three major problems of the development and protection of heritage, there are research results concerning, problem a, such as zhu to green in production life inheritance and protection of the traditional techniques, this paper expounds the "productive protection point of view," he thought that the productive protection is the best way for intangible cultural heritage protection. For the heritage protection and development, many scholars have studied the concept, in 2009, "China's intangible cultural heritage of traditional skills contest" held in Beijing, during which puts forward the concept of "productive protection", "the essence of the productive protection, it is in production, circulation and sales way, productivity and non-material cultural heritage can be converted to products, generate economic benefits, make the intangible cultural heritage be actively protected in the production practice, realize the coordinated development of the cultural heritage protection and economic and social benign interaction", but for the production of culture and cultural production, Whether it will cause the problem of highlighting the external value of intangible cultural heritage

while ignoring the internal value has not been solved. Is this really the right way to protect intangible cultural heritage? Question 2, such as Zhou Jinzhang in the non-material cultural heritage protection main body of the "structural" missing ", points out that the government is currently working in intangible cultural heritage protection and inheritance of plays a main force of social organizations, and businesses, the media and scholars can be involved in the protection and inheritance activities, to participate in the strength of the is not very great. Intangible cultural heritage is born and grows in the folk, but people who master the culture do not have a high degree of enthusiasm for participation, resulting in the "structural lack" of the protection subject, but this "structural lack" is really no way to deal with it? Question 3, such as Paul connor, how "social memory", "rural China" fei xiaotong, halbwechs, Maurice, the theory of collective memory, haili makes waves, zhong-jun wu historical memories and cultural representations such as research, have put forward carrying the intangible culture characterization, historical memory and ethnic identity opinions and views, but in the growing modern society modernization, modernity, physical and sexual conflict and contradiction between the body and how to deal with? These three problems are closely related to how to realize the aesthetic survival of intangible cultural heritage in contemporary society. (Long, 2008)

The orientation and trend of the research on western hunan folk music" puts forward a new viewpoint that the research on folk music is a localization, human culture and persistence research by summarizing the status quo of the research on folk music and the three characteristics of folk music. Another example is "summary of folk music activities in west hunan", which focuses on the most representative "qingming song festival", "miao family April 8", "catch autumn festival", "catch song festival", "pick spring onion festival" and "New Year cultural festival". Of course, there are also smaller research points to focus on the xiangxi music article. For example, "the origin and music characteristics of xiangxi yangxi opera" introduces xiangxi yangxi opera from the aspects of sound, origin, stage language, singing, main tunes and the main instruments accompanying the singing. Another example is "on music style characteristics of xiangxi nuo tang opera", which discusses the simplicity of the form of music, the regionalism of music materials, the diversity of music modes and the simplicity of melody development techniques. Another example is "on music culture of huayao wedding custom in southern hunan -- taking huayao village in chongmutang village in southern hunan as an example". The author takes

huayao village in huayao village in southern hunan under the modern background as an example and records the wedding ceremony of huayao newlywed couple, so as to have a peek at some conditions of music survival among huayao people. These articles is of secondary significance of miao song Teng research, can solve I where to start research, with what method to research the problem. (Y. T. Wu, 2010)

The national intangible cultural heritage representative work - miao song Teng declare information ", "song JingZhou miao Teng simple teaching material", "JingZhou flower seedlings amorous feelings", "song JingZhou miao Teng anthology, JingZhou folk song melody", these books and literature mainly on JingZhou Teng miao song lyrics, melody, cultural background, such as information integration, the cultural soil, development of miao song Teng origin and art form to compare the complete description and generalization. Academics on the miao song Teng research, mainly concentrated in the music ontology, inheritance and protection, and the study also stay at the description and summary level, to promote in breadth and depth. But the research about the song Teng protection and inheritance, although little research, degree is not deep, or for the writing of this paper provides a very precious literature.

CHAPTER III

RESEARCH METHODS

1. Research Scope

1.1 Research Content

The content including general data of Miao choral song, the common practices the styles of performance of Miao choral songs and Music analysis Of Miao choral song in jingzhou, Western Hunan Province, China.

1.2 Research Scope

I choosed Jingzhou county, huaihua city, hunan province, China

1.2.1 Hunan province

Hunan is located in the south of China. The position is indicated by a black circle as follows:

Hunan province is located in the south of the Yangtze river, belonging to the middle reaches of the Yangtze river, is located in the east longitude $108^{\circ}47' \sim 114^{\circ}15'$, north to the binhu plain and hubei border. The extreme position of the boundary of the province is huanglianping county in the east of guidong county, leek pond county in the west of xinhuang dong autonomous county, gusa mountain in the south of jianghua yao autonomous county and kepin mountain in the north of shimen county. It is 667 kilometers wide from east to west and 774 kilometers long from north to south. (<https://baike.so.com/doc/7565766-7839859.html>)



Figure 1 Map of China

Retrieved from <https://maps.app.goo.gl/ck5bSW5h3GcJqbRQA>

1.2.2 Huaihua city

Huaihua is in the west of hunan. The position is indicated by a black circle as follows: Huaihua is located in south-western hunan, with a permanent population of 4.9016 million (2015). With a total area of 27564 square kilometers, it is the largest prefecture-level city in hunan province. Crane city a municipal district, in the whole city zhongfang, yuanling, creek, xupu county, province 5 counties, mayang miao autonomous county, the new hang dong autonomous county, zhijiang dong autonomous county, JingZhou miao and dong autonomous county, channel 5 autonomous county of dong autonomous county, hosting a county-level cities is necessary, and 1 is necessary at the county level administrative zone administrative zone.(<https://baike.so.com/doc/5330108-5565282.html>)

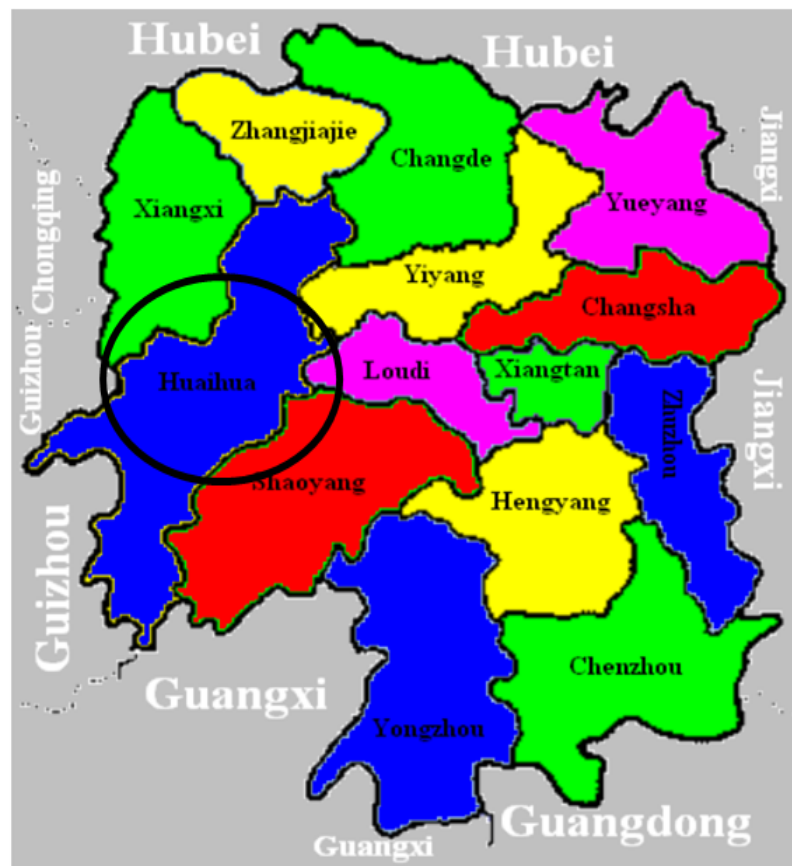


Figure 2 map of hunan

Retrieved from <https://maps.app.goo.gl/SzzzEid5P49jK8b8A>

1.2.3 Jingzhou county

Jingzhou county is in the southwest of huailua. The position is indicated by a black circle as follows:

jingzhou miao and dong autonomous county is located in the southwest of hunan province, the southwest of huailua city, the upper reaches of yuanshui, hunan and guizhou provinces border area. Geographic coordinates: $26^{\circ}15'25'' \sim 26^{\circ}47'35''$ n, $109^{\circ}16'14'' \sim 109^{\circ}56'36''$ e, total area 2210.56 km². Jingzhou is a subtropical monsoon humid area. Mild climate, annual average temperature 16.8°C . (<https://baike.so.com/doc/5628378-5840998.html?from=124747&sid=5840998&redirect=search>)

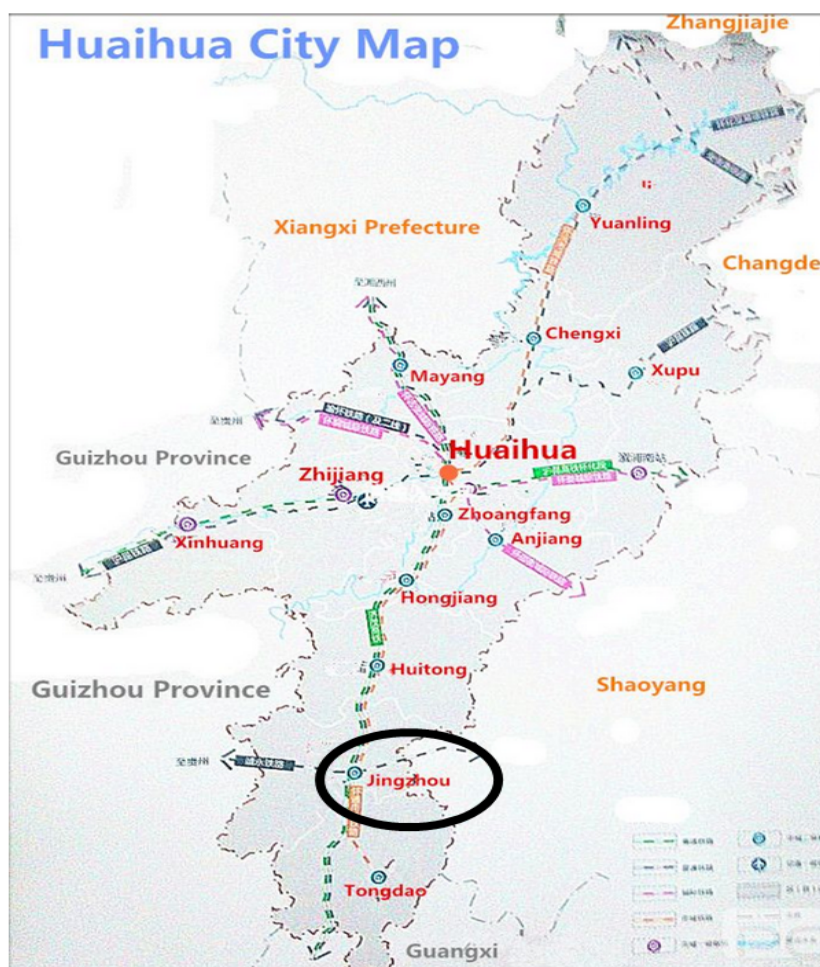


Figure 3 Map of jingzhou

Retrieved from <https://worlduniversitydirectory.com/map/4924/>

1.3 Research Methods

Based on the basic methods and ideas of ethnomusicology and focusing on field investigation, this paper mainly applies the methods of field work, literature research, work analysis and comparative study.

(1) Document method

This study first on miao music related research literature including academic papers, works and local history literature widely collected, after studying the development history, miao miao music song Teng carding the development history, the scholars about the miao song Teng related research review, understand miao song Teng the focus of the issues related to the research question and research degree. On the premise of previous relevant research achievements were

summarized, this research analyzed the main problems, concepts, explore the characteristics of music forms, miao song Teng JingZhou for further study and seek the miao miao song Teng singing the song Teng inheritance is an effective means of identification.

(2) Fieldwork method

This study first determine typical of the miao nationality settlements, miao song Teng development and spread of representative area to investigate. The investigation area is sanspade miao autonomous township, wenxi miao autonomous township and pukou autonomous township in jingzhou county. Collected in the process of investigation, digging miao song Teng oversight. Through audio, video record Teng song lyrics, melody, the singer, and carries on the sorting through. Investigation through to the miao miao new songs for composing and singing song Teng current first-line Teng singer, inheriting the depth interview, miao song Teng related information, holding live condition of miao song Teng material, understand their writing, singing, inherits the national identity of miao song Teng feelings. In addition, to study miao music culture in the process of investigation interview relevant experts, scholars, understanding of miao song Teng expert views on relevant field of study, a better grasp of the accuracy of the miao song Teng research.

(3) Comparative methods

Based on past miao music survey data and the on-the-spot investigation results of the comparison, miao music comparison of different regions, compared with the living condition of the miao nationality music history, compared with other ethnic music, miao observation analysis, find out the similarities and differences in the object of study, a better understanding of the essence of the miao song Teng and laws.

(4) Analysis of works

Works analysis method, also known as product analysis method, is to investigate the research object of all kinds of works for analysis and research, understand the situation, find problems, grasp the characteristics and rules of the method. Of this study is to analyze the collected works of miao song Teng, through the analysis of the miao songs' Teng research, to reveal the characteristics and regularity of Teng miao song singing.

1.4. Informants

1.4.1 Main inheritor

1) Wu Hengbing



Figure 4 map of Wu Hengbing

(https://www.360kuai.com/pc/9a2ff4b9f7502b358?cota=4&kuai_so=1&tj_url=so_rec&sign=360_57c3bbd1&refer_scene=so_1)

Wu Hengbing was born in 1953, three spade JingZhou miao and dong autonomous county rural village of chicken at half a paragraph, have been living in "the hometown of song Teng", a strong narrative Teng culture, song Teng produced the strong interest. His grandparents are good very famous songs, such as 8 years, and he followed my grandpa learn singing miao song Teng elders, with high savvy, under the influence of the elders, a talented young song which started in the miao tea stall, the pavilion, the fields, mountains after years of studying hard, 15 Wu Hengbing can master toasting song, flying, folk songs and other seven tunes of singing skills, and often take part in the wedding, song village, to become a famous singer.

He was in township township webmaster organization founded the miao song Teng team, in township township became a song's activity center, almost every night filled with songs Teng lovers, they in this song to each other, communicate with each other. The chorus he organized often participated in various artistic performances on behalf of the township. In 1987,

the chorus participated in the artistic performances of the founding meeting of jingzhou miao and dong autonomous county and won the praise of leaders at all levels. In the singing practice, he weaves song gradually mastered the skills, what he's singing Teng, sentence and tidy, phonological harmony, connotation is rich, in the local people as the song, he also gradually become a song by singer. His natural disposition is open and generous, humorous wit, warm hospitality, whenever the VIP guests, he will be to the song, wine as a gift, with singing and wine to entertain guests. Because of his miao song Teng know very well the historical origin and knowledge, team organized by his songs have great influence and popularity in the local miao village. Therefore no matter which home has the marriage to marry, the master will come to ask him as "six kiss guest" (marry kiss guest), he has the request. Many local young people are attracted to him to learn the art, and he is willing to pass on his knowledge of miao songs to them, and intends to cultivate successors in the next generation. The chorus he organized and coached not only went to the surrounding groups and villages to exchange songs, but also participated in the cultural performances of cities, provinces and countries on behalf of towns and counties, and won many awards. (Tang, 2019)

For the protection and inheritance miao song Teng the excellent national culture, ancient Wu Hengbing has always been committed to miao song Teng heritage and research. Since 2008 mainly he founded JingZhou miao society since its inception, successfully hosted the last four miao song association, become the inheritance and carry forward the miao song Teng important carrier and platform, attracted art colleges and universities students, media and tourists to tour around the country, learning; The annual society for miao, miao song Teng intercourse activities, organized for miao song Teng laid a theoretical basis for the protection and inheritance; He wrote the "miao song Teng choose", "miao folk culture poetry", the miao song Teng printed publications public offering; He wrote the "miao song Teng teaching material", let the miao song Teng walked into the classroom, become the JingZhou a required course for primary and secondary schools; His "sonata in the spade" for original film, television, feature films "song miao Teng - warbler flow rhyme historic sound", "flower seedlings marriage customs in the spade" write lyrics, let miao song Teng this new form of singing known by more and more people. He founded in his hometown of miao song Teng ChuanXiSuo, become the scene of this village song Teng amateur study and communication; He was county, county vocational technical secondary

school, intangible center to bamboo shoots miao song Teng ChuanXiSuo etc as the miao song Teng guidance teacher, miao song Teng training all the year round and, in the miao song Teng field for many years, has trained many miao singer, for miao song Teng inheritance team expanded gradually made a positive contribution.

2) Long Jingping



Figure 5 map of Long Jingping

Retrieved from (<https://www.jingzhouxw.com/shms/39446.html>)

Long Jingping was born on May 1959, flat tea town cotton miao people, this is one of the cradles of the miao song Teng. Miao ancestors in the past one thousand years, between the mountains, and, whether planting cultivation of imitating singing to sing, bubbling streams, Lin tao, and created the high and low overlap, melodious song miao Teng. Miao song Teng no score, all by KouChuanXinShou. Long jingping has been following his grandfather to participate in local activities since childhood. Under the influence of word of mouth of the family elders, he mastered the basic singing method when he was about 10 years old. In the fields, in the bower pass, in the drum tower of the tea house, in the festival, all left his loud and clear voice, left his footsteps of seeking for the master of song, to learn. Song Teng sound, with Long Jingping through childhood, youth, through countless villages and long time. The young long jingping soon became a famous singer. He not only memorized a lot of lyrics, but also mastered the improvisation skills and the whole set of lyrics, such as the tea house duet song and the wedding

ceremony. In 1976, he was hired as a private teacher, our local education department study song Teng, while teaching, teaching skill. He put on his cloth shoes, took his book, and often went out at dawn and returned late at night. He went deep into the forty-eight villages of "shooli" to collect the information of miao people's ancient songs, from the miao family courtyard to the fields, from the stream side of the woman's sister-in-law's clothes to the gathering scene of the feast, mountains and mountains, villages and villages, he was everywhere. (Tang, L.2019)

Long Jingping will collect song Teng finishing copying, made 50 tallies miao song books, transcribing the nearly all the miao folk song, cooperate with the county miao society published "JingZhou miao song Teng choose". Despite the day once is not very comfortable, in order to make Teng song melody is not lost, Long Jingping procure, recorder and tape, tape recorded more than 50 boxes, more than 50 CD albums, collected nearly thousand miao song.

3) Xue-wen pan



Figure 6 map of Xue-wen pan

Retrieved from (<https://v.qq.com/x/page/e0707rz7xq7.html>)

Pan xuewen, female, miao nationality, was born in January 1966 in a remote miao village in sanspade township of jingzhou miao and dong autonomous county. She grew up in miao township, which is known as "the ocean of songs". Both her parents are famous local singers. On festivals, the whole village men, women, old and young would gather in the drum tower at the mouth of the village to teach, learn and sing songs. Xue-wen pan grow in this rich

artistic environment, ice snow cleverness, she was infected by miao song Teng art form, 8 years old, began to learn to sing with her mother seedling song.

Miao song Teng no music, all by rote learning, with her understanding, and quickly mastered the miao song Teng singing characteristic and artistic skill, teenager would have been more than 20 miao songs to sing, became an expert at the village singing for his age. A few years later, under the careful cultivation of parents, inherited more than 100 songs. In the fields, in the arbor, in the fire, in the tea hut, in the festival, left her beautiful song. (J. H. Li, 2019)

County miao song Teng representative title inheritance people gave her honor, also added the burden which she bears weighs. With their own interests and feelings for Teng miao song, she deeply realized that LAN miao song Teng significance is very significant. Xuewen pan in addition to the weekly duty to teach students singing miao song Teng, performing arts, she also organize the villagers practice song together. She was at the invitation of which college for college students to teach miao song Teng, often to the county vocational technical school LAN miao song Teng, was appointed miao song Teng the county intangible center teachers training full-time teachers, has trained many excellent students. Her beautiful singing, skilled skills, vivid performance, vocal singing, has been recognized by the masses.

A few days ago she was making lotus root mass of middle school into sung a song miao Teng demonstration base, let miao song Teng inheritance forever.

1.4.2 general investigator

1) survey date

February 7, 2020

2) survey location

Jingzhou county three shovels township

3) investigate the site

No.87, sanspade township, jingzhou county

4) investigators

Xia yu liu xin

5) Contact information

Telephone contact

6) provider information

Table 1 provider information

Name	Gender	Nation	Birth year	Birth place	Singing category
Wu tian guang	male	miao	1948	Jingzhou county shan qiao township	Tea song wine song
Wu wen cai	male	miao	1959	Jingzhou county shan qiao township	Tea song water song
Su xin lei	male	miao	1965	Jingzhou county shan qiao township	wine song water song
Su shui hua	male	miao	1967	Jingzhou county shan qiao township	folk song rice song
Wu yan ting	female	miao	1949	Jingzhou county shan qiao township	rice song wedding song
Wu yu mei	female	miao	1952	Jingzhou county shan qiao township	wedding song three parts song
Wu su ju	female	miao	1963	Jingzhou county shan qiao township	three parts song

1.5 Duration

Table 2 Duration

time	task
2019.7—9	Collect materials (literature, papers, audio, etc.)
2019.10—11	Make out the route of fieldwork and the names and questions of interviewees.
2019. 12—2020.1	The first field survey: the focus was on a questionnaire survey of 100 jingzhou people, interviews with inheritors and participation in the music ceremony of the miao New Year.
2020.2—3	Second fieldwork: a focus on questionnaire survey was conducted on 100 young JingZhou and students, and research to the heritage education workers interview Teng miao song scholar, to shovel JingZhou mountain township field Teng miao song.
2020.3—4	Summarize, analyze and finally write down the collected data.
2020.4	The last chapters of the thesis

2. Research Process

2.1 Data collection

2.1.1 Interview record

2.1.2 Observation record

2.2 Data Management

2.2.1 Record

The site survey collected about 50-100 songs; about 50 were collected from local cultural centers and folk song lovers. It contains various types of Miao folk songs.

2.2.2 books

More than 20 (in kind). (Partially taken from the field survey, partly from Jishou University, Huaihua University Library)

2.2.3 Video

Including each field survey, the time is about 240 minutes, including recording the original video of the Miao songs, the content is up to 100 minutes; recording the video of the Miao music festival, the content is 70 minutes; recording the video of the Miao folk life, the content is 70 minutes.

2.2.4 Picture data:

500-1000 photos (field survey photos, including personnel, event location, lyrics, rural environment photos)

2.2.5 Electronic data

Collect 20G online electronic materials, including e-books, museum listings, artifact images and online music scores.

2.3 Data Analysis

To investigate the general data of Miao choral song in jingzhou, Western Hunan Province, China.

To examine the common practices the styles of performance in jingzhou, Western Hunan Province, China.

To analyze selected music example of Miao choral songs in jingzhou, Western Hunan Province, China.

2.4 Research Results

The results of the study were presented according to the objectives.

Chapter IV

The general data of Miao chorus songs of The Miao people in Jingzhou

1. Fieldwork records

Fieldwork method is an important cornerstone of ethnomusicology, adhered to the "no investigation, no right to speak" scientific judgment of the author in the last three months, has the second conduct on-the-spot investigation into the Jingzhou the shovel area, access to a large number of first-hand information, including text, audio, video, pictures, etc., ` using the camera, voice recorder, camera and other digital products to local singing activities, folk text data are recorded and photographed, and the local people, folk singer is especially important to inherit song Teng "song", is now edition nearly 38 hours of video recording, folk handwritten lyrics, tree, etc Nearly one photo and more than 20,000 words recorded on the scene.

1.1 The first Field Survey

The first field survey was conducted in January 2019, lasting 15 days. The survey was conducted in chaping village of dabaozi town and xiyingmen ethnic art troupe of jingzhou county. In the process of this investigation, I obtained the following information. I participated in the songfest for dabaozi town, and recorded some video information about the gathering in outuan township, laoli village. Video of jingzhou xiyingmen ethnic art troupe singing at changsha fire palace temple fair; Teng Jingzhou miao "song" in the declaration of national intangible cultural heritage when recording video data; Huaxia surd Chinese classic folk music performance - Jingzhou miao "song Teng" network video data. At the same time, I also communicated with some local musicians and obtained some recorded interview materials.

1.2 The Second Field Survey

The second fieldwork survey was conducted in June 2019 and lasted for a week. The survey was conducted in dijuncun village, sanshovel township. The investigation is mainly aimed at "song Teng" singing language - edition of "acid". I invited the composer to recite some lyrics in "jingzhou miao folk songs" in "sour dialect", "miao language", "dong language" and "jingzhou dialect", and record them. At the same time, I also discussed and communicated with them about the problems encountered in previous studies, and got to know the research status of local

scholars in the past six months. The field research, in addition to the above interview data, I also received in the second session of the four counties along the border of xiangqian pierces miao "song Teng" contest video data.

1.3 The Third Field Survey

From December 2019 to January 2020, the third field survey lasted for a week and was conducted in yanwan village, dabaozi town. This investigation mainly in jingzhou county of a great rock bay town song singing festival lunar July 14, at the same time to further collection of relevant literature, leak fill a vacancy, and the song of the local teacher interview again, to miao "song Teng" for further understanding. The field survey, in addition to the above three times I also many times by phone and E-mail to the local people, "song Teng" literary and art workers to consult, to gain more information and knowledge related to the "song Teng".

In a word, the main basis of this article is the first-hand information obtained from field research, which is the most direct, the most true and the most reliable argument. On this basis, I will try my best to explain my original views on the basis of predecessors by using the knowledge and analytical skills I have learned in the past few years, which will be the result of my report to teachers.

2. Questionnaire of Jingzhou Miao Chorus Statistics and Analysis

Questionnaire design and modified finalized pretest finished, then send questionnaire investigation method to successively JingZhou cultural center, miao art troupe in the spade, JingZhou and JingZhou 2 JingZhou bureau of education questionnaire, 500 points, in which hunan JingZhou spade art troupe in 200, the remaining 100 copy each of the three places, 490 effective questionnaires were taken back, the recovery rate is 98%, now it will be the basic situation and the statistical analysis of questionnaire results are as follows:

2.1 Statistics and Analysis of Basic Information

In accordance with the modern subject classification, respondents were involved in the professional category has musicology, music performance, music education, dance, fine arts, art, design, process design, sports education, tourism management, communications engineering, law, agriculture, forestry and economy, public administration, Japanese technology and Chinese language and literature, mathematics, media, social work, English, engineering, economic

management, news management, accounting, information security, management science and engineering, administrative, philosophy, history, social security, network engineering, business management, materials chemistry, computer science and technology, optical information science and so on, From the perspective of ethnic composition, this questionnaire has certain representativeness, among which 330 respondents with the identity of miao nationality, accounting for about 72.54% of the total number of valid respondents, in addition to the han, dong, tujia, shui, hui, bai, yao, zhuang and man nationalities. In terms of cultural ecology background and cultural space structure, the scope of this questionnaire is larger, in recycling effective questionnaire, the respondents from the miao culture ecological environment (miao), a total of 80 people, accounting for 69.3% from hunan JingZhou, similar to the miao cultural environment on the spatial structure, or for the same cultural space of respondents (miao), a total of 53 people, with hunan JingZhou miao cultural environment close on the spatial structure of respondents (miao), a total of 69 people, with hunan JingZhou miao cultural environment far away on the spatial structure of respondents (miao), a total of 81 people, accounting for 18.4.

2.2 Statistics and Analysis of Questionnaire Results

2.2.1 statistics and analysis of Jingzhou people's recognition of singing characteristics of the Miao folk song.

In terms of contemporary miao GeTeng communication research, group of miao GeTeng JingZhou people attention and its reason, is the research of the theory of domain must be attention and answer one of the important issues. According to this problem, this questionnaire designed two related issues and questions in the form of closed structure problem, namely, respectively, in order to "your attention Teng miao song?" (single choice) and "you're focused on what's the purpose of the miao GeTeng?" Establish to (multiple choice) as a problem, of which the former main contemporary JingZhou people of miao GeTeng attention, whose purpose is to understand the contemporary JingZhou people pay attention to the cause of the miao GeTeng. At the same time, the last problem of this questionnaire is designed for the miao people set up, according to the requirements of the miao people can answer, can not answer, so we can answer this group from the miao people, the proportion of indirect gain JingZhou miao GeTeng attention. Statistics are shown in the following table.

Table 3 4-1

Questions	You focus on miao Teng?	Statistics (percentage)				
		a(58)	b(242)	c(60)	d(81)	E(441)
A	Very attention	25.86	5.78	3.33	1.23	7.26
B	attention	32.75	25.62	13.33	9.88	21.99
C	general	41.38	47.93	66.67	65.43	52.83
D	No attention	0	20.66	16.67	23.46	17.93

Note: respondents who represent the identity of miao nationality in the table; Represents respondents from the principal state, who are similar to the miao cultural environment in spatial structure, or who are non-miao people in the same cultural space; Representatives from hunan, guangxi, yunnan, sichuan, chongqing, hubei and other provinces, and the miao language of the main state

The respondents with non-miao identity who are close to the cultural environment in spatial structure; On behalf of the respondents from zhejiang, shandong, qinghai, hebei, shanxi, gansu, jiangxi, hainan, heilongjiang, henan, anhui, shaanxi, xinjiang, jiangsu, jilin, Inner Mongolia, liaoning and other provinces, and the cultural environment of the miao people in jingzhou, hunan in the spatial structure of the distant identity of non-miao people; Is the total number of respondents.

Table 4.1 shows that JingZhou people of miao GeTeng overall awareness is not high, psychological desire is not strong, including "no attention miao GeTeng", than "very focused on miao GeTeng" almost percentage points, the situation and the miao people in hunan JingZhou life

basic close to statistical data, shows that hunan JingZhou people attention to our regional otherness music culture, compared with other parts of the people did not show obvious advantage. In addition, with hunan JingZhou miao cultural environment on the spatial structure is close and far away the miao people in hunan JingZhou miao GeTeng attention mental strength is weak, at the same time also shows the attention and cultural space structure relations of "positive correlation". Miao statistics reflect higher attention and show self culture of miao people's cognitive or identity consciousness is stronger, at the same time also shows that the miao GeTeng attention in people with the miao miao people between the larger gap.

Table 4.2 (multiple choice: what are you concerned about what's the purpose of the miao GeTeng? Option: A to enjoy beauty; B. Enrich his knowledge system; C to associate with the miao; D. Spread miao culture; E by miao GeTeng reflection on contemporary school music education existence question):

Table 4 4-2

options		Statistics (percentage)				
		a(58)people	b(193)people	c(49)people	d(62)people	e(362)people
options	A	46.55	71.50	59.18	72.58	67.13
	B	68.97	90.67	85.71	75.81	84.81
	C	24.14	29.53	10.20	19.35	25.14
	D	68.97	52.85	10.20	16.13	44.75
	E	46.55	16.58	10.20	8.06	19.33

Note: the meanings of a, b, c, d and e in the table are the same as those in table 4-1; Different the number of respondents in the table, as in "you follow miao GeTeng?" The total number of respondents who chose "very concerned", "concerned" and "average" in the questions.

Table 4-2 statistics show that on the whole, contemporary JingZhou concern about the intention of miao GeTeng mainly concentrated in the "beauty" and "to enrich their own knowledge system" of the two options, that respondents are often from the perspective of the "id",

from the perspective of aesthetic experience and self knowledge construction two attention miao GeTeng, understanding of the problem, the miao people are consistent. Living in hunan JingZhou of miao people, however, with the miao people living in the same space of regional culture, as a result, they tend to have regional culture harmonious sharing consciousness, more strongly to the miao GeTeng as their part should understand and construct the system of knowledge, a significant proportion of those surveyed people believe that focus on miao GeTeng is to associate with miao, or spread the miao culture. In addition, compared with the miao people were surveyed, the miao people focus on the intention of the miao GeTeng is less of a single, they are not only mainly from two aspects: cognition, communication concerns the national music culture, but also pay attention to the national music culture from the perspective of aesthetic, unlike other, miao people, they often worry miao GeTeng music in contemporary school education, the problems of the present miao district school music education has not yet formed the local music education of the present situation of the long-term mechanism are closely related.

Table 5 4-3: the participation of non-miao people in answering "special questions set by miao people"

Total number of non-miao people	Number of participants	The number of people who didn't participate in the answer
362	89	273
Statistics (percentage)	24.59	75.41

Note: the total number of the miao in table 4.3, as in "you follow miao GeTeng?" The total number of respondents who chose "very concerned", "concerned" and "average" in the questions.

The above-mentioned statistics show that in the miao people surveyed group, participate in answer the miao people set up the topic of only 24.59, shows the miao miao GeTeng initiative

will is not strong, but also suggests that society, schools and other music education still need to strengthen the education of cultural understanding and dialogue teaching.

2.2.2 statistics and analysis of Jingzhou people's recognition of the performance of the Miao singing style.

Based on the questionnaire survey result statistics and data analysis, most of the miao people choose "through literature and art competitions, the party", "by the folk culture of column on TV" and "through to the miao area tourism" to focus on miao GeTeng, know miao GeTeng, it seems that the miao GeTeng ChuangYan, television and tourism is the main path and the recognition of miao culture. Which other options C.D.E.F.H percentage are lower, the result shows that the network construction of national music culture on the one hand, audio and video products production, school education dissemination, miao GeTeng culture research is needed to strengthen, on the other hand is still shows the miao people of miao GeTeng pay close attention to the psychological motivation is not strong, rarely in the network world actively sought the path of the miao GeTeng, rarely take the initiative to understand the culture of the miao GeTeng deep connotation, and unscramble Teng miao song culture in the form of cultural studies, specific statistics to see the table below:

Table 4-4 (multiple-choice questions: are you through what path on miao GeTeng?
Option: A through the art competition, the evening party; B. Through the program of folk culture on TV; C. By visiting websites on folk music; D by the miao GeTeng audio and video products; Through school teaching; E by reading books about miao GeTeng; F. Travel to the miao region. Through social surveys or interviews about the miao people).

Table 6 4-4

options	Statistics (percentage)				
	a(58)people	B(193)people	c(49)people	d(62)people	e(304)people
A		74.61	95.91	70.97	77.63
B		64.25	81.63	70.97	68.75
C		28.49	8.16	25.81	24.01
D		31.09	18.36	29.03	28.29
E		28.49	18.36	40.03	29.28
F		10.36	4.08	17.74	11.18
G		38.86	40.82	37.09	38.82
H		11.92	0	14.52	10.19

Note: the meaning of A.B.C.D.E in table 1 is the same as that in table 4-1; 2 different the number of respondents in the table, as in "you follow miao GeTeng?" The total number of respondents who choose "very concerned", "concerned" and "average" in the questions; 3. The main purpose here is to understand the situation of non-miao people. Therefore, the situation of miao people is not counted.

Chart is mainly aimed at investigation about miao GeTeng known path, and the single topic "what do you think you know about how many miao song or music", and an open structure question "would you please write as much as possible you know is given priority to with singing, playing miao GeTeng singer song, singing group, the original ecological (le) hand (not more than 10 people, combination is a man)", is related to the popularity of miao GeTeng statistics and analysis, including single topic "what do you think you know about how many miao song or music" of the test statistics are as follows: (M. Y. Zhou, 2018)

Table 7 4-5

questions	Do you think you know or can sing many miao Teng ?	Statistics (percentage)				
		a(58)	b(193)	c(49)	d(62)	e(362)
A	0	8.62	11.39	6.12	9.68	9.94
B	Within the first 5	50.00	65.28	73.47	70.97	64.92
C	5-10	22.41	13.98	14.29	16.13	15.75
D	More than 10	18.97	9.32	6.12	3.23	9.39

Note: the meaning of A.B.C.D in the table is the same as that in table 4-1; Different the number of respondents in the table, as in "you follow miao GeTeng?" The total number of respondents who chose "very concerned", "concerned" and "average" in the question,

We've learned from this investigation statistics, the knowledge of miao GeTeng degrees, there are cultural background difference and the spatial structure of knowledge structure "before", according to data, choose the first miao within nearly 15% lower than the average and the choice of more than 10 miao nearly 10% higher than average.

Based on four different sets of knowledge structure "before" persons being investigated further comparison and analysis of test results, the miao GeTeng knows the degree and the persons being investigated cultures into a "positive correlation" space distance, i.e., with miao GeTeng cultural habitat on the spatial structure more persons being investigated, the miao GeTeng less known degrees. However, miao and the miao people, the knowledge of miao GeTeng degree is generally low, the table below the open structure also shows the same result:

Table 8 4-6

Question	Please write you know is given priority to with singing, playing miao GeTeng, combination of singer?	Statistics (percentage)				
		a(58)	b(193)	c(49)	d(62)	e(362)
A	Write 0	17.24	32.64	46.94	43.55	33.98
B	Write 1 to 3 people	68.97	56.48	51.02	53.23	57.18
C	Write a 4 to 6 people	12.07	9.33	2.04	3.23	7.73
D	Write a 7 to 10 people	1.72	1.55	0	0	1.11

Note: the meaning of A.B.C.D in table 1 is the same as that in table 4-1; 2 different the number of respondents in the table, as in "you follow miao GeTeng?" The total number of respondents who chose "very concerned", "concerned" and "average" in the questions.

In the above problem situation, not only requires respondents to write as much as possible from the understanding of song (music) hand, singing group, original song (music) the number of hands, also asked to write their name or group name, aims at a deeper understanding of the people surveyed the knowledge of miao GeTeng degrees. , however, the results of the questionnaire is not optimistic, although o such as young flower, bubble, sisters flower, flower long epicenter, flower, ngawang, Yang asha, butterfly flower seedlings sound combination, LeiYan, managed to spend, miao people combination, and many other singers, musicians, combination of singing, and the original singer (le) hand appeared in the questionnaire answers, however, whether the miao people or a miao people, more than 90% of people can write songs players or combination of no more than 3 people, 33.98% of which some people surveyed could not write a song (music) hand or a combination of visible, miao GeTeng in contemporary popularity among young people is not optimistic. (M. Y. Zhou, 2018)

2.2.3 Statistics and analysis of Jingzhou people's recognition of the music elements of the Miao nationality.

A from different angles are listed in the table below to determine the statistical analysis, miao GeTeng from aesthetic perspective, the miao people and far away from the miao GeTeng spatial structure of miao people, more than 60% of people think Teng miao song is very beautiful, and life in hunan JingZhou and closer from the miao GeTeng space structure of miao people, is only 40% of people think miao GeTeng is beautiful; From psychological perspective, culture with the miao miao has more than 60% of people think that there is characteristics, miao GeTeng is novel, but not the psychological feeling of the miao people more strongly, both; a more than 10 percentage points higher than the miao From the point of cultural behavior, because the life of the miao culture environment, therefore, 70% of the miao people think miao GeTeng is a way of life behavior, about 80% of the miao miao songs Teng is historical culture bearer, and about 90% of the far away from the miao GeTeng spatial structure of the miao people also hold the same view, further study is needed of the reasons; From the Angle of cultural industry, about 60% of the miao people think miao miao songs Teng is the important resources in the tourism development and cultural industry development, and hold this view of the miao people is less, almost 20% lower than the former.

Table 4-7 (multiple choice: what is your opinion of miao GeTeng? Options: A, Teng miao song is very beautiful. B miao GeTeng characteristics, novel; C miao miao songs Teng is one way of life behavior; D miao miao songs Teng is history and culture of bearing; E miao miao songs Teng is tourism development and the cultural industry development important resources.)

Table 9 4-7

options	statistical				
	a(58)	b(193)	c(49)	d(62)	e(362)
A	67.24	35.23	40.82	66.13	46.41
B	63.79	83.94	71.43	90.32	80.11
C	70.69	54.92	28.57	56.45	54.14
D	81.03	61.14	46.94	90.32	67.40
E	44.83	58.03	65.31	66.13	58.29

Note: the meaning of A.B.C.D.E in table 1 is the same as that in table 4-1; 2 different the number of respondents in the table, as in "you follow miao GeTeng?" The total number of respondents who chose "very concerned", "concerned" and "average" in the questions.

In the open question "what is your favorite miao song" survey, we learned that the only person able to write more miao song, miao people living in hunan JingZhou of miao people answer the number of accounts for 63.95, and the miao GeTeng habitat is close and far away the miao answers only 28.94% participation, fully explain JingZhou people's attitudes towards miao GeTeng into "positive correlation" and space distance. In addition, although the results of the survey of such as "MiaoXiang DongZhai", "southeast shake", "drunken MiaoXiang", "the sun drum", "beautiful southeast of age", "smile MiaoShan" and "MiaoJiaYing happiness to writing songs, but" miao songs ", "if you are a flower", "travel" and other folk songs or songs, is still one of the most favorite songs surveyed, 73.49%, explain miao folk music is still under investigation "raw" most favorite music form.

In ", which is mainly composed of miao song at your favorite singer "survey, we learned that although only 56% of people surveyed in answer, but invariably chose young flower, it has to do with the young miao cultural identity and singing skills, and that she has the characteristics of both the native and innovation is the distinguishing feature of the diversity of music style and the media to vigorously, a wide range of publicity and dissemination.

2.2.4 statistics and analysis of Jingzhou people's attitude to the inheritance and development of the Miao Songs.

Table 10 4-8

Question	Do you agree with miao GeTeng inheritance development must go through modern creation and packaging of this statement?	Statistics (percentage)			
		a(58)	b(193)	c(49)	d(62) e(362)
A	Very much agree with	15.52	12.95	12.24	14.52 13.54
B	Basic agree with	36.21	45.05	46.94	48.39 44.48
C	Don't agree with	48.28	41.97	40.82	37.09 41.98

Note: the meaning of A.B.C.D.E in the table is the same as that in table 4-1 "; The number of different respondents in the table is in "you close

Note the miao GeTeng?" The total number of respondents who chose "very concerned", "concerned" and "average" in the questions.

Chart is about miao GeTeng source for the spread of foreign style characteristics investigation statistics, the results of the survey shows that for the miao GeTeng external communication must go through modern creation and packaging, 41.98% of people don't agree with, 44.48% of the basic agree, but there are also, 13.54% of people surveyed contemporary JingZhou people for miao GeTeng external communication style is diversity and morphological characteristics of value judgment, the table below the survey also showed similar results.

Table 11 4-9

Question	Do you agree with miao GeTeng inheritance development must spread the original of this statement?	Statistics (percentage)				
		a(58)	b(193)	c(49)	d(62)	e(362)
A	Very much agree with	62.07	54.92	34.69	46.77	51.93
B	Basic agree with	29.31	29.02	53.06	53.23	36.46
C	Don't agree with	8.62	16.06	12.24	0	11.60

Note: the meaning of A.B.C.D.E in table 1 is the same as that in table 4-1; 2 different the number of respondents in the table, as in "you follow Teng miao song? The total number of respondents who choose "very concerned", "concerned" and "average" in the questions.

At the deeper level understanding with the miao miao people's view of contemporary miao GeTeng spread to contemporary miao GeTeng spread in deeper level, the first should get to know people of miao GeTeng contemporary media value judgment, in the following problem situation, whether it is miao miao or per capita in the words of the value of a broad view miao GeTeng modern communication (see table), namely miao GeTeng the spread of modern communication is a kind of aesthetic, and the spread of a culture, is both a meet people's spiritual and cultural needs, and a rich Treasury of human culture, the spread of And the spread of cultural understanding, dialogue and identity, a broad value judgment fully highlighted the contemporary miao GeTeng spread value and function diversity, and it also will determine the spread of the present miao GeTeng style, the diversity of form and behaviour. (Yang, Z.Q,2018)

Table 4-10 (single topic: do you think is the main value of miao GeTeng transmission? Options: A transmission Teng miao song is to let people know about miao GeTeng beauty; B travels miao miao GeTeng is culture; C Teng miao song is one of the human music fan, spread

the miao GeTeng is rich people's spiritual and cultural life; D miao GeTeng is an indispensable part of human culture, spread the miao culture is rich in human culture Treasury; E music is ultimately music, spread the miao GeTeng is cultural understanding between people, one of the ways that dialogue and identity).

Note: Table "miao", "miao", said a total of people, "miao" "the miao" said in answer, a total of 58 people, however, in contemporary miao GeTeng foreign communication problems and difficulties faced by, the miao people or the miao are relatively concentrated in the "spread too little to do with", "propaganda is not enough", "music education not value", "music concept deviation" and so on several aspects, but the "miao GeTeng has not yet entered the mainstream", "music concept deviation" and "miao GeTeng lack of modern life", etc., the miao people than the miao shows high attention, 15 to 20% higher, suggesting that the miao people more worry miao GeTeng in mainstream life status, miao GeTeng in contemporary life value and how miao

GeTeng into modern social problems such as:

Table 4-10 (multiple choice: what do you think the spread of the miao GeTeng foreign what's the problem? Options: A miao GeTeng too soil; Miao songs Teng spread too little; Miao GeTeng B lack of musicality, professional level is not high; C miao GeTeng not fashion, the lack of modern life; D propaganda is not enough, people don't understand Teng miao song; Music education is not seriously, the content of the miao GeTeng too little; E people's concept of music appeared deviation, don't understand the value of the miao GeTeng; There is still a cultural dilemma of idea, miao GeTeng has not yet entered the mainstream).

Table 12 4-10

options		A	B	C	D	E	F	G	H
The percentage	miao	6.89	77.59	25.86	29.31	70.69	41.38	62.07	41.38
	Other	14.61	80.89	23.59	14.61	67.42	42.69	42.69	23.59

Note: in the table, "miao nationality" means "miao nationality", a total of 58 people; "non-miao nationality" means "non-miao nationality", a total of 89 people. Although miao people more attention to the plight of national and traditional music in the modern society, but the table below survey statistics seems to show a miao GeTeng fracture in the modern life starts from the miao young generation itself: as the following, according to have as many as the miao people did not know the folk music of his hometown, its reason mainly lies in the change of cultural concept, cultural habitat from, the changes of the folk custom activity, the influence of contemporary written text, and the lack of school education and lack of truly understand the value of the miao folk music, etc.

Chapter V

The common practices the styles of performance in Jingzhou, Western Hunan Province, China.

1. "Ge Teng" Music Morphological Analysis

Through the analysis of the "Ge Teng" music ontology, this article is mainly based on the collection of more than 50 "Ge Teng" music from the Miao area in Jingzhou, Hunan. In the process of analyzing the scale and method, the method of ethnomusicology is used, from the Scale and Mode, Beat and Rhythm, Turning Method, Texture, Harmonic Language, Winding Structure of "Ge Teng" to comprehensively analyze its music Inner element.

1.1 Scale and Mode

JingZhou spade miao "Ge teng" belongs to the east of miao music color piece, the scale showed the characteristics of the pentatonic scale, mainly by "la - do - re - mi - sol". In addition, there are notes outside the pentatonic scale, such as fa.si.

According to the shovel in the miao "Ge teng" to collect and record the analysis shows that the mode structure is different from characteristics of miao and other branches, folk songs. In areas outside of the miao nationality folk songs in the spade, fine-tuning type occupy larger proportion, and by using the theory of "core tone" in the hands of more than 50 "Ge teng" songs the analysis shows that JingZhou shovel in miao "Ge teng" mode characteristics of the present feather, rather than a fine-tuning. It often takes the feather as the tonic or falls on the non-tonic in the "core tone" of the feather mode. (Tian, 2018)

1.1.1 Feather Mode.

Because feather "feather - palace" in the mode of small three degrees, "small feather - micro" seven interval of minor nature, make pure feather mode of music style, this is consistent with the temperament of "Ge teng".

当兵要当我红军

中速

山歌来呀开口哪 句句哪 嗯真呢
 告诉哪 咿小弟 二事哟
 情 讨亲来衣要讨呢
 贫家哪 咿女 当兵罗
 要当哪 咿我红呢 军

Figure 7 Score : 5-1

(Song name: The gong system feather tune folk song of jiaqing Angle)

The gong system feather tune folk song of jiaqing Angle. Here are the scales used in this song:

清角

Figure 8 Score : 5-2

(Song name: Here are the scales used in this song)

The whole melody is entered by the tonic, and the first seven bars are repeatedly repeated on the level i.ii.vi.v. The tonic is supported by the fifth tone above the tonic and the fifth tone below it, thus defining the tonality. The following music added a clear corner to enrich the color of the music. In "Ge teng", in addition to the mode of the channel feather, often by adding partial sound to enrich the six sound clear Angle, seven sound plume mode to join Angle, the function of the variable palace and color.

1.1.2 core tone "La-Do-Re-Mi-Sol"

Tones of "core" is "Ge teng" structure, the mountain four tone of typical tone. This kind of "core tone" not only generalizes the representation of folk songs, but also shows the deep structure of folk songs, showing the internal connection and fundamental nature of each tone. The "core tone" only limits the backbone tone in the music, in which each tone is in an important position, leading to the formation of a complete organism of other tones in the dream-moving tone. In addition to the unrestricted rhythmic changes, it presents the so-called "four tones by sound". The characteristics of. Traditional mode analysis method commonly by evil spirit song sound judgment mode, and this method is not applicable in the "Ge teng". "Ge teng" although some songs is not plume, and but also has the characteristics of the feather mode.

"Ge teng" tone "core" is often "la - do - re - mi". It is composed of four la-re and five la-mi superposition to form the base of the three-tone column, and then the intertone re is extended downward by a second degree (do). Among them, the (la) feather is the tonal tonic, mi is the angular tone, and the fifth tone above the tonic (la) is the positive pillar; Re is the quotient, the fifth below the tonic and the secondary pillar; Do is a gong, a minor third on a feather. The positive stanchions five degrees above the tonic have the greatest support for the tonic. According to the core tone theory, these four tones play an equal role in music, while the others play a subordinate role. (Tian,xing,2018). Example 5-3

爹娘愿的是毛虫
(坐夜歌)

和唱
主唱

爹娘(啊)嘞咿呀 愿(啊)的(呀) 嘞 是(呀) 毛(啊) (嗷)虫 (啊)

7
自(啊)己 (呀) (哦) 愿(哪)的(呀) 嘞咿呀 是(呀)青(啊) 哟 哦)

13
龙 (哦) 自(嘞)己(呀) 嘞咿呀 愿(哪)的(呀) 嘞)

Figure 9 Score : 5-3

(Song name: This is a folk song in feather mode)

This is a folk song in feather mode. In terms of musical form, la-do-re-mi is the "core tone". "La-do-re-mi" is repeated throughout the song, and the skeletal character of the "core tone" is very obvious. The repeated occurrence of the pinyin emphasizes its tonic position, while the upper quintuple and lower quintuple support it. The tonal sensation of the feather runs through the song, but the final evil spirit is not the tonic feather. As for the final note of this folk song, we can have two understandings: 1) the final note is actually the commercial note on the strong beat of the last measure. This note is the fourth tone above the tonal tonic, ending in the fourth tone above the tonal tonic, which is very common in Chinese folk music. 2) since the singer has downplayed the ending note, in fact, we can interpret the gong as a semi-stop, which has a tendency to move down the plume. Regardless of the final end is GongYin or business, and are still belongs to the scope of core tone, therefore, it is a typical by plume mode tones of "core" throughout the whole song "Ge teng". The following statistical methods are used to analyze the frequency of each sound in the above examples.

The most common occurrence in the song is the pinyin, which appears 46 times, nearly eight times more than the microtone. The lowest frequency of consonants in the quadrille is nearly twice as high. The frequency difference between the microtone and the other four major tone levels is very obvious. The superiority in quantity also formed the absolute rule of "yu yi gong yi shang jiao" four-tone series to the song. The key parts of each sentence of the song, the main beat points of breathing, cadence and cadence, are basically occupied by the four tones. The absolute superiority of the four-tone list in number and position also determines their central role in the song. (J. H. Li, 2017)

1.1.3 Transposing

Transposing Teng "song", usually because GongYin location changes, the original GongYin upward or downward movement, make different tunes in the tonic, mode of the same phenomenon. Example 5:4

酒歌调

♩=40

合唱1

合唱2

领唱 fei te tan te

2

f

pi pa lo io san lei kan lo ei

♩=35

Figure 10 Score : 5-4

(Song name: This is a folk song with the tune up and the back down.)

Bars 1 and 2 to 3 and 4 of the score undergo the transition from a feather to b feather. Its tone has moved up two degrees (c' 1 d') without changing its tune. This shift may also be due

to the fact that the music in bars 1 and 2 and 3 and 4 are in two different tunes. Bars 1 and 2 are in the tune of wine songs, while bars 3 and 4 are in the tune of mountain songs.

In addition, through careful listening and analysis, the author thinks that, in the "Ge teng" transposing and in part because singing mood gradually, the tune sung higher due to high chromatic transposing. To some extent, it also explains why in the "Ge teng" will appear a large number of edge up. Example 5-5

合唱1
合唱2

逐渐升高

lien lo sen lo tsai phi io t'ien fu lo mien lo tson na a lei

2

讲唱 k'o lien na tarj sen na qian te tau uci tai lai fan kan paj iou an ien na

《茶歌调》片段
谭薇记谱

Figure 11 Score : 5-5

(Song name: In Danshui song, the emotional section)

The above example is an example of shift due to high intonation. In the example, in the first half of the first measure, the singer basically stays on the "c feather", and the ascending of the minor second degree ("c feather one d feather") is completed from the breath mark of the first measure, i.e. the notes in the box, to the end of the first measure. Starting from the breath mark "v" in the first bar, the corresponding notes in the lyrics after the word "fu" were marked with "↑" in the score. The author carefully compared these notes with the piano and other sound finders, and at this time, the singer was gradually on the high pitch. This is due to the chorus, the singer's mood is higher and higher, unconsciously, this trend of higher and higher leads to the song gradually completed by "c feather a d feather transfer.

1.2 Beat and Rhythm

1.2.1 the beat

There are two ways to form folk song rhythm :1. 2. Restricted and influenced by other conditions closely combined with folk songs. For Teng "songs", the first way is the main, mainly by its internal factors based on the law of development of melody. "Ge teng" beat law has not yet been in neat formation, perfect, give priority to with free beat, tend to form section length asymmetry phenomenon. The most obvious point is that we are in the phrase of "Ge teng melody" divided, often by judging lyrics rhythms of music melody breathing place (such as the appendix PuLi 4 < toasting song tune "part of the first sentence speech phrase division), the melody rhythm strongly depends on the rhythm of the lyrics. Sometimes the singer in the sentence funny place will not strictly grasp the number of beats, according to a certain fixed rhythm to sing, in the beginning of each sentence always to catch up with 1/3 beat or so, very casual; Others use prolonged sounds in order to express certain emotions. Sometimes cannot take lyric books to add, if you take lyric books to impose a number, will only damage "GeTeng" original rhythm.

All this is partly due to the improvisation of the singing. When recording music, the author did not deliberately divide sections for each song's melody, but divided sections according to the joint of "speaking and singing - leading - chorus" for recording.

1.2.2 Rhythm

"Geteng" the rhythm of the strong scalability, stretches the freedom. First of all, the short and long rhythm type, dense and loose combination. The dense rhythm is mainly used in the intense and warm atmosphere, while the looser rhythm is the need for mild emotion expression. Ge teng short long rhythm is commonly used in the basic rhythm changes and has the following kinds

表 2-1:

基本型	变化型
	          

Figure 12 Score : 5-6

(Song name:Different rhythms)

Among them "rice song tune", the whole song tune is repeated, the rhythm of the movement reflects a steady steady rhythm characteristics. Like this, as it were, a few short long rhythm constitutes the "Ge teng" motives of a fixed rhythm, almost all "Ge teng" will contain the motivation. This "hexadecimal notes + supplementary quaver notes", after the visit of the long note is more stable than the previous short note, resulting in a bamboo playing internal imbalance. The combination of multiple results in continuous segmentation to give a dynamic.

Second, "Ge teng melody" every shoot inside contain three beat the rhythm. This rhythm is not a mechanical process. It deliberately lengthens the time of the second of the three notes and shortens the time of the first and second notes, so it is closer to the three-beat feeling of western waltz.



Figure 13 Score : 5-7

(Song name:The combination of "a sextuplet + a quaver")

The above is a section of the song in the tune of wine. The entire section is almost always in triplets. The combination of "a sextuplet + a quaver" in a beat can be regarded as a variant. At the same time, the combination of a certain law of strength and weakness (that is, the first sound is strong, the second and third sound is weak), so that the rhythm of the waves like a continuous push music development.

Other folk tune with "Ge teng, in any other tunes, general with an appendix PuLi in 1, 2, 3

1.3 Turning Method

Rotation, that is, the way in which the melody proceeds. The continuous upward and downward flow of notes forms what we call a melody line. Melody is the basic element of artistic expression of Chinese folk songs, and melody is the most important means of expression for multi-voice folk songs. The author thinks that, JingZhou miao "Ge teng" turning method has the following characteristics

1.3.1 the main part is the progressive interval, which is generally the synchronous progressive of each voice part, or the progressive movement of other voice parts when a long sound lasts. The dissonant second interval of simultaneous sound, in turn, produces the most fluent sound. In the second progression, the combination of the proximity of the pitch and the dissonance of the interval produces the most complete impression of the transition from one tone to another in the same part. For the "gong", which belongs to the pentatonic system, the progressive interval includes not only the second but also the third. Between the sound for dependence, smooth progress.

1.3.2 miao "Ge teng" range is about 17 degrees, melody of marching is very common. With four, five small jump in the majority, also visible six, seven jump, and even in some passionate songs such as: wine song, tea song tune will use octaves jump. The melody of jump gives a sense of vastness. Compared with progression, it also breaks the continuity of melody, and can show more clearly the tonal fixity embodied by jump and the tonal nature of jump intervals. Jump into the formation of the melody from the spade li people's forthright character, lively singing atmosphere and high singing mood. (C. W. Luo, 2016b)

1.4 Texture

The texture of polyphonic music refers to the structure of the relationship between music and music. The so-called "longitudinal" refers to the longitudinal relationship between the parts of the so-called "horizontal" refers to the organization and movement of the parts. "Ge teng" mainly used in the form of texture, classified into the general can be divided into two categories, the sound, polyphony.

1.4.1 heterophonic texture

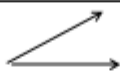
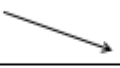


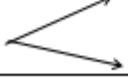
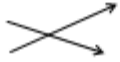
The heterophonic texture refers to a kind of polyphonic structure in which all parts of the voice develop longitudinally at the same time with variations of the same melody. According to the different methods of heterophony, the heterophony texture can be divided into two types: the acoustic part type and the fancy type. JingZhou miao "Ge teng" to type the sound texture by parts is given priority to, all the parts with basically the same pace with longitudinal acoustic, formed in close relationships. The examples in the appendix are developed as variations of a single melody. In order to express the need for emotional expression, in the singing of the same melody under the lead singer voice branch. In the chorus part of the song, the word "cent" appears

after the word "conjunction", and finally comes back to the word "conjunction". Among them, in the same direction, oblique for the majority. It is to same the principle of gathering, JingZhou miao "Ge teng" the importance of the parts in the acoustic technique. From the phenomenon, the longitudinal relationship between the parts of the voice is shown as the alternations of the same interval and other intervals, the transformation of which endow the depth and shade of the longitudinal tone, and the same interval sets off the three-dimensional sense of other intervals.

The progress of "time-division and time-conjunction" reflects the thought of unity of opposites in philosophy. Here, the different parts of the voice are the two sides of the contradiction. On the one hand, they repel each other, separate from each other, and move toward branches; on the other hand, they are interrelated, attracted to each other, and gradually move toward unity. "He" highlights their common melodies and is an important aspect of forming a unified musical image. "Part" is a further development on the basis of the melody of the low voice, which leads to the difference between the two parts. However, the change-singing of the lead singer of the low voice always produces new elements from the basis of the main melody. This small contrast, to some extent, gives the music a three-dimensional image. Of course, this phenomenon is bound to vary from person to person, from place to place, from time to time, with a strong improvisation. (Luo, C.W,2016)

Have on hand "Ge teng PuLi were analyzed, and the" Ge teng parts branch "phenomenon is summarized as the following three categories, a total of 34.

Table 13

Phenomenon of "Ge deng" Branch⁺	
With degrees oblique⁺	1. upward ⁺ 
	2. down ⁺ 
Ditto with degrees⁺	1. upward ⁺ 
	2. down ⁺ 
With the degree of reverse⁺	1. outside ⁺ 
	2. cross ⁺ 

On the staff, it is expressed as the following example 5-7:

Feather mode miao "Ge teng" branch of parts - C palace system A feather mode, for example

Figure 14 Score : 5-7

(Song name:C palace system A feather mode)

The above three categories, 34 kinds of branch, basically sums up the parts in the JingZhou miao "Ge teng" branch phenomenon, there may be some branch phenomenon are not fully include, the author will complete in time in the follow-up studies.

Further analysis the mode "feather miao song ` Teng 'points of 34 kinds of", we found that the "Ge teng parts branch" phenomena appeared in the plume, shang note, on the Angle of three note, of all branches of 79.41. The figure below shows the proportion of branches in "34 branches".

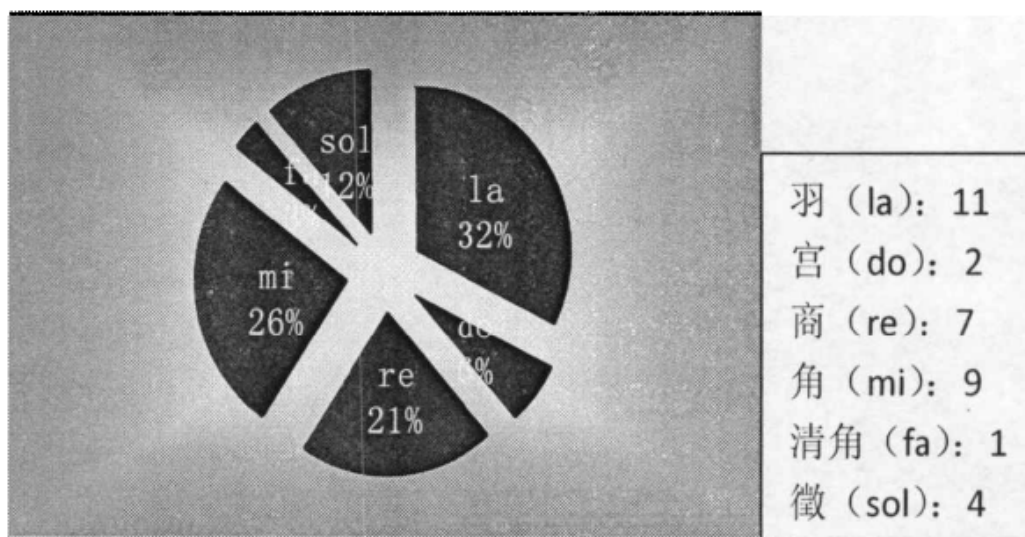


Figure 15 Score : 5-8

(Song name: The distribution proportions of different modes in GeTeng)

(1) during the branching process, a certain number of intervals from the same tone branching to those with micropitch and micropitch, accounting for 17.65 of all the branches, among which micropitch is the most common. This is probably due to improvisation in the singing. However, the appearance of a large number of micro-rising tones is also likely to be the use of this sound has become a kind of habitual music thinking, is a conscious use. (2) in the upward branch with the same degree, most of the branches start from the feather, only one case starts from the palace sound, and the reverse cross branch of the same degree only occurs on the corner sound. (3) in the reverse outward branch of the same degree, the motion of its upper part generally adopts the method of two-degree progressive.

The various branching phenomena are not individual behaviors, they are formed by the gradual groping and accumulation of several generations of miao singers in the process of singing, which has experienced a process from collective unconsciousness to collective consciousness. In this process, there must be a part of branch first parts are widely used, on the basis of a summary of many PuLi it seems we can see some clue: (1) as a result of the "Ge teng" singer in the bass, the branches may be earlier than upward downward; (2) because the oblique

branch is only a melody moving within a part of the voice, the oblique branch may appear earlier than the same or opposite branch; (3) since progression is one of the most basic means of melodic progression, the branch of progression may precede the branch of jump; (4) since feather, quotient and horn are located in the important positions of tonic, subdominant and dominant respectively, they are the fulcrum of melody and often the end of sentence and paragraph, therefore, the branches on feather, quotient and horn may be earlier than the branches on other tones.

Except the sound by voice, in the "Ge teng" there is a sound and fancy. It is the use of melody sound adjacent to the sound of flower decoration, so as to form the sound of the rhythm of the contrast.



Figure 16 Score : 5-9

(Song name:A fragment of the toast song)

It is a fragment of a folk song. The second and third bars of the lower lead singer's voice are the variations of the upper part of the backbone through the changes in rhythm. If the lead singer's voice is mainly carried out by adding flowers impromptu, then the chorus voice makes the rhythm more clear by simplifying. The two complement each other, creating the artistic effect of contrast in rhythm, making the image more vivid.

1.4.2 polyphonic texture

Polyphonic texture refers to a polyphonic texture in which two or more melodic parts with independent meanings are combined vertically. According to the similarities and differences in the composition of music materials, polyphonic texture can be divided into two types: contrast polyphonic texture and imitation polyphonic texture. In "Ge teng", has a few to use imitate polyphonic type. It is the same melody or its variation in different parts of the music presented successively, and then in turn to show the musical material, formed before the rise and response, the hierarchy of imitation.



Figure 17 Score : 5-10

(Song name: This is a male and female group duet "mountain song" fragment)

This is a male and female group duet "mountain song" fragment, is a typical imitation polyphonic, the first, two parts are the third, four parts of the imitation. The main melody appears in the third and fourth parts, followed by a beat in the first part, and the second part appears in the first part at the same time, forming a contrast, making the melody more colorful. Then, the first and second parts begin to imitate the positive case of the third and fourth bars from the fifth bar. It is precisely because of the time dislocation of the voice parts, resulting in the dislocation of the rhythm, forming a polyphonic relationship with each other, we hear not one line but two lines.

1.5 Harmonic Language

Harmony, as one of the basic elements of multi-voice music, is not only reflected in the vertical, but also reflected in the horizontal. In the vertical aspect, the voices of different heights of each voice part are voiced at the same time, thus producing various consonant structures. In the horizontal aspect, each consonant is connected successively to form "melody harmony". In China, the harmony of most multi-part folk songs does not emphasize its function as traditional western harmony does, but mainly reflects the development of harmony strength and tonal change from the direction of voice movement and mutual relationship. "Ge teng" the harmony of language is mainly in the lateral parts on the basis of longitudinal combined. (C. W. Luo, 2016a)

1.5.1 harmony composition

"Ge teng" in addition to the main using with degrees, four or five degrees, and three intervals, will also appear in the traditional harmony view western union is poorer, timbre is dim sophomore interval, and with the same degree, four or five degrees, such as three-dimensional consonance produce sound and light and shade contrast. The following is A "Ge teng" often use interval, with A feather mode C palace system as an example. Example: example 5-11



Figure 18 Score : 5-11

(Song name:Types of intervals used in Geteng)

In the "Ge teng" often use interval, with the use of the second degree is the most characteristic. Counting mode, a sophomore degrees is the basic interval, the interval is one of the features of channel mode of chord structure, therefore, can be seen in the "Ge teng". The research shows that the second interval is dissonant, its sound is turbid, dull and uncharacteristic, but under appropriate conditions, and language closely combined, can reduce its dissonance.

"Geteng" sophomore degree is most common in the folk tune. To the locals, the sophomores are not harsh, but plump and vibrant. For example, in example 2-1, the score is characterized by the dominant sophomores. After the strong beat continues, sophomores pass through the fourth and fifth degrees as a bridge, and finally close to the same degree and enter the tonic tone. In addition to the sophomores that occur on the forte, it also occurs in the form of a passing note or a car assist, which also serves as a cue for later vocals. This harmony technique is also JingZhou miao, one of the characteristics of "Ge teng" also is the use of sophomore interval for a peaceful, sweet harmony sound added a different color. Teng "song" is the most commonly used in the sophomore year degrees above PuLi for by the contractor in the sound and the Angle of the sound, the sound and sound plume of second degree see appendix PuLi 1 2, 4, 6, 8, 10, 12 bar.

1.5.2 linear structure harmony and "Core Tone"

Linear structure harmony refers to the way of thinking in harmony which emphasizes the transverse part movement in the horizontal and horizontal relationship of harmony and takes the logical part line as the starting point of harmony structure. Since the linear logic of voice part movement replaces the traditional logic of harmonic function, the proceeding of voice part is not constrained by the law of functional harmony.

"Ge teng linear structure in harmony", not only embodies the general five characteristics of folk songs, this characteristic is reflected in the tones of "core" (la - do - re - mi).

PuLi on the below part in (la), feather GongYin (do), horn sounds (mi) of the three is small and medium-sized mode on the main chord of western traditional functional harmony movement back and forth, especially emphasizes the tonic feathers above parts in the first four or five degrees on the sound repeated movement, from the fifth section 3 start, jump to g2, and through the tonic (a2) expansion continued downward again five, four degrees above the tonic, in fact, the voice is through the use of various color tone, serve as a foil to the voice of the linear structure of harmony.

1.5.3 harmonic logic in termination

As multi-part music, its harmonic movement is bound to be controlled by some logic. In the vertical integration by parts of various kinds of harmonic interval, sound and sound, the tonic with octave is stable under certain conditions, by the tonic and the above three or five degrees sound consisting of three interval with five interval also have the function of the stability, the other is the interval, and the sound is not stable, and orientation, subject to the tonic with octave. This law is most clearly reflected in the termination formula.

1) homology termination in the core tone

"Geteng" cadence generally falls on core tones "la - do - re - mi" in the middle of a sound, form with the termination.

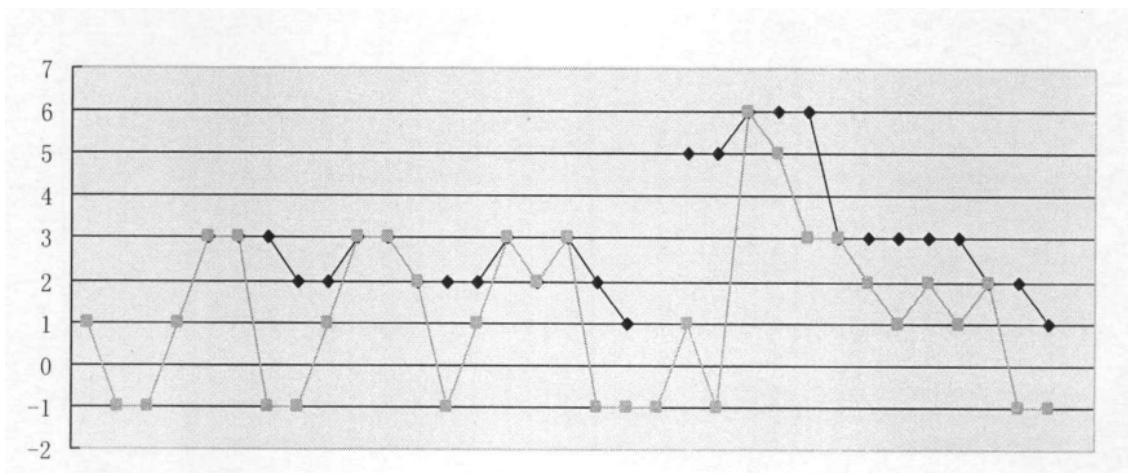


Figure 19 Score : 5-12

(successively move around the tonic plume (b1 and b), and constantly emphasize that, finally, through e1 to f1, the sophomotropy formed by the core tone ends.)

The above examples successively move around the tonic plume (b1 and b), and constantly emphasize that, finally, through e1 to f1, the sophomotropy formed by the core tone ends.

2) the end of the tonic and Its upper Third

"Ge teng sometimes also can appear in the" formed by the tonic and above GongYin terminated. This way of descending into the mode of the tonic end in "Ge teng", is also more common in the tunes.



Figure 20 Score : 5-13

(the performance of "la-do" is not only a hint to the singer in the upper part of the voice that he should prepare to sing the next sentence, but also a hint to the follow-up music)

In the 8th beat of the example, the performance of "la-do" is not only a hint to the singer in the upper part of the voice that he should prepare to sing the next sentence, but also a hint to the follow-up music. In the music that follows, the lower part is developed with these two notes as the motive, constantly emphasized, and finally ends in a minor third composed of tonic and gong.

Sometimes, "Ge teng" above parts may even increase GongYin way to form three degrees.

In the musical score example, it moves around the tonic as soon as it enters. In the second measure, the upper part of the microtone continues to be formed, and the lower part of the voice changes. In the third measure, it adopts the method of raising the gong tone to make the music more colorful.

3) stop the downward slide

"Ge teng" and a "slide down" way to the end of the cadence, it had to end in "la - do - re - mi" in processing core tone of the sound.

The ending note of the upper example does not fall on the tonic, but on the gong (in the range of la-do-re-mi, the core tone), and is slipped down. In my opinion, this slide is not an arbitrary slide without a purpose, but a slide toward the tonic, although it may not end up in the tonic.

4) simple vertical harmonic thinking

In China, it has been found that 30 ethnic groups have preserved and circulated multi-voice folk songs with relatively stable forms, among which, only a few of them have continued the traditional western harmony thinking, while most other multi-voice folk songs have developed on the basis of linear thinking. For a long time, people also think JingZhou miao Teng "song" is the product of linear thinking. But, in the field of "Ge teng" process, to the author, has launched a "double lumen" phenomenon. "Turning cavity" is a name for the dissonance that occurs when people sing in chorus. When the phenomenon of disharmony, singer to make up in time, adjust, in order to achieve harmony, so as to conform to people's aesthetic standards. Judge whether "turn cavity", the only criterion is the listener's ear, as long as everyone feels dissonant, so can judge to sing "turn cavity". (Y. L. Wang, 2016)

Figure 21 Score : 5-14

(Song name:a typical phenomenon of "turning cavity")

Example 5-14 is a typical phenomenon of "turning cavity". Mark one at A for the pitch that the upper part intended to sing, and mark B for the pitch that was actually sung ("↑" is a microrise mark). In the example, starting from B, the melody in the first box of the upper part (beat 3-7) is not harmonious with the melody in the lower part, which is caused by the singer in the upper part being on the high side in the process of singing. After the singer found this problem, he immediately began to adjust his singing in the long notes of the 8th beat, gradually getting closer to the homophony of the lower part, and finally the music returned to harmony. When singing "turn cavity", the singer will know the look, to remind the other side to pay attention to adjust.

From the perspective of the word "turning cavity", the local people have a certain sense of harmony in their thinking, because they have begun to judge whether it is good or not from a vertical perspective. However, this consciousness has not yet ascended to the height of theory, but is a simple, habitual harmonic thinking. Although this thinking still emphasizes the horizontal movement of the voice, that is, the lines of the melody, it has, after all, begun to consider the longitudinal movement of the voice. It has to be said that China's folk multi-voice music is a kind of progress.

1.6 Winding Structure

"Ge teng" melody structure type belongs to the set of parallel type variation in the body. Because the theme of horizontal variation and the variation between variations, the variation range is small, so there is no obvious contrast.

In this paper, according to the folk song "- or" or "speak - led - or" other than folk tune tunes combination way to classify the phrase "Ge teng". Among them, each song tone is composed of A,A' and other parts, and A' is the change and repetition of A. In addition to the water song tune for four, other song tune are three.

1.6.1 three sentences

The folk singers usually use repetition or variation repetition to make the musical material of two sentences the same, thus forming a variation of the form of the next sentence.

1) A+B+B'

"Toasting song tune of Ge teng" usually use this form. Take the example in the appendix as an example, the first two sentences of the melody are corresponding to each other. Among them, the first sentence is the basic idea for beginning part of the statement, with functions of unstable structure, behind the microphone with the degree of the second sentence is the first sentence, although in feathers with degrees, but not able to sense the change of the third sentence of the second sentence is repeated, it is on the basis of the second sentence complement, the expression of the vehicle are complete.

From the perspective of the combination of ci and qu, example 4 in the appendix shows the phenomenon that the lyrics and qu clauses are out of sync. The wine song in the appendix, from the perspective of music analysis, belongs to the first up and the second down three sentence body, but from the perspective of lyrics, belongs to the second up and the third sentence body. Because the first and second phrases are relatively narrow, only one lyric is arranged, while the third phrase is longer, so a whole sentence is arranged.

2) (A+A'+B)

The tunes of tea songs and rice songs (example 5, 6, 8) fall into this category, which is also consistent with the way the lyrics are stated. The lyrics of the first sentence are arranged in the first and second phrases, and the music materials of the two phrases are basically

the same. The lyrics of the second sentence are arranged in the third phrase to echo the first two phrases, so the structure of the phrase is consistent with the statement of the lyrics.

3) independent (A+B+C)

"Folk tune of Ge teng" is the only by a seemingly independent but interrelated three sentences. Take the example of appendix 2, mountain song melody as an example. The whole tune is made up of two parts, the lower part is a variation of the upper part. Led part of the first sentence in the first place to the core of tones, and in the first sentence of the chorus part are built around core tones, this is all a presented the second sentence of the image the same to the core of tones of sound, but in later qing Angle has been added to the music of the sound, which makes music more rich the third sentence using the same as the first sentence, the second sentence beginning motives, eventually ended in core GongYin in tone, is a summary of the first two sentences. (Wang,Y.L,2016)

The three-tone melody also belongs to this type, but it is slightly different from the folk melody. As the three-tone song is composed of wine song, tea song and folk song, when the song moves into line, there will be a song tune into another song tune, the relationship between the sentence is relatively less.

1.6.2 Four

"Ge teng", only carry water tunes for four other body, its internal organization relationship to present the characteristics of "2 + 2", the lyrics with rhythm is consistent. Take example 7 in the appendix as an example, the phrase is composed of "2+2", and the lyrics are also composed of "1+1", both of which mirror each other. The second phrase falls on the sound #fa(the same degree) and is characterized by instability, in sharp contrast to the tonic of the first, third and fourth phrase and its upper minor third degree.

2. "GeTeng Lyrics" Rhetorical Analysis

Singing in the local dialect is a feature of the folk songs of ethnic minorities. JingZhou miao "Ge teng" language material is "acid". The use of multiple languages JingZhou miao and dong autonomous county, and "acid" is only popular in spade in lotus root group three spade township, township, big mouth, spread the great town, district township, is singing the Ge teng using these areas. To use the local language to explain, "sour dialect" is a kind of Chinese dialect

with miao language pronunciation, mainly taking fengchong "sour dialect" as the embryonic form. It is a unique linguistic phenomenon that this language is not only similar to Chinese but also has its own system. Local people usually use miao language instead of sour words in daily communication, but sour words are the common language in music. "Ge teng" besides rice singing songs in pure miao, other tunes in "acid".

2.1 Phonetic Rhetoric

Phonetic rhetoric is an aspect of rhetorical activities, which enhances the expressive force of language through the selection and integration of sounds. Usually, phonetic rhetoric is mainly reflected in the aspects of rhyme, erhua, verve, overlapping, homophony, onomatopoeia, etc.

2.1.1 rhyme

In order to cooperate with the music and facilitate singing, rhyme is an important phonetic rhetoric. Phonetically, the regular repetition of the same tone in the same position produces rhythm, which gives the language a rhythmic beauty, and also helps to emphasize the emotion and focus the meaning.

1) Row of Rhyme

Each sentence rhymes, called rhyming.

August 15 osmanthus flowers open, phoenix wings down the mountain. Sweet-scented osmanthus is difficult to pick good bees, brothel lang difficult to guess. This is a love song sung by young men and women of the miao nationality when they meet for the first time in the mountain custom. The lyrics express the thoughts of young men through vivid metaphors. Each sentence with rhyme echo each other, endless aftertaste. When singing, sometimes use drawl or add lining words, sentence intervals also become longer, resulting in not close enough cohesion, rhyme to solve this problem, because frequent use of the same rhyme foot, rhyme encryption, so that smooth rhythm still exists.

2) in rhyme

The conversion of rhyme in the same verse is called changyun or changyun.

Lyrics main idea: take charge just know salt rice expensive, raise son just know parents grace. Which ye niang do not love the daughter, the parents only wish the son become a dragon. A good flower cannot be kept in the garden. This is an official song sung in the wedding customs, popular in dabaozi town, pingcha town, outuan township, pukou township. Because it is

in the wedding between the host and guest mutual dish song when singing, have very strong oral sex and improvisational, so, a few lyrics respectively used different rhyme feet. (Y. L. Wang, 2016)

pa¹³ ye⁵⁵ ʃr³⁵ u⁵⁵ kuei³⁵ fa¹³ k^hai¹³,
 xoŋ³³ faŋ⁴¹ tɕ^hi⁵⁵ tr³⁵ ɕia³³ san¹³ lai⁴¹.
 kuei³⁵ fa¹³ sei¹³ xao⁵⁵ xoŋ¹³ nan³⁵ ts^hai⁵⁵,
 tɕieu¹³ ti¹³ ɕin¹³ sɿ¹³ laŋ⁴¹ nan³⁵ ts^hai³⁵.

Figure 22 Score : 5-15

(Song name:rhyme in the same verse is called changyun or changyun.)

Seeing my sister today is like being together in May. Month to reunion to 15, two I reunion to which year. Although the lyrics use arrangement rhyme smooth, but a large number of use, rather too monotonous. But the use of interlaced rhyme and alternate rhyme can make the words in order to keep the changes, so that the melody is not a single. Example 1 is an example of changing rhyme. Although the four lyrics use different rhymes, the rhythm is very neat, this rhetoric will also make people feel that the lyrics are very neat.

3) Serious

In addition to the above mentioned rhymes, the rhetorical devices of dingjin also abound in the lyrics of "song ao". The so-called true, is that the words at the end of the last sentence as the beginning of the next sentence, before and after the top, continued, also can be called thimble or beads. The use of truth, not only can make the sentence structure neat, tone through, and can highlight the organic link between things.

Such as:

After a long silence, my voice fell in the cross street.

It was locked in front of the cross street, and the rusty lock on the key was hard to open.

The above four lyrics show the characteristics of "fish biting the tail". Although they are just simple arguments, it is the application of the authentic technique that makes the lyrics accurate, rigorous and fascinating.

2.2 Rhetoric of Words -- Figures of Speech

As a kind of literary style, "Ge teng" lyrics in addition to the use of phonetic rhetoric, in other parts of speech to use also have excellent performance. "Literary style rhetoric devices are the most widely used and universal, and the variety and frequency of their rhetoric devices are incomparable to other style forms." Such language is vivid, simple and natural. Although it does not have the flowery rhetoric of literati and poets, but blurts out various experiences in daily life at will, it is the most able to pour out the heart and express the yearning of local miao people for a better life.

2.2.1 characteristics of the use of figures of speech

First, there are many types of rhetoric. In JingZhou miao Teng "songs", the type of speech to use very much, including word, metaphor, and personification, hyperbole, synaesthesia, contains almost all common figures of speech, is the rhetoric of the rich. Second, the use of the word lattice frequency is very high, with a very strong comprehensive. For JingZhou miao "Ge teng", in just four words of lyrics are generally at the same time using two or more words. (Wang, Y.L, 2016)

2.2.2 examples of figures of speech

1) The Word

"Lining" means "embedding", and "lining" is a special rhetorical device that inserts words, words and even sentences into words. In each of the lining are used in a "Ge teng" word. On the field investigation, the author has asked local villagers in each song tune there are so many word, the "Ge teng" is sung by many people, why we can cooperate well, add the position of the word is always so consistent local villagers told me, in fact, each song to adjust the position of the word basically is fixed. Take example 1 and example 3 in the appendix of this paper as examples.

领: (iə)	领: (ni) (ia)
合: 弦 (na) 会 <u>(io)</u> 唱 (lei)	合: 满 (la) 转 () 脚 (lai)
领: (niə)	领: (niə)
合: 山 (lo) 歌 (a) (lei) (ia) 多 <u>(a)</u>	合: 园 (na) 中 (a) (lei) (ia) 来 ()
得 (ia) (lo) 玩	会 (ia) (lo) 良

Figure 23 Score : 5-16

("Lining" means "embedding", and "lining" is a special rhetorical device that inserts words, words and even sentences into words.)

The above two different folk songs are sung by female and male voices respectively. The position and number of each occurrence of all the linings are the same except for the differences marked by shadows and underscores. This is consistent with the villagers' introduction.

2) Metaphor

Metaphor refers to comparing one thing to another according to the similarity between things, and making abstract things concrete and abstruse into understandable. Metaphor in JingZhou miao "Ge teng" used quite widely. Miao people use metaphor to create, is not the chaos of the sky, nor is it made out of nothing, but rooted in their own history, society, culture, faith, life experience and other aspects to lay metaphor.

Such as:

What oneself wish is green dragon, what ye niang wish is caterpillar.

What you want to do is go, even if your brother doesn't do it.

The first two lines of the song are figurative. The singer compared his favorite person to a green dragon, and compared the one chosen by his parents to a caterpillar, which made the text more vivid and specific, by these two animals can trigger readers' imagination and association, giving a very deep impression.

For example :

At the beginning of the two I even, like wool with umbrella strings.

The lint wraps around the umbrella, the key wraps around the lock, locks around the door.

In the first sentence, this song explains the essence of the metaphor. It compares the union of a couple of lovers to the string and wool on an umbrella, which cannot be separated. Then it introduces the metaphor of key and door, one key and one door. These two metaphors will a pair of young men and women of deep feeling is very natural performance, emotional burst of appropriate, very image. It is worth mentioning that the third sentence and the fourth sentence of the lyrics, at the same time also used the loop refers to the words after the same, arranged in the opposite order of the rhetorical device, that is, the line to lock - lock winding line.

3) Xing

In the "Ge teng", xing's rhetoric is also widely used. Liu lu, a famous literary theorist in Chinese history, said in his essay "wen xin diao long bi xing" that "the comparison is obvious while the prosperity is hidden. ..." The meaning of the word, is to use the object to cause this object, in order to achieve the purpose of further expression of feelings.

For example :

No oil lamp lamp light, the spring does not flow well to dry.

Silk does not spin a line, jiao I love to connect.

The first three sentences are the beginning of the sentence, with "lamp and oil", "spring and well", "silk thread and silkworm" relationship leads to "jiao I love to connect", this series of words are to explain "I and jiao" relationship and set. Here with xing as a foreshaping, from hidden things quietly express the author's thoughts and feelings, it is "the wind sneaked into the night, 'moisten things silently" feeling.

For example :

August 15 osmanthus flowers, a thousand miles away from the bees.

Osmanthus is a good bee difficult to pick, lang lang jiao difficult to guess.

Here with August 15 osmanthus flowers naturally lead to the bees, in the osmanthus flowers open very brilliant premise, but it is difficult for the bees to honey, the meaning is "prostitute's mind lang difficult to guess". Words euphemism, there are words, thought-provoking. This creative initiative, often to achieve unexpected results.

3. "Ge teng" Singing Characteristics

"Singing is a natural human instinct, and the more natural the singer, the more comfortable the listener. Artificial affectation, good tone, a hard squeeze, hold, support, pressure will not have any good effect." For the miao people, music flows naturally from their bodies without any affectation. Music has become a part of their life.

3.1 Singing Form

"Ge teng", generally speaking, there are two kinds of forms. One is to start a song in a low voice, followed by a high voice, which is mainly used in folk songs. The other is one person speaking and singing, then one person leading the chorus, then everyone singing. This form is generally used to carry water song tune, tea song tune, wine song tune, rice song tune. Some people compare such a form to a person to write words, a person to compose music, people to sing, very image. "Speech and singing" is actually the prompter by the singer, which is usually undertaken by the older singer, and interspersed with the whole singing in a manner similar to chanting. The arrangement of singing and singing content of each song is similar. The following is a three-sentence model.

"Lead singer" is located between singing and chorus, and plays a role in setting the tone of the cavity. For the leader, a good voice and excellent singing skills are required. Chorus, also known as "pull cavity", "help cavity", is the core part of the display of music image. When "close", the low voice is the lead singer and the high voice is the auxiliary voice. Those who then join the chorus can choose any part to join the chorus. The number of matches varies with the occasion and mood.

"Led - chorus" is "song all Teng" common parts. In folk songs, there is no singing part, only leading and chorus. Lyrically, the two parts connect naturally. But in the other songs besides the folk song tune added singing, it seems to become complicated, but in fact it is not. As mentioned above, "speech" functions as prompter. Therefore, when we take the content of speech and singing away from this part of the song, only the wine song, tea song, water song, rice song, three-tone song and so on of "lead-he" are available. Whether the lyrics are connected or the melody is still very natural and smooth. That is to say, excluding the singing factor, the "lead-join" part is still a complete song tune.

Teng JingZhou miao "song" singing form, its from others are first of all, "Ge teng" has the form of speech, this is probably the most unique in its second, "one led the us" multi-tone folk song basic singing form, for most Chinese, the "Ge teng" with "speech" form, or we can be understood as "the second led the close" again, most of the Chinese folk song chorus, still will lead the head on, loudly and "Ge teng" singer shall be borne by the bass, the number of each part in the chorus is more balanced, only in the place where a little bass rhythm, from single to add flowers to sing, this multi-tone folk songs, and the other is the opposite . (C. W. Luo, 2016b)

3.2 Singing Skills

3.2.1 breathing skills

According to local miao singers, they didn't know how to practice breathing when they were growing up, but the older generation told them to sing in the direction of "singing easily and naturally". Observing the state of each singer's singing, whether standing, sitting, or walking, we see a very natural calm breathing. In Maurice jacquitte's song and the body, it is said, "the singer can observe the bird in song, how with a little breath it makes such a loud and clear sound. How it kept singing so that you couldn't tell when it was breathing. That way you can believe that you don't need to breathe as much as a balloon to sing a song." This sentence exactly reflects the problem of breath control in the singing of miao singers mentioned above. The singer breathes imperceptibly, without tension or coercion. Miao singers breathe naturally, and the beautiful sounds they make confirm that their breathing is correct. Whenever, wherever, as long as we hear their singing, we can feel the "leisurely see the south mountain" comfortable.

3.2.2 vocal method

Voices in the basic method, JingZhou miao "Ge teng" with true sound of singing is given priority to, complementary with falsetto voice. Because of the choice of tunes, singing methods are not the same.

1) true singing

True voice, namely "big white voice", "big original voice", namely singer sings with natural true voice. True vocal singing is based entirely on the individual's natural physiological conditions and adopts the natural vocal method, which is called "chest voice" from the perspective of sound area. This method of voice sound very often strongly, bright, honest, consistent with the miao people's simple, fortitude character, therefore, in the "Ge teng" singing in

most common use, for example, toasting song, folk song, and when the speech like "chanting" special methods.

2) falsetto singing

Falsetto, also known as "falsetto", "thin throat". This way of singing, can make the voice soft, long beautiful. Although used in "Ge teng" singing falsetto singing the volume is small, but also requires long breath, in control. When you sing the song of "the Teng", falsetto singing is not very common, just tune in flying, rice tunes, three tunes are used in small fragments of this style.

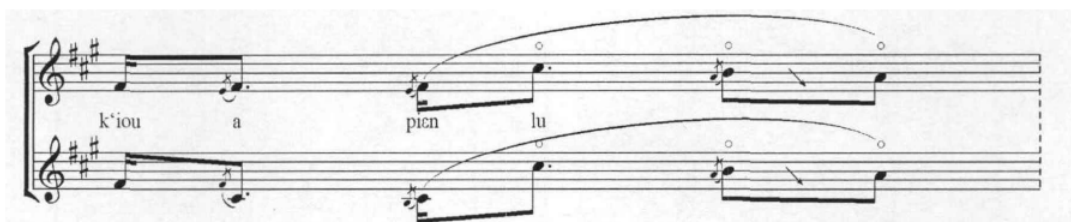


Figure 24 Score : 5-17

(Song name:"thin throat". This way of singing, can make the voice soft, long beautiful)

In the above examples, the first three notes are sung in true voice, and the third one is performed by jumping into C2, and the notes marked with "o" after C2 are sung in falsetto. This falsetto is like the overtones played on the strings of a violin, so it is marked with the "o" symbol on the falsetto, also known as the "panelling". When making a sound, compare with true voice, laryngeal aperture is narrowed, airflow becomes fine, make timbre had abrupt change, form sharp contrast with true sound, do not have lasting appeal of one time. No tunes in the "Ge teng" is a long time by singing falsetto singing, like this by a jump to another, and a sound after the phenomenon of falsetto singing tune in flying, rice tunes, three tunes and sing part is more common.

3.2.3 embellish cavity skills

Runqiang is the national music, including the traditional music performing artists, when they sing or play music with Chinese national style and characteristics, it is possible to embellish and decorate it, so as to make it a perfect work of art with strong three-dimensional

sense, rich color, unique style, rich flavor. Teng "song" singing in the s chamber technique very much, can say is, "no sound does not act the role ofing, no cavity don't leap", it is because of the use of these techniques for lip cavity to make "Ge teng" have their own "local flavor.

1) Glide

Glide is often used to decorate the style, beautify the singing, strengthen the tone. It includes up slide, down slide, front slide, back slide, fast slide, slow slide, long slide, short slide and so on. "Ge teng" glide in the following the most glide more see. When singing, the requirement breath quickly bu sinking, vocal chords take advantage of the situation to relax, the airflow also intercepts at the same time, pay attention to coherent, sing to want dexterous and accurate, form beautiful and moving "line". In the "Ge teng", can be said to be the glide everywhere, therefore, it is difficult to accurately label mark in the written language in the glide all glide. (Luo,C.W,2016).

2) free notes

In all kinds of musical records, there are undetermined free notes. This kind of sound is common in Chinese folk music

In the wandering pitch position, was said by the past, the spread of a notation their work, and the end of the score of the song singing analysis, the author found in JingZhou miao "Ge teng" has a tendency to free the sound of singing, to edge up GongYin is most common.



Figure 25 Score : 5-18

(Song name:Miao people sing songs)

Since the vast majority of folk singers have not received professional training, it is normal to have a slight rise or fall in the singing process. However, if there are frequent slight ups or drops in a certain sound in a certain folk song, this may be the characteristic of the local folk song. As in the above PuLi microliter GongYin ', the "GongYin" has more than once

appeared in the "Ge teng", before one of the "song ` Teng '34 kinds of acoustic phenomenon" analysis, there are four involves "GongYin", namely the PuLi the C2 and C'.



Figure 26 Score : 5-19

(there are frequent slight ups or drops in a certain sound in a certain folk song, this may be the characteristic of the local folk song)

3) Appoggiatura

Almost all tunes in the "Ge teng" will use appoggiatura, including appoggiatura, lower appoggiatura, appoggiatura before and after the appoggiatura, long appoggiatura, acciaccatura, single appoggiatura, double appoggiatura. The use of different keys in different songs results in more changes in melody. The singing of the aphora, usually by means of hard opening, stabilizes the larynx, makes use of the nasal resonance, and USES the instantaneous stress to make the rapid up or down intervals to help the original tone start up and emphasize the original tone. This has been reflected in many previous examples, which will not be listed here.

4) Nasal

Nasals are the sounds produced by obstruction of the oral air passage, droop of the soft breath, and nasal ventilation. In the "Ge teng", the effect of nasal is not simple to rhyme, but a conscious effort to advance the nasal terminal income in the nose. Although this kind of embellish cavity skills in the "Ge teng" is not often used, however, occasionally appear more special. (Luo,C.W,2016).



Figure 27 Score : 5-20

(Song name: Song "Wedding Feast in the Morning")

This is the singing part of the wine song. The first three notes are sung using the "nasal" technique. When singing, return the word of nasal rhyme as soon as possible to Shanghai, let the second half of the vocal cavity stay in the nasal hum, in order to achieve the embellishment of color.

3.2.4 Tips for Singing

Generally speaking, the multi-voice part must be by many people singing together and can be formed. Especially in folk, the more people participate in the singing, the higher the mood, the more popular. , however, so many people to participate in the singing, you need what kind of tacit understanding can cooperate way too tight in the singing of "Ge teng", as a variable to sing the bass in music are usually give some hints.



Figure 28 Score : 5-21

(Song name: Three-tone song: Love you hard to sleep)

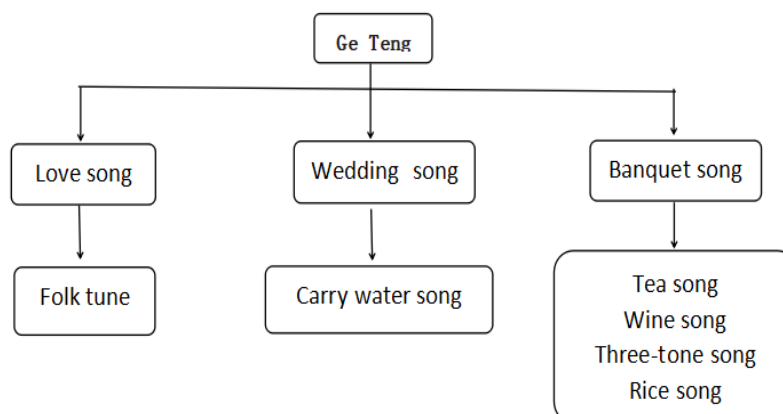
The PuLi then entered in the form of word lengthened sound let the singer, because both sides are in a constant state, in the subsequent tunes on everyone is bad, then, is to tell loudly singer, "let us into the next sentence," so, bass, timely to prompt the tacit understanding between the two sides also continue to sing down, this also formed a sound and fancy. The tip of the method is widespread in the "Ge teng".

Chapter V

The analysis selected music example of Miao choral songs in Jingzhou, Western Hunan Province, China

1. The Subject Matter of The Miao Chorus Song

Miao national chorus Songdeng (GeTeng), is a main form of communication of ideas, harmony and culture and art between ethnic groups. This Miao folk song, loved by both men, women and children, mainly includes three kinds of songs: love songs, wedding songs, and banquet songs. Among them, the love song has the tune of mountain song, the marriage song has the tune of carrying water, the banquet song has the tune of tea song, wine song, three-tone song, rice song and so on six tunes. These songs were sung by a few or dozens or hundreds of people. The lyrics were mostly seven words and four sentences, involving historical legends, sacrificial rituals, production and labor, marriage and love, persuasion, singing and other aspects. The rhythm and interval of its music are different from miao folk songs in other places, dong folk songs and Han folk songs in the vicinity, with distinct personality and characteristics. The singing adopts the progressive form from low to high, from light to heavy, and from less to the most. Most of the songs start with a single low voice, and other parts enter successively, with multiple parts flowing alternately. The singing language mainly USES the local Miao dialect (sour language). Its singing activities are often closely linked with miao folk customs, one into another. These songs are closely associated with the miao people's customs and activities, covering almost all the living space and details of the miao people. The song is melodious, melodious and charming. It is deeply loved by miao people and experts. It is praised as "treasure of remote mountains", "wonderful folk flowers" and "heavenly sounds". (Tian, 2014)



2. Subject Score Analysis

2.1 Folk Tune

The folk tune, also known as "love song", is a song sung by young men and women of the Miao nationality "sitting in a tea tent", "sitting at night" and "playing in the mountains".

Near each village, there is a place for young men and women to sociate freely, called a "tea shed". Every lunar calendar "day" wuzi, Wuyin, Wuchen, Wushen, Wuxu do not break the ground, do not work, the young people accompanied to the girl's group village, invited the girls into the tea shed singing, singing, called "sit tea shed". The common songs are "first meeting", "Disc song", "by song", "companion song", "love song" and so on. Men and women sit on one side, in the form of singing and harmony, in the rhythm of the rise and fall, the beat is fast and slow. When the teahouse song reached its climax, all the villagers, men and women, old and young, came to the teahouse to watch and listen, singing, laughter, applause, a scene of happiness and joy. After the first meeting, the young men and women will meet many times to sing duets in the "tea shed". After gradually building up their feelings, the young men and women will give each other tokens for a lifetime. (Tan,S.Y,2014)

Sitting at night, when the festival is free, the girls go to other groups to visit, the boys on the village to invite girls to make friends and sit around the stove singing, often singing until late at night or until dawn, so called "sitting at night". The song content of this activity is the same as "Sitting in the Tea Shed". The difference is before the singing of love songs, often to sing a few "respect for the elderly", "kua host" song, in order to express the meaning of respect for the elderly.

Play mountain, miao young men and women in the place of the song in full bloom in the lawn, beside the willow supple stream, the ancient tree ginseng on the hillside called "play mountain". On each duet day, young men and women from dozens or even hundreds of miles around came to the duet site and sang folk songs in pairs. Sometimes uncles, brothers and sisters-in-law also come to listen to the music, to the younger generation or sister-in-law to give advice. In the duet between "Sitting in the tea shed" and "playing in the mountain", young men and women of the Miao ethnic group sometimes use wood leaves to accompany the song, which can make the icing on the cake.

Folk Songs (Girls' Chorus)

Notation: Xia Yu

The musical score consists of four systems of two staves each. The lyrics are written below the notes. The time signature changes from 2/4 to 3/4 and back to 2/4.

Lyrics:
 (嘞 呀)
 田 (的) 生 (哪) (嘞 呀) 田 (那) 宝 (哇) 嘞
 呢 制 (呀) 歌 (哇) 嘞 (呢) (唱)
 (呢) 一 (呀) 班 嘞 嘞 呀

Figure 29 Score : 6-1 Folk Songs

(Song name: Girls' Chorus Sitting in the Tea Shed)

Miao folk songs are the most rich in content. In addition to expressing love and affection by singing "ask your family name" and "beg for flowers and dai", miao folk songs are also used to ask Pangu about the present and test each other's wisdom. When miao folk songs are sung, they come first in low voice and then in middle and high voice. They are melodious and graceful in rhythm. The structure is strict, one breath becomes successful. Several parts in the drawl of the phrase communicate with each other, with a strong sense of movement.

There are many tunes of multi-voice folk songs, most of which are shang and yu. The folk tune belongs to the chorus of the two chords, singing for the real voice. When singing, the song begins with a low voice, which can be set by the singer himself, and enters with a high voice, "the voice is graceful, unsophisticated and broadish", touching the heartstrings. For example, "Mountain Songs" :

Folk Song (Male chorus)

Notation: Xia Yu

The musical score is written in staff notation with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of three systems of staves. The first system has three staves: the top staff is labeled '合唱1' (Chorus 1), the middle '合唱2' (Chorus 2), and the bottom '领唱' (Lead singer). The lyrics are: 'nan na tiou ua lai' (nan na tiou ua lai) and 'ma la san la' (ma la san la). The second system has three staves: the top staff is labeled '4', the middle 'lin lai' (lin lai) and 'ta ts'ai ia' (ta ts'ai ia), and the bottom 'nia' (nia). The third system has two staves: the top staff is labeled '6' and the bottom 'nan na tiou ua lei ia ts'ai ti yen na lo tan' (nan na tiou ua lei ia ts'ai ti yen na lo tan). The score includes various musical notations such as notes, rests, and slurs.

Figure 30 Score : 6-2 Folk Song

(Song name: Male chorus The more you sing, the happier)

This folk song is in Shang mode, with the lyrics of seven words and the melody of six words. The basic paragraph is a combination of two words and three phrases. That is to say, the first phrase only arranges six words of the first sentence, and the phrase has ended and the meaning is not exhausted. In the second sentence, the last word of the first sentence and the first two words of the second sentence are arranged. Semantically, the first sentence is finished and the second sentence is just beginning. The third phrase arranges the following five words of the third sentence in the same drawl and ends completely. The structure has the characteristic extremely, also is very rigorous, one breath becomes. The harmonic intervals are mostly pure fourth, pure fifth, and small third and third, among which the use of the second is very flavorful. Voice part is clear, change nature. In the phrase drawl, the alternating flow of the two parts greatly enhances the movement of the melody.

2.2 Carry Water Song

According to the traditional custom of the Miao family, on the second day of marriage, the young man and the young woman should rake to give the bride back to her mother's house as a reward. When playing handle to ask the bride fetus bubble rice, show love and affection to her family. The groom, accompanied by his male companion, set off firecrackers in front of the house, sang the song "Invite the bride" and asked the bride to go out to fetch water. After the bride carries the bucket to go out, by the groom lead the way, singing all the way, walked to the well..... Then the bride carries the water home again. The song the bride sings while carrying the water is called "carrying the water song". The content of carrying water song is mostly touch the feelings, with the song. Generally, there are "road songs", "road songs", "go out", "Kua Lang township", "Kua Wells", "Niang carrying water" and so on. Carrying water song tune high, cheerful mood, in addition to the bride carrying water to sing, but also in ordinary singing other content. Example of The Song of Carrying Water: (Tan,S.Y,2014)

合唱1
合唱2
mf
讲唱 ɸi pa iau nian k'ɥ tan ɸy 领唱 ɸy io
pa tei a io a nian
由合唱2声部短暂向下分支 [a nian] 大演唱

4
讲唱 k'ɥ tan ɸy 领唱 nio
k'ɥ ia tan lo
讲唱 ɸy ɸian sieu k'ei men ien nian xən

Figure 31 Score : 6-3

(Song name:Honey is sweet and not sweet)

Carry the water song for one person "tell song", two people "harmony song". And in the song again cent "lead song" and "pull a cavity". Speaking songs have a certain tone, oral strong, in fact for singing, it is difficult to record. The leading song in the wo song is the starting song, and it plays the role of tune setting. The vocal is a female duet. The harmony interval is large, small and pure fourth, and the melody is mostly advanced. The appearance of the clear horn sound in the first part, although it constitutes a small third degree with the treble of the second part, has a solid and powerful effect. This song about the song for the male voice, and the song for the female voice, so the tone area, timbre contrast. The musical structure is similar to that of a folk song, except that the first phrase is preceded by a narrative song, that is, a cue. The musical structure is more complex than that of a folk song.

Figure 32 Score : 6-4

(Song name: Sing a song to welcome the guests)

2.3 Tea Song

The songs sung by the Miao people when they are picking and drinking tea are tea songs, which have distinct national and cultural characteristics. Its value lies in its emotional catharsis during tea picking, an important part of Geteng, Miao Ethnic group. In the process of tea picking, people can not only relieve the fatigue brought by labor by singing tea songs, so as to achieve the pleasure of the heart. Tea songs can also add fun to the dull activity of tea picking. Tea songs have rich emotional connotations, which can not only reflect people's love for labor, but also promote the romantic theme of love. Tea song is a unique form of cultural expression in miao villages. Tea songs are a way for people to share their expectations of love. The artistic and cultural value of tea songs is reflected in the richness of its content, the diversity of its types and the expressive force of its language. (Tan,S.Y,2014)

The tone of tea song is that one person "tells the song", one person "leads the song" and everyone "sings the song". He song has a varied and regular tone, and can sing several parts. The singing method combining true and false sounds appears in the tea song key, and only in some parts. The melody is loud and clear, full of vigour, and has a strong artistic performance. Tea songs can be divided into general tea songs, wedding tea songs, tea songs before three dynasties wine, etc.

合唱1
合唱2
讲唱 sə tsa la xau tɕ'i ə miɕiən liɕniə sən tsai ɕi t'ien fu miɕiən lai tsən na

2
mf
xau uei tɕ'i a io
3
3
mp
领唱 sə te tsa te
讲唱 niɕiən liɕniə

♩=38

Figure 33 Score : 6-5

(Song name: Swallows beg for food and fly for a long time)

2.4 Wine Song

Miao people warm hospitality, at home to entertain guests, at the banquet to add fun, friends sing the song called wine song key, wine song key is different from other songs by the boys, and multi-vocal chorus. Between the host and the guest song to song, the scene lively, the atmosphere thick. Singing will use the natural voice, the rough voice, sonorous powerful, passionate and unrestrained.

2.4.1 toast song

Toast, mainly the hostess's home to the guests and the elderly toast, to express the arrival of friends and relatives to extend a warm welcome. In the Miao family, it is required to hold the wine glass with both hands, first to the senior and senior, and then to the peers and young people, and the host must each toast two, symbolizing good things in pairs. At the same time, the younger on the banquet is not allowed to walk in front of the elder, must walk from behind, this is to respect the elder. The so-called toasting song, is in the process of the above-mentioned toasting behavior sung by the wine song.

合唱1

合唱2

讲唱 τφ'ι τφιου ιαη lai φιου pa ko lai ti φιαη na φια τσι φιου pa mei lai io ηαι ια

2

♩=48

ia τφ'ι τφιου φιου ua kua a

领唱 ια kua τφ'icη lo

讲唱 ko lai ti φιαη

Figure 34 Score : 6-6

(Song name:Eating wine is not a song)

2.4.2 vomiting-inducing toasts song

Wine song, mainly refers to the chief guests at the banquet singing wine song singing to encourage each other to drink. The guest of honor was often pitted against each other, with the host and the guest each having one or two good conversationalists. In the form of singing wine songs you sing me answer, until a party can not be on the song for the party to count as losing, losing the party to drink. The more lively the scene, the more it shows that the host is a good person and the family brothers are willing to help entertain the guests. The host will have more face.

9
φια lei tsi lo ei i φiou pa lei mei lei

10
i lai io ei i a ηai ia i

Figure 35 Score : 6-7

(Song name:Bless the newlyweds to drink big wine)

2.4.3 thanksgiving wine songs

A wine song sung by a guest to thank the host for his/her hospitality. Sometimes the guest will take up the glass again to toast to the host family, as a token of return. If the host can convince the guest and nearby friends by singing wine songs, both parties will drink the wine together. If the host did not sing or sing the wrong song, he was punished for it, and so were the guests; If the host is older than you and he offers you a drink, you must return the favor and then drink the second drink. This is a sign of respect for elders. Thus it can be seen that toasting at a miao wine table or banquet is a kind of knowledge, which reflects the moral cultivation of a nation's people. (Tian, 2014)

讲唱 niaŋ niaŋ iaŋ a ŋai mci ɸia ɸi tsi lai ko ia k'ci sen tɸiou k'ci io tan

12
领唱 iə kui ts'ən lo 3 ia noŋ noŋ a mən
讲唱 ɸia ɸi tsi an 领唱 nia

Figure 36 Score : 6-8

(Song name: Not drunk, not going back, not getting married)

2.4.4 bless, praise and sing wine songs

Blessing, praise and eulogize wine songs are used for weddings, children full moon, housewarming, birthday celebrations and other occasions. In the Miao family, blessings from a respected elder with children and a middle-aged man with an elderly family member are considered auspicious. On each occasion, the villagers received special invitations to participate in the ceremony held by the host family.

19
ko lei ia lo ei ia k'ei phi lei t'phiou uci
一人演唱，由合唱2声部短暂向下分支

20
io k'ei lo ei a tan a ia ia
一人演唱

Figure 37 Score : 6-9

(Song name:Happiness wine)

2.5 Three-note Song key

According to the local custom, the start of Summer festival is to let everyone eat fun. As the saying goes, "If summer does not sing, crops will not live". Therefore, on the day of the beginning of summer, young men and women in groups go to the countryside to string villages to sing songs, duo-song everyone gather rice and wine to have a meal, so to sing tea songs, wine songs and rice songs. When the interest reaches its climax, it is necessary to sing a chorus of "three songs", which is often sung until dawn. The three songs, the whole song is composed of tea songs, wine songs and folk songs, similar to the set music in opera music. The material is refined, the structure is ingenious, the singing form has to speak the song, the lead singer has and the song in the two-part duet, the four-part chorus, when singing, the sound is comparative, changes freely, the three tones echo each other, the drop and drop has caused the melody beautiful and beautiful to turn melodious harmony unique, connects the nature, is actually rare in the folk song. Such as:

The image shows a musical score for a song. It consists of two systems of staves. The first system has three staves: two for a choir (合唱1 and 合唱2) and one for a soloist (讲唱). The second system has three staves: two for the choir (合唱1 and 合唱2) and one for a soloist (领唱). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The lyrics are in Chinese characters and Pinyin. The score includes various musical notations such as triplets, slurs, and dynamic markings.

合唱1
合唱2
mp
讲唱 san ko a tɔy tin niə k'iou pien phiəŋ a pi ɲa tɔy tin niə siəu tsəŋ ɬən na
2
tɔy ie tin na io k'iou e pien lo
mf
领唱 san tei ko tei

Figure 38 Score : 6-10

(Song name:Dad and mother wished caterpillars)

An example is "Three Songs", the mode is quotient mode. The above multi - vocal folk songs are only some basic tunes in the three - spades area. However, the above basic tunes are enough to show its unique style.

7 $\text{♩} = 40$

讲唱 fei tan na pi pa san kən phiən lai fei phiəŋ san ko to te uən na 领唱 fei te tan te

9 *f* $\text{♩} = 35$

pi pa lo io san lei kən lo ei

Figure 39 Score : 6-11

(Song name:Even life and death)

2.6 Rice Song

Rice song tune, is drunk to eat when singing, mouth chang cavity reward to tea song tune. Different from other songs, the song is sung in Miao language, and its content is mostly self-deprecating. Singing this song is a symbol of local people's unity and a response to the history of the people of Jingzhou.

合唱1
合唱2

讲唱 τῆιου κ'αι ια και φῖ ο τῆιου κ'αι ια και ια 领唱 τῆιου τι τῆιου κ'αι ια και ια

5 τῆιου υα κ'αι υ

讲唱 τῆιου κ'αι τον και φῖ xan τῆιου υα 领唱 ni

$\text{♩} = 42$

Figure 40 Score : 6-12

(Song name: Eat big and be happy)

3. Protection and Heritage of Miao Ethnic Chorus, Jingzhou -- Geteng

3.1 The Current Situation is Not Optimistic

3.1.1 the continuous social progress has brought a severe cultural shock to western hunan

As s reform and opening up and now the development of the western region, hunan social progress, economic development gradually, this kind of social change and economic development has broken the original closed state, the region caused by internal and external cultural interaction, the local native culture by the impact of foreign culture and the impact and various changes to recognize relative xiangxi miao itself in terms of the historical process of cultural development, the change can be said to be a kind of "instant" mutations and upheaval. Miao people in Western Hunan live in remote areas, where there are almost no roads and people have to walk. Therefore, its traditional culture also has the relatively stable development space. In terms of musical cultural life, the only music that people had access to in the past was basically the music of their own nationality, with a single variety and no other choice. Today, the

development of social and economic for this monotonous life in the mountains into the infinite power, as the improvement of conditions such as traffic, communication, contact and contact with the outside world xiangxi JingZhou compatriots more and more, especially the intervention of the radio, TV and acoustics, in the ear of city people's way of life and urban culture show in front of the pure, simple people, for they brought all kinds of "music feast". Rich modern sound make miao compatriots have never had the feeling, at the same time, because of backward economy caused by the low self-esteem and things of thought and curiosity about new things necessarily promote some of the people (especially young people) of these fresh, modern music have very strong interest, leading to JingZhou region country music on the loss of a large number of audience. (Tian, 2014)

3.1.2 changes in cultural ecology make Geteng face an existential crisis

"Among natural peoples, music has various functional categories and is used in social activities such as life and death, rituals and work. Certain kinds of music are used in these kinds of activities. At the same time, it is also the case that without some kind of music, some kind of activity, it cannot be established on its own... In the highly industrialized societies represented by the West and Japan, music was separated from social activity almost everywhere. Even Christian and Buddhist music often has nothing to do with religious rituals and is heard by non-believers." (1990, Zhao Qing). Thus it can be seen that the social function of music and the influence of music on social activities are very different in different stages of social development. Due to the long-term economic lag, the miao people in Western Hunan have a close relationship with social activities, a great dependence and influence on social life, and have multiple social functions such as communication, entertainment and cultural inheritance. Miao people are often creators of, performers of, or receivers of deng, At the North of the company. Today, improvement of living standards drives JingZhou people's way of life gradually near to the city, to appreciate music become a man of individual behavior, in not to participate in the activities of folk music, not on the scene of the folk music performance, the music of the audience needs can be satisfied at any time, thus fall to its original waka Teng closely related to production, life custom also quietly happening in metamorphosis. Due to the progress of the society, JingZhou JingZhou region of relatively independent status with the outside world is broken, with the continuous development of transportation and communication, the original traditional ecological

model by foreign culture, modern culture, market economy and the impact of the media information, people's original way of life and lifestyle changes, miao song Teng and represents the development of the miao culture struggling, endangered situation difficult to change:

1) The traditional cultural space, deng deng, Miao Ethnic group, is rapidly shrinking. Some traditional folk customs are fading away, and become smaller in scale. Especially with new lives and birthdays changing from easy to simple, traditional festivals are gradually replaced by modern festivals. The main sites of Songdeng (GeTeng) decline, and the performance scenes of the past three days and nights no longer exist.

2) Some senior and accomplished important singers gradually withdraw from the stage due to old age and weak body, and some die one after another, who can develop a school of their own in terms of skills and enjoy a reputation is decreasing year by year, and many excellent singing skills will disappear with the death of the singers.

3) economic pressure many young migrant workers', along with the popularity of school education largely replaced the miao culture in the spread of local, most teenagers chose to go to school not learn songs, and as a result of the influence of cultural diversity, people increasingly rich cultural life, improve aesthetic demand, interest in miao song Teng increasingly indifference. The result is that no one in Miao Village learns to sing, and no one sings to each other during festivals. Deng, Miao Nationality, and the Miao culture represented by it are facing the great danger of being unfollowed, endangered, and assimilated by foreign culture and modern culture.

When the author field tour in April 2019 to truly see the miao in young adults, there is only the elderly, women and children can sing Teng of most of them are old man, most young people have already can't sing shoes original national costumes for the major festivals are put on, at ordinary times wear hanfu original there are a lot of the pavilion, tea stall, in the cultural revolution, a large number of destroyed, now rarely intact. Obviously, the consciousness of people becomes increasingly open, because of the influence of the outside world, and way of life, diversity and ideas to weaken their group consciousness, strengthen the consciousness of the individual, then the collective participation song Teng music vitality will be attached by the traditional social folk custom activities gradually reduce and even disappeared gradually weakened and even come to an end. In west Hunan miao nationality area and other minority

nationality area, the concrete example of this kind of phenomenon is too numerous to enumerate. It can be seen that, 'Geteng, Miao Ethnic Group, is on the verge of collapse, and how to protect it is an urgent cultural development event. (Tian, 2014)

3.2 "Preservation" and "Development" are The Main Contents of The Protection Work of Ge Teng, Miao Ethnic Group, in The New Period

Not only an excellent folk singing art, deng by Miao Ethnic groups in Jingzhou, Deng can carry and transmit specific cultural elements, such as human etiquette and customs, essence of wisdom, and lifestyle, of a nation. The purpose of our application to protect the traditional folk art, Geteng, Miao Ethnic Group, is not just to protect this traditional folk art, but to protect a nation with "oral transmission" by more effective means, an independent cultural and roots-based lifestyle carried by songs in contemporary society.

Of course, protection is not the same as preservation. Some people think that the deng Music culture of Miao Ethnic group should stay at the original development stage -- "original", "authentic" and "authentic", which is contrary to the law of historical development, and not conforming to the fundamental interests of Miao people in Jingzhou, West Hunan. In the long river of historical development, cultural variation is always "what should come will come and what should go will go", and no man-made factors can stop it from standing still. Therefore, our ideas and concepts should keep pace with The Times, accept the objective reality that Geteng, an ethnic music culture, must develop and update. But we also cannot ignore another crucial question, which is influenced by the development of Chinese social economy increasingly, JingZhou region through the development of music culture is not the sort of every little bit, natural gradient type evolution process, but a historical mutation, the mutation is directly across from junior to senior, on the music culture inheritance is easy to generate fault phenomenon. If we cannot record and protect the old musical cultural form, Geteng, Miao Ethnic group, in the near future, it will disappear without trace. How many civilizations have been lost in the history of mankind, how many mysteries can never be solved, leaving behind for the future generations permanent regret, such a loss once produced, can not be made up. Xiangxi miao song Teng today not only to experience period of historical development process, also should bear the impact of other various culture, if he can't finish the adaptability of its own development process, so its inheritance cannot continue, so will cause the disappearance of national music culture, therefore,

that we speak of "protection" actually contains the content of the preservation and development two aspects both to rob in this has gradually lost the survival environment of song Teng die before a large number of collecting, sorting, recording, save your work, to ensure the relative integrity of the music culture gene pool for song Teng again at the same time in time to find a can fit in with reality Development path, to avoid rupture of its heritage, keep the unique component of Geteng (Acid-words) in the language system of National folk music in China.

3.2.1 preservation of GeTeng, miao ethnic group, Jingzhou, west Hunan

First, a thorough, detailed and accurate collection is the first step. Relevant government departments, experts and scholars and folk artists should work together, comprehensive and in-depth JingZhou 48 village to carry out detailed Teng census work, song song song Teng all kinds of music information collection and text data, thoroughly JingZhou miao song Teng the historical trace of the origin, inheritance, development and JingZhou miao song Teng all the kind of song lyrics, melody, style characteristic and value, etc. All the conditions. Organize experts and scholars further conduct miao song Teng theoretical research and investigation, not only pays special attention to the miao song Teng basic theory research, explore JingZhou miao song Teng's unique cultural value, and pay special attention to the folk songs in miao song Teng, flying, toasting song, rice song, song carry water, three tone of the song six kinds of music ontology research, and put these research results published possum.

Second, static protection: Establish the Deng Music Culture Archive of Miao Ethnic group. Preservation is to retain the original look and smell of ge teng. The collected data should be well protected and studied. In order to adopt a comprehensive collection and scientific management method, Geteng can be properly maintained and maintained. It can be divided into the following two types:

1) GeTeng, Miao Ethnic Group. Specific physical and image data, including apparel and props related to Geteng, Miao Ethnic group, Jingzhou, were collected and preserved. This not only has the research value, but also has the historical cultural relic collection value. At the same time, by launching an deng Cultural event, Jingzhou, Miao Ethnic group, can provide more opportunities for outside people to contact and understand the actual conditions of the music life of deng and Deng of Miao ethnic groups, and increase their interest in deng, Deng, to promote the spread and development of song metrics of Miao ethnic groups. (C. D. Wu, 2013)

2) GeTeng Music Archive, Miao Ethnic Group. With historical literature of Geteng (Miao Ethnic Minority), music and audio materials of existing folk music species collected, sorted and recorded by professional ethno musicologists, as well as ethno musicological articles written by them, the research objects are preserved. Fortunately, there's another huge intangible legacy of Miao folk songs in west Hunan, called GeTeng. Transmitted orally and mentally from generation to generation in jingzhou, where they were conceived, and among people, they have been preserved till now, becoming a living fossil of Geteng, Miao Ethnic group today. At present, the living environment of this ancient music species is changing, and they are in danger of being changed or even lost. We should be duty-bound to shoulder the burden of history given, by means of a variety of forms and convert it to text data in the form of music can be preserved for a long time to make written records, audio and sound recording, video recording of the original audio and video data, in the form of text will JingZhou Teng miao song music to objective description, writing songs Jue music, to its music culture to establish a complete file.

It needs to be pointed out that the key problem of this transformation is to ensure consistency before and after transformation, that is, physical data after transformation must truly reflect the original appearance of Geteng music culture. This question includes methodological and technical aspects. Methodological questions refer to whether researchers at Ge Teng have applied methods and steps of ethnomusicology science in a field survey to gain first-hand information about them. In fact, subjective awareness of investigators often infiltrates into survey results unconsciously, leading to misunderstanding of music facts, leading to a deviation between survey results and the original appearance of Geteng music. Technical problems mainly refer to the accuracy of notation and verbal expression. The premise and guarantee of accurate record is to obtain objective and real first-hand materials. Therefore, methodological problems are more prominent and important than technical ones. If only some "jingpin" collected in the Deng Archives, but "authentic tracks" are lost due to methodological problems, it can cause irreparable losses and regrets to the teng (GeTeng) music culture of Miao Ethnic group in China.

Third, protect the cultural ecological environment of Geteng, Miao Ethnic group

First of all, establish a sample, the river, cotton, high, high, in the old camp, new street, tam hole, miao, vegetable field, small pomegranate, phoenix, yuan zhen, bamboo shoots, nan shan, liquidambar, sanjiang miao song Teng ecological protection point focus on the protection of

the beloved teacher in a natural village in support of a great rock bay national song at the same time, respectively to three spade township rural village of yuan zhen and lotus root regiment beef tendon ridge, establish JingZhou annual seiqnyied bat girl day and July 15 this in plain tea, lotus root, three spade, the big four towns all primary and secondary schools to carry out a great miao song Teng popularization teaching, the training song Teng inheritance, miao song Teng fundamentally solve the new situation Bearing problem. Establish jingzhou Folk Art Vocational Education Class, with the singing art of Miao Geteng as its main content, to constantly improve the artistic level of Jingzhou, Miao Geteng, from talents, singing skills, and other aspects.

Secondly, develop the tourism industry in Jingzhou, establish the "Deng Music Cultural Ecology Park, Miao Ethnic Group", to make this precious joy live in the form of "vitality". Geteng, Miao Nationality, West Hunan, is an "treasure" of vocal art with high value of appreciation. It would be a waste of folk music resources if the music was kept in the archives only in static form. Jingzhou, an ethnic minority in western Hunan, contains rich tourism resources, unique natural scenery and strong ethnic customs, which can completely attract numerous tourists. In recent years, many tourist attractions in ethnic minority areas have established folk culture villages or ethnic cultural ecological protection parks to preserve the original ecological environment of ethnic minority culture in an independent space, so that it will not be affected by the outside world. We can also set up a similar folk culture village in Jingzhou, where tourists can personally experience the traditional life style and customs of the Miao people and get in touch with the ancient Miao culture including music culture. If the development of the business can enter a virtuous cycle, it will be a double harvest of the ideal outcome.

3.2.2 the new environment provides an opportunity for the development of GeTeng, miao ethnic group, Jingzhou, west Hunan

We put an deng Music culture, separated from daily life, into an archives, but it doesn't mean that Geteng, Miao Ethnic group, Xiangxi, can no longer survive in a new environment. History has proved that the collision of different cultures can often inject new genes into each other, thus enhancing the development of each. If the development of Geteng Music in Miao Ethnic group can follow the pace of social development in time, break through themselves, expand development space, and get rid of the old form of contradiction with new life, it will surely regain its strong vitality.

1) breakthrough is the first step in the development of song Teng itself, we should summarize song Teng original music inheritance way, at the same time establish Teng miao song singing art as the main content of "JingZhou folk art vocational education class", from aspects of improving of talents, from singing skills JingZhou miao song Teng art level in local primary and secondary school music education, should according to the characteristics of the JingZhou editor, including miao song Teng local music teaching material, make our offspring are familiar with the national music language of music thinking, love their nation's outstanding traditional music culture, we set up the national pride and national self-confidence, ` better for the old Continue to develop services.

2) The new environment expands the audience and communication space for Geteng, Miao Ethnic group. The rise of "multiculturalism" at the end of the 20th century stimulated people's interest in national cultures that had not been noticed or taken seriously in the past. In China, a large number of ethnic minority music cultures have been discovered, sorted out and applied in music creation. In this case, many little-known traditional ethnic minority music cultures will gradually reveal their mysterious veil to the outside world and be generally accepted and recognized. It is the nature of human development to seek for novelty. Music with special melody, mode, tone or rhythm can bring people a fresh feeling and often arouse great interest of listeners.

3) The renewal of the form will usher in the prosperous development of Geteng, Miao Ethnic group, West Hunan. As we talked about the social progress and economic development to the miao song Teng music culture has brought the huge impact, but this kind of phenomenon can only be temporary, usually because JingZhou miao has long history in their development in all laid the cultural foundation of its own, will eventually choose best represents the cultural development pattern of ethnic personality and aesthetic taste. The traditional culture of a nation fully reflects its spiritual essence and is the core of national cohesion. If a nation loses its own cultural tradition completely, it will also lose the significance of its existence. The same is true for the Miao people in Jingzhou. The local music is closer to them both in language and content, and they have a "blood relationship" that is hard to part with. Therefore, they will never abandon what they have inherited from their ancestors simply to accept "foreign goods". In order to develop the Geteng Music culture of Miao Ethnic group, we tried to update it formally.

Establish a Performance Art Group, Jingzhou Miao Geteng, to encourage employees to conduct in-depth private interviews, and demonstrate an excellent singing art and unique folk culture, Jingzhou, by stage, to cultivate cultural confidence and national self-esteem of Jingzhou people. As early as 2012, Duan Changqing, a young musician from Hunan Province, and Wang Xiaoyuan, a dancer, adapted and created Drunk Miao Township based on the deng song "Song from North, Miao Zu (North)", at SAN Wei, Miao Zu (North), and won the first and second prizes respectively in provincial and national folk music and dance performance. In December 2013, according to the expression form and musical material of Jingzhou "Carrying water Song", the dance "Noisy Well Stage" created by Yin Ronghua of the county Cultural Center and musician Wang Hui took part in the Spring Festival Gala held by Hunan TV. In September 2015, Jingzhou, Gongguan, and Shanxi Provincial TV stations launched the "Miao Dong People's Song Contest, South of three Counties", and deng, Miao Ethnic Group, Jingzhou, jingzhou, won the top spot. These phenomena illustrate with facts that in the new era, Jingzhou Miao song shoes have been in the local characteristics of The Times, with new forms to meet people's new spiritual needs of the direction of development, and made certain achievements. In this way, it is possible to have a more appreciative community and a broader audience base, and regain its luster and vitality. (C. D. Wu, 2013)

Many developing countries and nations, including China, are in the process of great changes in social and economic development, and their traditional culture has gone through a process from being ignored to being returned. It can be said that this is the stage that its social development must go through. At the tide of overall social and economic development in China, we should absorb these past lessons and make adequate psychological preparation for the protection and inheritance of an old music (Geteng), so that we can make fewer detours and regrets in the development of China's music culture.

Chapter VI

Conclusion Discussion and Suggestion

From the study, the researcher can conclusion the study results. Discussion of study results And suggestions as follows

1) Conclusion

1.1 To investigate the general data of Miao choral song in jingzhou, Western Hunan Province, China. I found that Ge deng, Miao Ethnic Group, is a multi-voice chorus form, evolved from the sound of nature. In the ancient Miao villages, the beautiful and fresh natural environment and the simple and happy life have aroused the ancient Miao people's strong interest and association in the rich and colorful "harmony" of nature, such as bird song, cicada singing, running water and Lin tao. So they imitate nature's "harmony" into high and low overlapping sweet songs, later, after a long period of selection, processing and refining, the formation of beautiful melody and harmony. The song purses can be divided into wine tune, tea tune, folk tune, rice tune, water tune, three-tone song, and so on. The miao people's lives are closely linked to these songs, and all the details of the Miao family's life are included in them.

1.2 To examine the common practices the styles of performance in jingzhou, Western Hunan Province, China. I found that In terms of singing skills, hmong multi-voice singing (Geteng) USES a lot of grace notes, such as appoggio, trills, glide, etc. On the basis of true singing, sometimes the use of resonant cavity is reflected. This constitutes the most important singing of Geteng of the Miao nationality. In the development of Chinese history, the fusion of Miao and Han cultures has integrated excellent cultural elements of han nationality into Geteng singing, but the early Miao language singing is still retained in Geteng singing.

1.3 To analyze selected music example of Miao choral songs in jingzhou, Western Hunan Province, China. I found that JingZhou miao song Teng on behalf of the repertoire includes folk song "song carry water" "flying" "three songs, such as the formation of JingZhou miao song Teng leave the lyrics combination between, on the surface, singing is just the way the miao is keen to express emotion in spade, but in their hearts, the meaning of the song lyrics Bei

singing is not just limited to the surface, miao is a language without words, they rely on their own behavior to inheriting cultural essence, with lyrics theme is wider, there are historical legends, such as production and living custom, etiquette and commonly used some exaggeration, metaphor and other figures of speech.

2) Discussion

This fully reveals the unique musicological value of Geteng of Miao nationality, which is also one of the important values of this paper. In order to fully understand the value of Geteng, the historical and cultural background of its genesis and development should be further explored. The manifestation of Geteng is closely related to the miao people's living environment, history, language, folk custom and religious belief. Were found in the historical development process on their own language, to adapt to the production and life style of folk custom and unique beliefs, which are deeply influenced the miao multi-tone singing (Geteng) form, make singing miao multi-tone (Geteng) has a unique full-bodied JingZhou area folk song style, added rich content for Chinese cultural treasure house. In the process of inheritance, Geteng of Miao nationality shows some characteristics of its own development.

First, the characteristics of national cultural integration. Miao nationality has a long history, and the fusion of Miao and Han cultures has gone through a long historical process. The influence of this fusion process also affects the Multi-voice singing (Geteng) of Miao nationality. For example, scholars usually divide the Geteng singing from its development stage into three forms: one is the Geteng singing, which retains the characteristics of traditional Miao music and is a relatively old folk song expressed in the Miao language; The second is the folk song in the transitional stage of the fusion of Miao and Han, which is characterized by Chinese lyrics and Miao tones, in which both Miao and Han tones are adopted. The third is the basic Chinese multi-voice Miao (Geteng) singing in Chinese. The changes of vocalization form, resonance, rhyming and rhythm in The Geteng singing vividly witness the historical development process of the fusion of Chinese ethnic cultures.

Second, the Miao nationality has a large population among the ethnic minorities in China, but the Miao language has almost disappeared, and the inheritance of Miao multi-voice

singing (Geteng) is becoming less and less, and the transmission of live state has become a more and more serious problem.

The Miao people have created their own national language, which provides a solid foundation for the development and inheritance of Geteng. At present, the existing repertoire of Geteng is small and mostly hidden in the folk, but mostly reserved for elderly Miao people, who are very old, few in number and live in remote areas, which makes the survival of Geteng difficult to sustain.

Third, there are also some current inheritors of Geteng of Miao nationality, such as Longjingping and Pan Xuemei. They are of Miao ethnic origin and have profound skills in singing modern songs. They seldom get in touch with Miao culture before they grow up, but they gradually develop strong interest in and devote themselves to the national culture after they grow up. Their inheritance brings us a major topic of contemporary inheritance: the inheritance of traditional culture, how to carry out innovation, so as to make the expression content and communication form of traditional culture in line with The Times; At the same time of innovation, traditional culture and how to maintain the national characteristics.

The rapid modernization has further changed the Miao people's way of life and production, as well as the declining Miao people's multi-voice singing (Geteng). The traditional way of production and life of the Miao people no longer exists, and it is impossible and unrealistic to restore the traditional way of life and existence. Such as the Miao is a ceremonial ethnic, but with the development of times, these rituals related production way of life is no longer exist, some ceremony is to be being washed out gradually, songs nature nor the related rituals, and even the pursuit of this historical memory can only be found in the literature records.

Theoretical guidance is required for the protection and inheritance of Geteng, and the theory of "cultural space" and the theory of "productive protection" all provide practical theoretical guidance. We must also correctly view the relationship between it and Chinese civilization, treat it as a treasure in the treasure house of Chinese civilization, and contribute to its vitality and vitality. Therefore, Geteng of Miao nationality, as a traditional cultural form, must follow the path of inheritance and innovation unswervingly in order to obtain lasting inheritance. It should not only preserve the unique musical language characteristics of Geteng of Miao

nationality, but also adapt to The Times and contribute traditional folk music with the connotation of The Times.

What is the future of The Hmong Geteng, an art form with strong regional and ethnic characteristics? In such a fast-changing and fast-changing era, could Geteng, a folk art of the Miao ethnic group, have lost itself in the rhythm of The Times? Is the current prosperity of Geteng of the Miao ethnic minority merely an illusion from a curious perspective? Such confusion often interrupts my writing and disturbs my thinking. And as I pull away from this wandering mind and return to my research, I will decide what to do -- or, coincidentally, what this study was designed to do.

For folk art, as a spiritual creation of ethnic minorities, it is very easy to lose itself in the unitary discourse of globalization and modernization. Clearly, there is a greater emphasis on uniformity, a greater belief in universal standards, and a greater worship of star power. In such an era, the decline of national folk art can be regarded as a common opportunity. When the concept of intangible cultural heritage is introduced into the protection of national folk art, its most essential meaning is actually "salvation" rather than prosperity. But is it not the essence of national folk culture that can only be allowed to fade away? It is not the logic of sending seeds here and there.

The formation, maturity and development of a certain regional culture seem to be a linear progressive process, but its cause is far from so simple. In fact, no matter how complicated the cultural phenomenon is, it is only an appearance of existence. If we cannot deeply understand the deep meaning represented by a certain regional culture, inheritance and protection will lose their foundation. For whatever attempt is made to reproduce its rituals, symbols, and concepts, it is only to the table, not to the inside. We may even think that such a lively "rescue" may seem like a huge and meritorious project, but the actual effect is very likely to backfire. Culture is a complex structure. No matter how good our wishes and no matter how eager we are, we cannot simplify our disposal. There is no doubt that the anthropological perspective is a key perspective for the study of folk art. Similarly, in the research category of cultural anthropology, artistic creation, artistic form and artistic behavior should become an important way for us to analyze the deep connotation of cultural events.

In the current cultural consumption, ethnic folk art mostly appeals to the audiovisual system of listeners to stimulate aesthetic experience, and is often presented as a superficial cultural symbol in other visual sense, while its anthropological implication is ignored. This kind of embarrassment of cultural communication is the common cultural cognition in our era of vanity. To change this cultural embarrassment, of course, requires quiet research. Therefore, how to treat national folk art is not only the matter of a certain nation, it is related to the cultural spirit of the whole social community. As a representation system of a particular culture, folk art of a certain nationality integrates its ideology and behavior habits. Under the joint action of music, dance, props, places and other factors, metaphor and tortuous surface represent the common national cognition and values. In this sense, we can fully believe that national folk art is both referential and symbolic, and it is a spiritual and material creation of national experience based on national common cognition. On the other hand, these artistic and abstract national experiences, in turn, become new national experiences, thus exerting a continuous regulating effect on national concepts and behaviors. At this point, the artistic creation which represents the national collective consciousness has gradually changed into a kind of cultural structure. The change of natural, cultural and social environment and the intervention of new national experience will lead to the constant change of the existing cultural structure. To a large extent, the ecological balance of folk art depends on the stable reconstruction of cultural structure and the stable foundation in the reconstruction. It has both certain stability and corresponding change. Or the enculturation brought by the process of cultural adjustment, or the collision with other cultures produces the transformation - assimilation or inclusion. The existence of the cultural structure of ethnic communities ensures the ethnic art derived from it. Of course, its existence pattern or form will change to some extent.

Hmong Geteng is also a specific product of a specific cultural structure. The analysis of this cultural structure is the purpose of this paper. This cultural structure, on the one hand, is based on the artistic meaning of music, on the other hand, it is based on the national reason. Discovered by musicologists in the 1950s, the artistic value of Miao Geteng unaccompanied natural harmony has been well established musicologically. But its more important significance lies in the combination of this unique artistic form with the unique regional environment and the corresponding nationality. For The Research of Geteng of miao nationality, the interpretation of

the meaning of music is certainly important. However, as a world intangible cultural heritage, its community is obviously the most important thing to pay attention to. When a regional (community) culture is placed in the perspective of "the world", the relationship between songs and people and their lives should be the focus of particular attention. If we consider the lyric form of The Hmong Geteng as a text, then its everyday form is a more important text. For the meaning of a folk song is that it is an everyday life. It is the existence of this daily nature that makes folk songs unique from other singing arts. Based on this, the research perspective of this paper is diachronic and synchronic, and the cultural anthropological investigation of Geteng of Miao nationality requires a longitudinal review of history as well as a practical concern of synchronic. In the sense of cultural inheritance, practical concerns are more important than historical sorting. Due to the lack of miao nationality's own written language, the lack of literature and oral transmission, the "song history" of Miao Geteng is still unclear. The "history" and "present" of The Hmong Geteng are not as worrying to the Hmong folk as they are to researchers. The more important value of The Hmong Geteng for individual peoples is the interpretation of daily life. Even though it has a historical content, it is actually based on the realistic function of national education. For the Miao people, big songs have the function of ethnography.

Geteng of Miao nationality embodies the collective cognition of Miao nationality. However, from the perspective of the cultivation of individual national culture, it is also the artistic aggregation of individual national consciousness. To people in areas where Geteng is prevalent, Geteng is an ethnic ideology that acts as a unifying national will. However, this effect is achieved through the art of the table here. This unique art form combines individual appeal and national imagination, thus becoming a special carrier for a nation to inherit knowledge, restrain behavior, express emotion and share vision. Through the analysis of the specific cultural background of The Hmong Geteng, we can even find that the intrinsic and extrinsic influences of the ethnic consciousness of the hmong traditional society, such as natural concepts, institutional culture, ethical norms and religious beliefs, etc. Due to the emergence of these intrinsic and extrinsic factors, Geteng of Miao nationality in turn has a certain mapping function to the traditional social structure of Miao nationality. In the process of fusion and mapping, it plays an important role in adjusting the interpersonal relationship and social order of the Miao people. The miao Geteng reset under the cultural anthropology perspective, we can more clearly into national

consciousness of the Chinese nation and culture behavior, thus more deeply grasp the behavior based on its national consciousness and culture of a nation's unique emotional table this, and for the national concept and culture behavior in the context of modern ascendant search of miao Geteng inheritance protection of contemporary patterns provide a certain theoretical support.

The study of Geteng of Miao nationality from the perspective of cultural anthropology is to analyze Geteng of Miao nationality as a cultural representation. The author intends to grasp the deep cultural connotation of Geteng of Miao nationality through such an overall observation. This kind of art with strong local nature and strong original nature hides the thoughts, behaviors and habits of a nation. Under the control of some collective common will, the three formed a structure space that poured into the imagination of the nation. In this imaginary structure space, there is a metaphorical appeal and a tortuous narrative. Due to the need of tortuous narration and metaphorical appeal, a series of meaning bodies or meaning elements are generated. The combination of some elements and meaning bodies in the structural space often generates new elements and meaning bodies, which become fixed symbols and thus realize their own transformation and flow. So where does the energy that drives these symbolic transformations and flows come from? It is, of course, in the human mind and consciousness. From this perspective, when discussing the protection and inheritance of Geteng of Miao nationality, it can be found that there are many Miao ethnic groups in the spreading area of Geteng of Miao nationality, who are both the subject of inheritance and the carrier of inheritance. Miao ethnic consciousness is embodied in cultural symbols such as Miao Geteng when they are the subject. The structured Geteng of Miao nationality, however, is ultimately still carried out through the Miao ethnic group. At this point, they become carriers. The subject and the carrier are not only interchangeable, but also actively enrich the corresponding cultural structure.

Obviously, this cultural structure space cannot be static. The exchange between subject and carrier often results in the reconstruction of cultural structure. In the process of reconstruction, new meaning bodies and elements will be incorporated, while some original meaning bodies or meaning elements will be dissolved. The reconstruction of sample sending is actually a process of cultural adjustment. In fact, the original meaning body and meaning elements have not disappeared. It's a transformation in the metabolism of cultural attributes. In fact, the radicalism and the conservatism of cultural protection are at opposite ends of the

argument. Any dynamic culture is a synchronic and diachronic existence. The same is true for the protection and transmission of Hmong Geteng. Geteng of Miao nationality is concerned about the universal values of this regional culture. Such as the artistic harmony between man, nature and society, this is a common vision of contemporary society. But its universal value is based on its regional significance. It is the specific miao community and specific culture that makes this unique folk art possible. Most crucially, the fate of Geteng was determined by the hmong people to whom it was born. Era consciousness and cultural consciousness are undoubtedly two indispensable consciousness for the protection and inheritance of Geteng folk art of Miao nationality. The consciousness of The Times requires us to regard it as a living cultural existence rather than a static cultural observation, which is the external condition for the continuation of culture. Cultural consciousness requires us to regard it as a specific cultural entity whose life comes from the recognition of the value of its own culture by the specific national community on which it depends. It's an intrinsic gene for the ultimate survival of a particular culture. For the Miao people, song and life are inherently integrated. Compared with the actual texts of Geteng music, the fictitious texts generalized in the lives of the Miao people are more worth exploring.

3) Suggestion

- 3.1 The next study should be done in a different location.
- 3.2 There should be studies on the relationship of the instrument and the singing of the Meow.
- 3.3 The Chinese education agency was able to apply the knowledge gained from this study to teach meow folk songs.

REFERENCES

Appendix

1) example of a questionnaire

Interviewer: Xia Yu

Dissertation Topic: The analysis of Miao Choral song in jingzhou Western Hunan Province, China

Explanation:

This interview form is used as a tool for interviewing key information. There are 3parts as follows.

Part one: General information of the interviewee

Part two: To investigate Miao choral song in Jingzhou, Western Hunan Province,

Part three: To examine the common practices the styles of performance.

Part one [General information of the interviewee]

What is your name and gender?

What your address and telephone number?

What is the highest level of education you have received?

4. List all degrees you have earned. Give the name of the institution from which each degree was earned and the field of study of each degree.

5. How many people in your family? ?

Part two

You must give question about your objective 1, To receive written information according to the objectives

1. Melody and rhythm of singing

2. The beat and manner of singing

3. Singing style (solo or multi-voice)

4. Meaning of lyrics

5. What is the scale and structure of the song?

6. Was the song improvised or did it have fixed lyrics?

Part three

You must give question about your objective 2, To receive written information according to the objectives

1. What do you think of the classification of multi-vocal miao songs?

2. How many mountain songs can you sing?

3. What multi-voice miao songs are you most familiar with?

4. From whom did you learn the Multi-voiced Miao songs?

5. On what occasions are different multi-part songs performed?

6. Was the water song improvised? Is there a set melody and lyrics?

Thank you for your cooperation!

2) Details of the date and time of fieldwork Table

time	task
2019.7—9	Collect materials (literature, papers, audio, etc.)
2019.10—11	Make out the route of fieldwork and the names and questions of interviewees.
2019. 12—2020.1	The first field survey: the focus was on a questionnaire survey of 100 jingzhou people, interviews with inheritors and participation in the music ceremony of the miao New Year.
2020.2—3	Second fieldwork: a focus on questionnaire survey was conducted on 100 young JingZhou and students, and research to the heritage education workers interview Teng miao song scholar, to shovel JingZhou mountain township field Teng miao song.

2020.3—4	Summarize, analyze and finally write down the collected data.
2020.4	The last chapters of the thesis

3) Profile details of the informant

1. Wu Tian Guang -- Folk singer of Miao Ethnic group Geteng. Male, born in 1948, Miao nationality, Wengheling Village, Fujia Baozi Town, Jingzhou city, Hunan Province. He works as a farmer at home all the year around. He has been singing songs with his father since childhood.

2. Su Xin lei -- Miao Geteng folk singer. Female, born in 1965, Miao nationality, primary school culture, living in Fujiabaozi Village, Wengheling Village, Suzigou Town, Jingzhou city, Hunan Province. She has been working at home for many years, and is a housewife. She has a good voice since childhood, clear and bright, and her voice is clean. She has learned to sing Miao Geteng and "Bitchy bones" from her mother and grandmother.

3. Su Shui Hua, born in 1967, is a Folk singer of Geteng ethnic minority. She lives in Jianshanzi Village, Majiabaozi Village, Suzigou Town, Jingzhou City, Hunan Province. She has been engaged in farming at home for years. Fond of singing performances, often participated in small troupe performances in the village, learned Miao Geteng from my ancestors, sang "Small cabbage", "selling dumplings" and so on.

4. Wu Wen CAI -- inherancer of Miao Geteng folk songs in Jingzhou County. Male, born in November 1959, Miao Geteng, Hunan Jingzhou Miao Geteng Autonomous County, Hongqi Town Shuangshanzi Village, junior high school culture, 9 years old with grandfather, father learn Miao Geteng, 28 years old join the army.

5. Wu yan Ting -- A folk singer of The Miao Geteng nationality. Male, born in 1949, Geteng miao, Woli Gou Village, Shuangshanzi Village, Hongqi Town, Jingzhou city, Hunan Province, primary school culture, likes singing since childhood, followed his father, neighbors and some folk artists to learn Geteng folk tunes of Miao nationality. When he was a young man building Bridges and working with the production team, he was greatly influenced by a master

stonemason named Guan and an old scholar. I have participated in the sacrificial activities of family trees and so on. Now I can still sing some folk minor, Miao minor and sacrificial songs.

6. Wu Su ju -- inherder of Miao Geteng folk songs in Jingzhou County. Male, Miao nationality. Born on September 9, 1963, now living in xinbin Town democratic community, county supply and marketing system retired workers. Member of Jingzhou Folk Artists Association, inherder of Jingzhou folk tales, inherder of Miao Geteng folk songs in Jingzhou County.

7. Wu Yu Mei -- Folk singer of Miao Geteng Originally named Zhang Xiuyun, female, Geteng of Miao nationality, was born in 1952. I live in Lishugou Village, near Nanzumu National Road, Jingzhou, grade one of junior middle school, was born a good voice, like singing, 17 years old in Jingzhou to worship Long Jingping as a teacher, follow Teacher Wu to learn Miao Geteng, due to the natural conditions of rapid progress, learning two or three years can sing hundreds of songs and folk tunes. Since then, he has been active in the western Hunan opera stage, deeply loved by the masses, people gave him the nickname "Zhang Baling", since then people call him "Zhang Baling", 52 years old after the farewell to the stage singing. This interview has sung for us "leisurely car tune", "Chiang Kai-shek sitting in Taiwan", "West Wing Mandarin" and so on.

4 Notes of the song that are analyzed

谱例 1:

山歌调
(女声合唱)

三墩乡地笋村
记谱、国际音标：谭薇

$\text{♩} = 70$

合唱1
合唱2
领唱

san ti ko ua lei in tpy ia

tin ia lei k'ou ua pien lei

4
qing a pi pa lei

6
lei ia siou pien lo tan

8
pi ia pa lai tan sun na kon lai qin na fei so qiang lei

11
san lo ko a lei ia to a te ia lo um

110

歌词大意：山歌注定口边唱，琵琶注定手边弹，会弹琵琶三根弦，会唱山歌多得玩。

Folk tune: miao song contest in young men and women took place in the lush trees on the hillside, a stream of water, "playing a mountain" is raised, both by the way, are to be carried out by the folk tune tune to sing to write lyrics, is also an indispensable component of miao young men and women express feelings, the number of tunes is very big, occupy heavy proportion in Teng singing songs.

谱例 2:

山歌调

(女声合唱)

记谱：国际音标：谭薇

♩=78

合唱1
合唱2
领唱

seu li ia lei in
ieu lien lai
qi a lo
uei
lien lei
mau a p'a lo
mia
k'au ti lo ua lei ia ta ti tsu mo lo
mien
k'au ti lo ua lei in
ta lan ta lei
ni xai lei
tsai io
qian na u ua
i ia xau ua lei in iou ti lai ia lo
lien
mia

歌词大意：生要连来死要连，不要骨头打成棉，骨头打碎皮还在，回家医好又来连。

The tune of a folk song is also called the tune of a love song and the tune of a tea hut, which is used by young men and women of the Miao nationality to express their feelings and sing love songs together. The "tea hut" is a place where young men and

women sing songs together. The man sits on one side, the woman sits on the other, and one side asks and the other answers.

谱例 3:

山歌调
(男声合唱)

记谱、国际音标: 谭薇

$\text{♩} = 72$

合唱1
合唱2
领唱

nan na tiou ua lei ma la san la
ts'o ti ma la lei ia ni ia
lin lei ta ts'yi ia
nan na tiou ua lei ia ts'ai ti yen na lo tang
ta la ts'ni ia lei lun la pu an man lai tgyen tgyo lai
yen na toq a lei ia lai ia lei ia lo ling

nia

歌词大意: 扯麻难丢麻山岭, 打菜难丢菜园场。两手打菜篮不绣, 转脚园中米会良。

There are tea stalls near the stockade, the effect of singing, rhyme, rhythm, when singing, the melody of the song with miao acid lyrics changes and changes, the same lyrics format of the tune basic rhythm format is similar, the song also sound wave in the wind, graceful and moving.

谱例 4:

酒歌调
(男声合唱)

藕团乡老里村
记谱、国际音标：谭薇

$\text{♩} = 56$ 热情的，高亢的

合唱1
合唱2

讲唱 tō'i tōicou ian lai qiou pa ko lai ti qiang na qia tsi qicou pa mei lai io gai li

$\text{♩} = 48$

领唱 is kuə t'ien lo 讲唱 ko lai ti qiang

$\text{♩} = 56$ 稍慢

ko lei lai io ci a qiang a

一人演唱

领唱 qiang

讲唱 qia tsi qicou pa mei lai io gai li 领唱 niu

Entertain guests at home, at the banquet to add to the fun, the song sung by friends called wine song key, wine song key and other songs are different is that it is sung by boys, and multi-voice chorus.

9
qia lei tsi lo ei i qiou pa lei mei lei

10
i lai io ei i a nai ia i

11
讲唱 niang niang iang a gamci qia qi tsi lai ko ia k'ci sen t'qiou k'ci io tas

12
领唱 io kui ts'en lo ia noi noi a mon
讲唱 qia qi tsi an 领唱

Entertain guests at home, at the banquet to add to the fun, the song sung by friends called wine song key, wine song key and other songs are different is that it is sung by boys, and multi-voice chorus.

16 *稍慢*

17

19

20

一人演唱

一人演唱，由合唱2声部短暂向下分支

一人演唱

歌词大意：吃酒就把歌来唱，写字就把墨来磨。浓浓磨墨写细字，歌是开声酒开坛。

Between the host and the guest song to song, the scene lively, the atmosphere thick. Singing will use the natural voice, the rough voice, sonorous powerful, passionate and unrestrained

谱例 5:

茶歌调

(男声合唱)

藕团乡老里村

记谱、国际音标: 谭薇

♩=40 热情的

合唱1
合唱2

讲唱 sɔ tsə la xau tɔ' i a nié tɕi lién tɕi sɛn tsai qi' i' iɛn fu miɛn lai tɕɛn na

2 *mf* xau tɕei tɔ' i a io *mp*

领唱 sɔ te tsə te 讲唱 nié lién lién na

5 *mf* *p* *mf* *mf*

nie a lién lo sɛn tsai qi' i' iɛn fu miɛn lai tɕɛn na 领唱 nié

8 稍慢 逐渐偏高

lién lo sɛn lo tsai qi' io t' iɛn ci fu lo miɛn lo tɕɛn na a lei

由合唱2声部短暂向下分支

The song that miao people sing when they drink tea is tea song tune. One "speaks", one "leads", and all "sings". Waka has a varied and regular tone, and can sing more than one

part.

9 $\text{♩}=35$

讲唱 k'ò lízǎ nà tāng sēn nà qiāng te tāu uci tai lai fan kan pāng iou an ien na

10 $\text{♩}=28$ $\text{♩}=36$ f p

讲唱 k'ò te lízǎ te tāng ti sēn nà iò piāng a te k'ò

讲唱 qiāng te tāu ǝ

14 $\text{♩}=48$ $\text{♩}=42$

讲唱 tai lai fan kan pāng iou ien na 领吐 te

16 f

tāu lo tai iò lai fan lo kan lei pāng lo iou lo ien na a lei
iou lo

歌词大意：细茶好吃叶连连，生在西天佛面前。可怜唐僧想得到，带来凡间拌油盐。

The singing method combining true and false sounds appears in the tea tune, and only in some parts. The tune is loud and clear, full of momentum, and has a strong artistic performance power. The warm and hospitable, bold and forthright character of the Miao family is embodied incisively and vividly in this tune.

谱例 7:

担水歌调

(女声合唱)

记谱、国际音标: 薄薇

$\text{♩} = 78$

合唱1

合唱2

mf

由合唱2声部短暂向下分支

大提琴

讲唱 *pa ian niŋ k'ɿ tan qy* 领唱 *oɿ io*

pa tei a io aniaŋ

k'ɿ ia tan lo

讲唱 *qy qiaŋ siɿu k'ei men iɿ niŋ xan*

领唱 *nia qy io*

讲唱 *k'ɿrmen iɿ niŋ xan* 领唱 *nia*

k'ei ia men na iɿn lo niŋ ei xan a qy

讲唱 *men tɿ tɿni iɿn tɿu tɿn qy*

14

tp'ien ten a i io a tseu

由合唱2声部短暂向下分支

领唱 men lo a 讲唱 ieu tp'ien qy 领唱 mio

18

ieu a tp'ien lo o teu a lo

讲唱 qy teu lo vuj tpin ia lo nien 领唱 mio qy io

22

vuj n tpin na ia lo lo ci nian a qe

讲唱 vuj tpin ia lo nien 领唱 mio

歌词大意：十八的策去担水，双手开门引娘行。门前一兜摇钱树，朝落黄金夜落银。

carrying water song tune is married after the girl went to the well to carry water to sing the tune, young men and women of the Miao minority on the second day of their wedding, the man's family in order to express their gratitude to the woman's family, the need to prepare some glutinous rice cake for the bride back to the home.

谱例 8:

饭歌调

(男声合唱)

蕲团乡老里村
记谱, 国际音标: 谭薇

合唱1

合唱2

讲唱 tpiou k'ai ia kai qi o tpiou k'ai ia kai ia 领唱 tpiou ti tpiou k'ai ia kai ia

5

讲唱 tpiou k'ai ia ten kai qi san tpiou ua 领唱 ni

8

kai io ia k'ai qin kai io qin kan na tpiou uei qin kan na tpiou uei a lei

9

讲唱 na nei Saai tpiou i ten no 领唱 Saai ti tpiou i ten no

A song sung by the Miao people over a drunken meal. The singing style is similar to that of Tea song, the melody of the song changes with the pronunciation of miao dialect lyrics, and the basic rhythm format of the same lyrics is similar. It is also the melody structure of one person "speaking song" and one person "leading song" and all people "singing together". The tone is

distinctly different. It tastes like a "griddle," with a fluctuating pitch, a broad range, and a rising and falling voice. The humorous and interesting song style is basically all sung in Miao language with rich content.

谱例 9:

三音歌调
(混声合唱)

藕团乡老里村
记谱、国际音标：谭薇

♩=40

合唱1

合唱2

mp

讲唱 san ko a tøy tin nio k'ioü pien qiang a tøy tin nio siu tsoq lan na

2

mf

领唱 san tei ko lei tøy se tin na io k'ioü e pien lo

♩=92

mf 二男合唱

qiang e pi pu lei

6

二男中的一人领唱 nio

tøy ia tin io siu tsoq io lan

A purse-purses of three tones combined with a purse-purses song It is usually based on songs sung at the beginning of summer. It is cleverly constructed, consisting of a narrator's song, a leader's song, a two-part duet and a four-part chorus.

The image displays a musical score for a traditional Chinese song, consisting of four systems of notation. Each system includes a vocal line and a piano accompaniment line. The lyrics are written in Chinese characters and pinyin.

System 1 (Measures 7-8): Tempo marking $\text{♩} = 40$. Lyrics: 讲唱 fei tan na pi pa san kan qian lai fei qiang san ko to te uan na 领唱 fei te tan te

System 2 (Measures 9-10): Tempo marking $\text{♩} = 35$. Lyrics: pi pu lo io san lei kan lo ei

System 3 (Measures 10-11): Tempo marking $\text{♩} = 40$. Lyrics: 讲唱 fei tan na pi pa san kan qian lai fei qiang san ko to te uan na 领唱 fei te tan te

System 4 (Measures 12-13): Tempo marking $\text{♩} = 35$. Lyrics: pi pu lo io san lei kan lo ei. The system concludes with a tempo marking $\text{♩} = 68$ and the instruction: 二女中的一人领唱 qian.

The contrast is strong, the change is strange, the very strong improvisational song sings the characteristic, the young person's active nimble creation thought manifests the combination

way particularity. The song is sometimes melodious, sometimes majestic, wild wild, folk songs are rare.

VITA

1. Profile

Xia Yu, male, teacher of Huaihua College, Hunan Province. PhD student at Maha Sarakhan University in Thailand. Member of Chinese Musicians Association and Hunan Provincial Musicians Association.

2. Education and work experience

2.1 Education

2.1.1 September 1999-June 2003 Hunan Normal University undergraduate

2.1.2 September 2014-June 2017, Master's degree student of Hunan University of Science and Technology

2.1.3 Since July 2018, PhD in Music (Musicology), Maha Sarakhan University, Thailand

2.2 Work experience

2.2.1 Music teacher of Huaihua College, Hunan Province since June 2003

2.3 Conference participation

2.3.1 In November 2018, participated in the 10th Anniversary Celebration of MSU Conservatory of Music and Performing Arts and gave a speech on the musical characteristics of Hunan Lantern.

2.3.2 In June 2019, the 23rd Asia-Pacific National Music Society 2019 Annual Conference (APSE), a speech on the multi-voice singing of Miao nationality in Jingzhou, Hunan.

3. Awards, monographs and papers

3.1.1 2011. International Youth Piano Open, Outstanding Tutor Award 3.1

3.1.2 2011. Hunan Province Golden Melody Music Teaching Essay Competition, First Prize

3.1.3 2012. Hunan Province Excellent Music Education Paper Selection, Second Prize

3.1.4 2017. Hunan Provincial Colleges and Universities Art Education Essay Competition, third prize

3.1.5 2018. Demonstration of basic skills of undergraduates majoring in musicology in universities and colleges in Hunan Province, excellent instructor

3.1.6 2018. Won the title of young backbone teacher of Huai Chemical College

3.1.7 2018. China Academy of Arts, Hope Cup Art Grand Prix, first prize for music works

3.2 Monograph

3.2.1 August 2016 "Development and Teaching Research of Piano Art", published by Beijing Institute of Technology Press

3.2.2 In December 2018, "University Piano Art Culture and Teaching Research", published by Kyushu Press

3.3 Paper publication

3.3.1 In 2020, he published a paper "Inheriting the Spirit of Ingenuity and Casting the Spirit of Culture-The Chinese Style Interpretation of the Series of "A Hundred Flowers Striving for Beauty-100 Years of Chinese Piano"".

3.3.2 In 2020. Published thesis "Quantitative Analysis of the Data of Piano Teaching Reform in Colleges and Universities" in SCI Zone 2.

3.3.3 In 2020, published the paper "Southern Errenzhuan" Aesthetic Exploration of the Mayang Lantern Opera in Xiangxi.

3.3.4 Published thesis "On the Artistic Features of Mayang Lantern Opera" in Literary Life in 2012.

3.3.5 In 2012, published the paper "Inheritance and Development of Mayang Lantern Opera" in Literary Life.

BIOGRAPHY

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