



The Development of Mudong Folk Song in Ba nan District, Chongqing, China

Chen Chen

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Doctor of Philosophy in Music

August 2022

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ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

สิงหาคม 2565

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม



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<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2022

### ABSTRACT

The study employed the qualitative research methodology of ethnomusicology. The objectives are 1) To investigate the development of Mudong Folk Song in Ba nan, Chongqing, China. 2) To analyze the music characteristic Mudong Folk Song in Ba nan, Chongqing, China. 3) To examine the role Mudong Folk Song in Ba nan, Chongqing, China. The data were mainly collected from fieldwork with the key informants and presented in the descriptive analysis format.

The results are as follows: 1) According to the change of music form of Mudong folk song, its development is divided into four stages: origin stage, establishment stage, prosperity stage, disappearance and protection stage. 2) Through the analysis of the scale, meter, rhythm, melody and singing mode of Mudong folk songs, the music characteristics of Mudong folk songs are improvisational singing, with fast rhythm, changeable melody, wide singing content and diverse singing forms. 3) Mudong folk song is formed and developed in a specific social, historical and cultural ecological environment, which makes it have practical, educational, aesthetic and entertainment functions.

Keyword : Mudong folk song, development process, music characteristics, practical functions

## ACKNOWLEDGEMENTS

My professional thesis has finally come to an end. My heart is full of worries about the imperfection of my thesis. To tell you the truth, reading while working really makes me feel a lot of pressure. Some people say that people who know how to work hard have a strong heart. Three years of study and life is a great wealth in my life. I believe I will remember it all my life. The decisions I made in 2019 will have satisfactory results in 2022.

First of all, I would like to thank my mentor Dr. Jarernchai Chonpairot for his patient guidance and encouragement, which provided me with necessary information, valuable suggestions and inspiration for new ideas, and provided me with great help. It was in his suggestion that I noticed the shortcomings in the dissertation. Without his help, this paper could not have been in its present form. I can never express my gratitude for your selfless help.

Then, I would like to thank Prof. Dr. Khomkrich karin, who has always been kind, taught us learning methods in learning, helped us solve our daily problems in life, led us to carry out field surveys, taught us to learn Thai, and led us to eat Thai food, which made me fall in love with the school and Thailand. Thank you for your concern. I will always remember your smile.

Finally, I would like to thank all those who have helped me. Although the paper has been completed, I know that there are still many deficiencies in the article, but this learning experience has also opened a new voyage for me. In the future, I will continue to ride the wind and waves and sail in the ocean of knowledge.

Chen Chen

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# Chapter I

## Introduction

### 1.1 Statement of the Problem

Chongqing is located in the southwest of inland China and the upper reaches of the Yangtze River. Covering an area of 82400 square kilometers, it has jurisdiction over 38 districts and counties (26 districts, 8 counties and 4 autonomous counties). The population is mainly Han, and the ethnic minorities mainly include Tujia and Miao. Chongqing is a unique “mountain city and river city”. The landform is mainly hills and mountains, of which mountains account for 76%; The Yangtze River crosses the whole territory, with a flow of 691 kilometers, and intersects with Jialing River, Wujiang River and other rivers. Rich in tourism resources, there are magnificent landscapes such as the Three Gorges of the Yangtze River, the Dazu stone carvings of the world cultural heritage, the world natural heritage Wulong karst and Nanchuan Jinfoshan. (Liu Min, 2020)

Chongqing is a famous historical and cultural city in China. Because Jialing River was called “Yushui” in ancient times, Chongqing is also referred to as “Yu”. In the 16th year of Chunxi of the Southern Song Dynasty (1189), Zhao Dun, Emperor Guangzong of the Song Dynasty, first granted King Gong and then the throne, known as “double celebration”, so Gong Prefecture was promoted to Chongqing government, which gave Chongqing its name. In 1891, it became the earliest inland trade port in China. In 1929, the city was officially established. (Liu Zhonghua, 2002)

Chongqing is the only municipality directly under the central government in central and Western China. In 1983, it became the first pilot city for comprehensive reform of the economic system in China and implemented a separate plan. In order to drive the economic and social development of the western region and the upper reaches of the Yangtze River and implement the unified planning of millions of Three Gorges immigrants, the fifth session of the Eighth National People's Congress approved the establishment of Chongqing municipality directly under the central government in March 1997. (Zhou Huanqiang, 1999)

Banan, located in the south of the central urban area of Chongqing, is an important part of Chongqing's ecological city and cultural city. Formerly known as Yiba county with a history of 1000 years, it was approved by the State Council to withdraw from the county to build a district in December 1994. It covers an area of 1825 square kilometers, governs 9 streets and 14 towns, covers an area of 84.5 square kilometers, has a permanent population of 1.3 million, and the urbanization rate of the permanent population is 82.71%. (Zeng Qingjun & Wang Xiaoqi & Yang Jun, 2017)

It is rich in natural resources, along the river, near the spring, near the mountain, near the forest, near the lake and around the island. It has 60 kilometers of the Yangtze River coastline, 48 rivers and 96 reservoirs. It has 1.2 million mu of forest, accounting for 50% of the 2.4 million mu in the central urban area of the main city. It has high-quality hot spring resources such as East hot spring and south hot spring, accounting for nearly 50% of the city. It is "China's excellent tourist city", the first "hometown of China's hot springs" in the west, and the first batch of national leisure tourist resorts. (Liu Zhonghua, 2002)

Mudong town is located in the northeast of Ba nan District, Chongqing. The total area of Mudong town is 104.3 square kilometers, with a total of 43,101 people. Mudong town governs 3 communities and 14 villages. The terrain of Mudong town is mainly mountainous and river beach, and the highest peak is lengshuiya, with an altitude of 500 meters; The lowest point is located in the Changjiang River Basin, 220 meters above sea level. The local folk arts of Mudong town include Mudong Folk Song and Mudong dragon boat. Among them, Mudong Folk Song was listed in the national intangible cultural heritage list. Because of this, in 1990, Mudong area was named “the hometown of folk song” by Chongqing. (Liu Tao, 2020)

Mudong Folk Song, local traditional music in Ba nan District of Chongqing, is one of the national intangible cultural heritage. Mudong Folk Song is a folk song that was sung by the people of Mudong Town, Ba nan District, Chongqing. On May 20, 2006, Mudong Folk Song was approved by the State Council of the people's Republic of China and listed in the first batch of national intangible cultural heritage list, project number: II - 26(China intangible heritage culture network,2019). Mudong Folk Song has a long history. Mudong Folk Song is the wealth handed down by Mudong people from generation to generation. At present, thousands of songs and ballads of Mudong Folk Songs have been collected by the Cultural Department of Ba nan District, Chongqing. However, with the acceleration of modernization and urbanization, Mudong folk song

is facing challenges in transmission, performance form and living environment. Therefore, I want to understand and study the Mudong Folk Songs. Through the research on the development of Mudong Folk Songs, the analysis of music characteristics, and the role of Mudong Folk Songs in Ba nan, more people can understand the Mudong Folk Songs in Ba nan, Chongqing.

## **1.2 Research Objectives**

1.2.1 To investigate the development of Mudong Folk Song in Ba nan, Chongqing, China.

1.2.2 To analyze the music characteristic Mudong Folk Song in Ba nan, Chongqing, China.

1.2.3 To examine the role Mudong Folk Song in Ba nan, Chongqing, China.

## **1.3 Research Questions**

1.3.1 How did the Mudong Folk song in Ba nan, Chongqing, China develop?

1.3.2 What are the musical characteristics of Mudong Folk song in Ba nan, Chongqing, China?

1.3.3 What did the Mudong Folk song role the area of Ba nan, Chongqing, China?

## **1.4 Importance of Research**

1.4.1 We will learn about the development of Mudong Folk Song in Ba nan, Chongqing, China. On the one hand, it can let more people know Mudong folk songs, on the other hand, it can also provide some references for scholars studying Mudong folk songs in the future.

1.4.2 We will learn about the music characteristic of Mudong Folk Song in Ba nan, Chongqing, China. This study can benefit singers and teachers and be better used in future performance and teaching.

1.4.3 We will learn about the role of Mudong Folk Song in Ba nan, Chongqing, China. Through research, the government can pay more attention to Mudong folk songs, strengthen the protection of Mudong folk songs, and play a better role in promoting the economy, tourism and culture of Banan District.

## 1.5 Scope of research

1.5.1 I will study the development of Mudong Folk Song in Ba nan District, Chongqing, China.

1.5.2 I will study area is Mudong Town, Ba nan District, Chongqing, China.

In this topic, I chose Mudong Town, Ba nan District, Chongqing for fieldwork and song collection, because this is the birthplace of Mudong folk songs, and only here are the inheritors of Mudong folk songs, who know Mudong folk songs very well.

## 1.6 Definition of Terms

1.6.1 Mudong Folk Song = Refers to the local folk songs of Mudong Town, Ba nan District, Chongqing, China.

1.6.2 National Intangible Cultural Heritage = Refers to various traditional cultural expressions that have been passed down from generation to generation by people of all ethnic groups and are regarded as part of their cultural heritage, as well as objects and places related to traditional cultural expressions.

1.6.3 The Hometown of Folk Song = Refers to Chongqing named “the hometown of folk song” for Mudong town, in order to protect and transmission the excellent national culture.

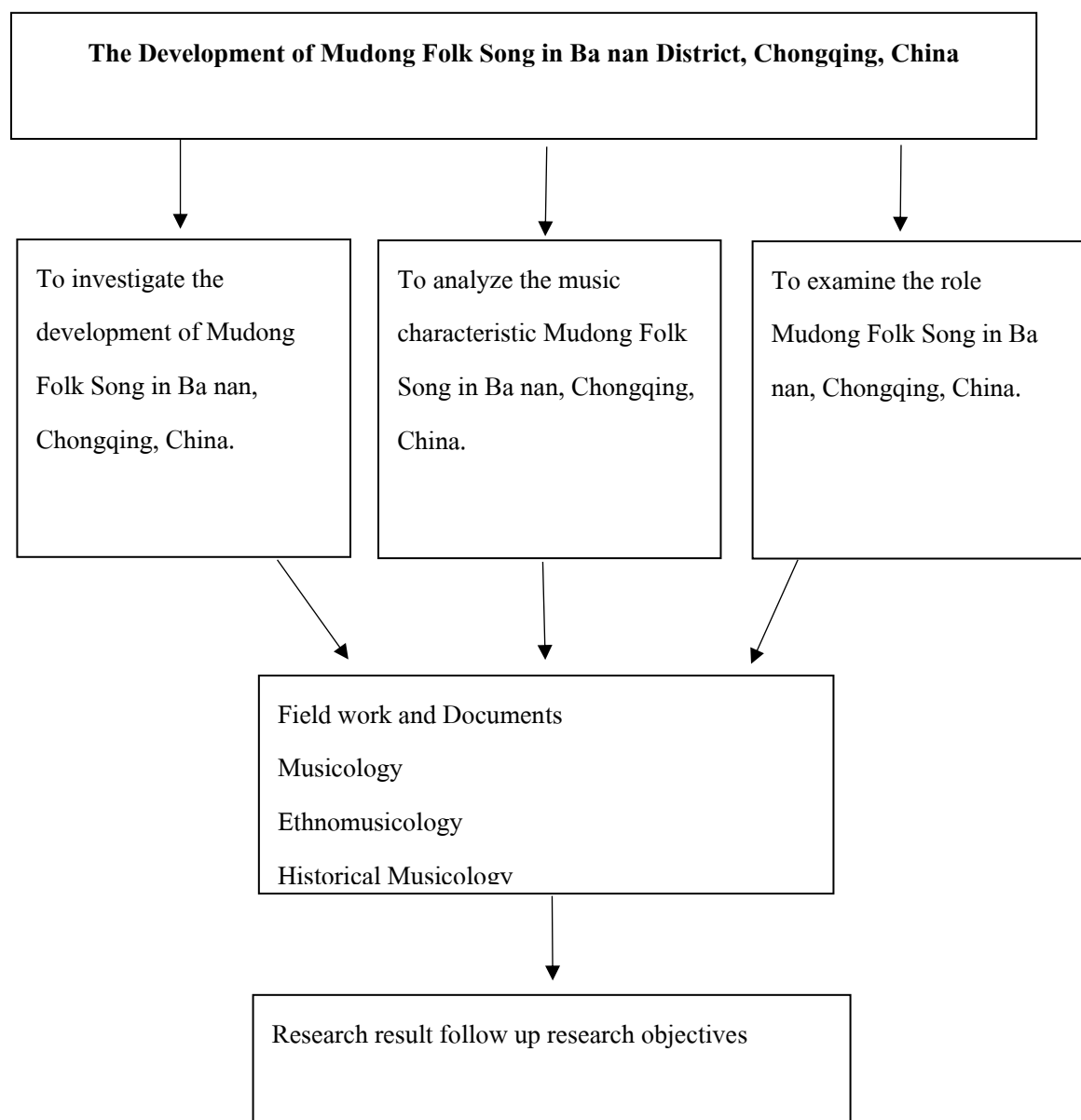
1.6.4 Development = Refers to the change process of Mudong folk song from its emergence to the present.

1.6.5 Characteristic = Refers to the musical characteristics of Mudong folk songs are summarized through the analysis of the scale, meter and rhythm, melody and singing of Mudong folk song.

1.6.6 Role = Refers to Mudong folk song also has the functions of entertainment, education, aesthetics and cultural communication.



## 1.7 Conceptual Framework



## Chapter II

### Literature Reviews

This chapter reviews the relevant documents of “Mudong Folk Song” to obtain the most comprehensive information available to be used in this research, the researcher has reviewed it according to the topic and objectives:

- 2.1 The General Knowledge of Mudong Town, Ba nan District, Chongqing, China
- 2.2 The General Knowledge of Chinese Folk Song
- 2.3 Society and Culture of Mudong Folk Song
- 2.4 The General Knowledge of Other National Intangible Cultural Heritage Project
- 2.5 The Theory Used in Research
- 2.6 Documents and Related Research
- 2.7 Summary of literature review

#### **2.1 The General Knowledge of Mudong Town, Ba nan District, Chongqing, China**

##### 2.1.1 History

In Chinese, “Mu” means “Wood” and “Dong” means “Cave”. There is a legend in the name of “Mudong”. In the Ming Dynasty, the Dayu temple dedicated to the flood control hero Dayu was to be built here, and the project needed a lot of wood. One day, workers were looking for wood in lion mountain. Suddenly, large, round and straight wood slowly stretched out from the stone cave on the mountain. At that time, the river rose and reached the mouth of the cave. The workers pushed the wood into the river and easily transported it to the place where the temple was built by relying on the buoyancy of the river. It didn't take long to transport all the wood needed for the temple. Because of the strange growth of wood in the cave, Dayu temple was built for the local people. Since then, people have called the cave of lion mountain “Mudong”.

Mudong town has a long history. The “Mudong Li” was established in the Ming Dynasty. In the Qing Dynasty, it was renamed “Renli Jiuja”. In the late Qing Dynasty, it began to become “Mudong town”. In 1935, Mudong town was changed into Mudong district. In December 1993, the

district was abolished and several villages were merged into Mudong town. In July 2001, the area was expanded, Qingshan town and Mudong town were merged and renamed Mudong town. (Hu Tiancheng & Jiang Changpeng & Jiang Xiaolun, 2014)

### 2.1.2 Geography

Mudong town is located in the north of Ba nan District and in the upper reaches of the Changjiang River. Its geographical coordinates are at the intersection of  $106^{\circ} 27'$  east longitude and  $29^{\circ} 22'$  north latitude, with an area of 104.3 square kilometers. At the end of 2011, the population of the whole town was 41925.

Mudong town is a hilly and karst landform. It is a landscape pattern of “two mountains and two rivers, surrounded by mountains and facing rivers”. The Yangtze River flows along the north bank and the Wubu River passes through the town from south to north. Subtropical climate, with abundant rainfall and sufficient sunshine, is suitable for crop growth. Natural disasters are mainly flood, rain and drought. The soil structure is complex, mostly 30 ~ 35 cm thick. It is a land suitable for living and farming. (Liu Min, 2020)

Mudong town is located in the upper reaches of the Changjiang River, with Chongqing in the West. Starting from here, you can go to Chengdu, Guangyuan, Yichang and Hankou along the Changjiang River, and continue along the Changjiang River to Nanjing and Shanghai. Therefore, in the Tang Dynasty, there was a scene of “water market” and became an important hub for trade and shipping. In the Ming Dynasty, it became one of the "four famous towns" in Sichuan. (Wan Yaodong & Li Rui, 2020)

### 2.1.3 Social environment

Since the Qin Dynasty, Mudong town has experienced eight large-scale immigrants, especially two large-scale immigrants in the Ming and Qing Dynasties, which has greatly changed the population of Mudong area. When new China was founded, Mudong town had only 2200 people. By the end of 2011, the total population of Mudong town had reached 41925. Among them, 21577 were male, accounting for 51.5%; 20348 women, accounting for 48.5%; 3501 people under the age of 14, accounting for 0.8%; 31183 people aged 15-64, accounting for 74.3%; 7241 people over 65 years old, accounting for 17.2%. Mudong town has 282 surnames, and the top ten with the largest number are Zhang, Li, Wang, Hu, Liu, Yang, Chen, Jiang, Xu and he. The people of Mudong town are mainly Han nationality, up to 41907, accounting for 99.996%; There are 10 ethnic

minorities such as Menggu, Miao and Chaoxian, with a total of 18 people, accounting for 0.004%. Due to the rapid economic development, more young people choose to leave their hometown to study or work, making Mudong town a stage of population aging. (Liu Zhonghua, 2002)

Mudong town's economy is mainly agricultural. Because it is located in the hilly area and on the edge of the Yangtze River, it is very suitable for the cultivation of food crops. Rice, wheat, corn and potatoes have high yields all year round. In addition to planting, the local people also take aquaculture as an important household sideline, mainly pig, cicada and fish farming. Mudong tofu and fried duck in Mudong town are also favorite foods of Chongqing people. (Wan Yaodong & Li Rui, 2020)

#### 2.1.4 Art, sport and performance

The people of Mudong love music. In addition to singing folk songs, they invite folk bands to enhance their feelings of joy or sadness at weddings, funerals, birthdays and festivals. They mainly play folk blowing, sacrificial war music and modern music, and they also have to sing. The people of Mudong also like dancing. Before the founding of new China, dragon dance and playing lotus flute were very popular. At the beginning of liberation, waist drum was introduced and is still very popular today. In recent years, with the economic development and the improvement of people's living standards, people take dance as a means of fitness and communication, forming a new atmosphere of gathering together to dance “square dance” sooner or later. (Liu Zhonghua, 2002)

The folk sports in Mudong town are well developed, especially the dragon boat race. In 2005, the State General Administration of sports awarded Mudong town the title of “national advanced sports unit”; In 2007, Chongqing Municipal People's government included “Mudong dragon boat” in the list of representative works of intangible cultural heritage in Chongqing.

Mudong people love drama. There are performances in many folk rituals. The more famous are “Wuyang God drama”, “congratulatory altar drama” and “Yansheng folk drama”, which are collectively referred to as “Duangong drama”. Local professional teams often carry out “Sichuan Opera”. Shen Fucun and Shen Fumei, famous Beijing opera performing artists in Chongqing, are from Mudong town. (Wan Yaodong & Li Rui, 2020)

Because the people of Mudong love art, Mudong town has twice been rated as "the hometown of Chinese folk culture and art" by the Ministry of culture of the people's Republic of China.

## 2.2 The General Knowledge of Chinese Folk Songs

Folk song is an art form containing the wisdom of the Chinese nation created by the working people in order to express their thoughts and feelings over a long period of time. It is also the oldest art form in China. It comes from people's lives. These music are transmitted from generation to generation, and constantly enrich the music itself. The musical image of folk songs is vivid and vivid, with various expression methods and various forms. It is mainly divided into three categories: Local folk songs, Labor rhythm and Ditty. (Wang Bo, 2006)

### 2.2.1 Local folk song

Local folk songs are folk songs that people express their thoughts and feelings (eliminate sadness, emotion transmission, remote dialogue, emotion expression cup) when they work or walk in the field. Local folk songs are mostly popular in the mountains and fields. Because the nature of labor is usually individual and non-cooperative, it is not constrained by the labor rhythm, so the rhythm is relatively free and lyrical. Local folk songs have the characteristics of great ups and downs, large interval jump, wide range and long drawl. It has the characteristics of passion, high pitched and long melody. (Zhang Zhenting, 2005)

Local folk songs have a wide range of singing contents and rich themes, which are generally divided into social themes and life themes. Social themes mainly reflect class contradictions and political struggle. For example, the song "boatman song" tells about the working people being oppressed by the class and their complaints about the unfair social system. The song "good soldiers lead" expresses the people's deep feelings for the army. There are also local folk songs with life themes, which mainly reflect love, family life and working life. Their music is characterized by loud and clear tone, long singing and free rhythm. At the end of each part of the music, singers like to extend their voice freely, and the lyrics are often improvised. Mudong Folk Song belongs to a kind of local folk song. (Zhou Shibin, 2000)

### 2.2.2 Labor rhythm

Labor rhythm is a folk song that workers sing directly with the labor rhythm in the process of labor. It comes from labor and plays a direct role in labor. It plays a role in organizing labor, directing labor, encouraging labor emotion and regulating workers' energy. There are many forms of labor rhythm. Generally, it is divided into five categories according to different types of work: handling, engineering, farming, fishing and workshop.

The musical characteristics of Labor rhythm are: (1) The expression method is very direct, and their music expresses their thoughts and feelings in a simple way. (2) Due to the high work intensity of workers, they pay more attention to rhythm in singing and will not sing gently, forming rough music characteristics. (3) The music rhythm is completely consistent with the labor rhythm, has a very strong rhythm, and changes according to the change of labor intensity. (4) The same music melody will be used repeatedly, and colloquial modal particles are often added to the lyrics. (Zhou Shibin, 2000)

There are many singing forms of labor rhythm. The most common forms are solo, duet, one person solo and many person chorus, etc., among which the form of one person solo and many person chorus is the most common. Because the collective labor needs a unified pace and rhythm, and the form of one person solo and many person chorus meets the requirements of this kind of collective labor. It has the practical functions of issuing instructions, organizing labor, directing work, regulating energy and encouraging emotion. The leader of the labor rhythm is also the commander of the collective labor. He sings the lyrics and gives instructions, and the melody and rhythm are relatively free; The chorus part is sung by all workers, generally, the lyrics are not sung, the singing contents are slogans corresponding to the work rhythm, with a strong sense of rhythm, repeated tunes and small changes. Singing labor rhythm must have strong breath and loud voice, mainly true voice. Due to different labor methods, there are various labor rhythm, such as boatman's labor rhythm, fishing labor rhythm, boat pulling labor rhythm, planting labor rhythm, demolition labor rhythm, etc. (Zhang Zhenting, 2005)

### 2.2.3 Ditty (folk song)

The name “ditty” has been widely used in China for a long time. Since the song and Yuan Dynasties, it has been recorded in some historical materials and Chinese folk characters. Ditty refers to folk songs widely sung in daily life occasions such as rest, entertainment, weddings and funerals.

Ditty is usually refined by professional folk artists and widely sung, rarely limited by region. The content of ditty is widely related to the social and family life of people at all levels, reflecting social contradictions, love, legends and stories, news and current events, interesting stories and local customs. It is an important part of Chinese folk literature and art. It is a true portrayal of the life of the working people in China. (Wang Bo, 2006)

The music of ditty is characterized by beautiful melody and gentle expression of content. The words and emotions that the singer wants to say and express are usually not as direct as labor rhythm and local folk songs. They are usually expressed by borrowing landscape beauty and historical stories. For example, “Meng Jiangnv” in Jiangsu ditty expresses sympathy for a couple and reveals social injustice by telling their tragic story.

“Jasmine” is a popular ditty in many cities in China since the Qing Dynasty. At present, it is widely spread in China and has become a representative excellent repertoire in Chinese folk minor. Italian composer Puccini used Jasmine in his famous opera “Turandot” with Chinese story as the theme, so that “Jasmine” first appeared on the world opera stage and let more foreigners know Chinese folk song. (Zhou Shibin, 2000)

## 2.3 Society and Culture of Mudong Folk Song

### 2.3.1 Dance and Mudong folk song

The origin of Mudong folk song is “Bayu dance”. Mudong has always been subordinate to Ba County. In ancient times, Ba County was called Jiangzhou (now Chongqing). In 1122 BC, Zongji established the capital in Ba. The ancient Ba people were good at singing and dancing. “Master Lü’s spring and Autumn Annals - the original music” wrote that Yu toured the flood control project and married a woman from Tushan on the way. Yu did not hold a wedding ceremony with her, then he went to the South alone to inspect the work. The woman waited for Yu on Tu mountain every day. She wrote a song, which sang: “I’m waiting for you ...”, which was the earliest folk song. “The annals of Huayang” wrote: “Yu married a woman who lives in Tushan, and Tushan is now Jiangzhou”. It can be seen that as early as the pre-Qin period (Paleolithic period ~ 221 BC), the music mentioned in the article came from the woman in TuShan. “Master Lü’s spring and Autumn Annals - the original music” is the beginning of folk music.

Bayu dance is the representative of Ba people's song and dance. Bayu dance originated from the movements of Ba people when catching prey in ancient times. The most prosperous period of Bayu dance was when Ba people accompanied King Wu to fight. "The annals of Huayang-Ba Zhi" wrote: "King Wu of the Zhou Dynasty received an army of the Ba people, which was not only brave and good at war, but also good at singing and dancing." By the spring and Autumn period and the Warring States period, Ba people's singing and dancing had become famous. (Zhou Shibin, 2000)

During the Han Dynasty, "selected works" wrote: "Ba people sing and dance hand in hand with each other, and combination of song and dance."

During the Tang Dynasty, Ba people loved to sing "bamboo leaf songs", and many famous poets had poems about "bamboo leaf songs", such as Gu Kuang wrote that "Ba people love to sing bamboo leaf songs at night", Liu Yuxi wrote that "Ba people are good at singing folk songs", Bai Juyi wrote that "Ba people sing bamboo leaf songs in unison" and so on. This bamboo leaf song was sung until the Qing Dynasty. Wang Shizhen, an official of the Qing Dynasty, visited Mudong town during the reign of Emperor Kangxi (1662-1722) and wrote a poem called "stopping at Mudong at night": "In the night of wooden cave, the moon is in the air. Someone on the ship is singing. Someone on the shore responds with singing. They are singing local folk songs, which is bamboo leaf songs."

During the reign of Emperor Qianlong of the Qing Dynasty (1711-1799), "County annala of Ba" wrote: "June is the favorite season for farmers. They only need to protect the seedlings and remove weeds. Farmers sing folk songs while working. This is their happiest time." (Duan ming, 2015)

To sum up, from the "Tushan woman who can sing" in the pre-Qin period, the "Ba people can sing and dance" in the Zhou Dynasty, the "combination of song and dance" in the Han Dynasty, to the "bamboo leaf song" in the Tang Dynasty and the "labor song" in the Qing Dynasty, to the current "Mudong folk song", we have seen the cultural inheritance of Mudong for 3000 years and the people's living and working in peace and contentment.



### 2.3.2 Literature and Mudong folk song

After a long historical development, although the small Mudong town is rarely recorded in historical books, it is concerned by some literati and celebrities. They express their feelings for Mudong in poetry.

In the Tang Dynasty (AD 714), the famous poet Wang Wei came to Mudong town and saw a beautiful scene. He wrote “early morning tour in Baxia”. The content of the poem is that in Baxia early in the morning, there are girls washing clothes by the river. many boats have gathered on the river, the water market has started trade, looking at the mountains in the distance, you can see people working. The beautiful scenery reminded him of his hometown. “Baxia” in this paper refers to “Mingyuexia” in Mudong area.

In the Ming Dynasty (AD 1504), Wang Tingxiang, a famous writer, thinker and philosopher, left two ancient poems in Mudong. Ancient poems describe many beautiful scenes in Mudong town. He wrote about “white dragon”, “Zhongjiang Temple”, “Yegu”, “Yehuo” and other places, as well as the “hole where trees grow” in the legend of Mudong, expressing his love for Mudong and his admiration for the beauty of nature.

During the reign of Emperor Kangxi of the Qing Dynasty (AD 1672), Wang Shizhen, an official of the Qing Dynasty, wrote “stopping at Mudong at night”. The “bamboo leaf song” mentioned in the poem had a great impact on today’s Mudong folk songs and became an indispensable part of the types of Mudong folk songs. (Anonymity, 2015)

It is not difficult to see from ancient poems that since the Tang Dynasty, Mudong had a prosperous scene of “water trade”. Only when the economy developed to a certain extent, people would have the situation of “scenic spots” and “people on board and people on shore singing”. This also shows that the national peace and security and economic prosperity at that time promoted the development of Mudong folk songs.

### 2.3.3 Labor and Mudong folk song

The overall landform pattern of Mudong town is “built against the mountain and live near the water”. Here belongs to Hilly terrain is very suitable for agriculture. Planting rice has become a part of Mudong people's life.

As early as 7000 years ago, the ancestors of the Ba people began to grow rice with tools made of stone. “The annals of Huayang · Ba Zhi” wrote that more than 3000 years ago, the Ba

people stationed in Jiangzhou (now Chongqing), and the Ba people have domesticated cattle as an important tool for farming. This is the process in which the Ba people promoted the cultivation with stone tools to the cultivation with cattle.

With the development of history, there are many fields in Mudong area, and almost every family has land for farming. Farming means planting seedlings, weeding and harvesting. Most men have to do such work. Because of seasonal changes, almost everyone's working hours are the same, there will be a lot of people in the field, and the life scene is also very lively. In order to eliminate fatigue and enhance energy, workers often sing together. Because the mountains are open, in order to sing to each other, everyone has a form of chorus. In this way, one of the most famous musical forms of Mudong folk songs “Helai”, is slowly formed and developed. (Hu Tiancheng, 2015)

During the Zhengde period of the Ming Dynasty (1505-1521), Volume 13 of “the annals of Sichuan” wrote that it is agreed to build a Mudong Wharf in Ba County. Due to the establishment of Mudong wharf, there were more ships here and began to trade. At the same time, it also derived a new occupation-boatman. In ancient times, due to the underdevelopment of science and technology, ships had no kinetic energy and could move forward only by sails and water flow. In case of retrograde, reef and berthing, boatmen needed to pull the ship together. In order to coordinate their movements and stimulate their energy, the boatman should shout rhythm when driving these ships. The rhythm sung by the boatman has become a labor song often heard and sung by local people.

In their long-term work experience, the boatman found that the methods of pulling ships are different in different situations, and everyone should divide their work. Therefore, with a leader, he should be very familiar with the river water, the shape of the ship and the boatman's methods of pulling ships. Different situations need to shout different rhythms, and the boatman will respond in unison when they hear the rhythm. “Boatman rhythm” has become a type of Mudong Folk Song. (Hu Tiancheng, 2015)

Folk song is a form of oral creation and singing by working people in order to express their feelings in the long-term practice of labor and social life. Mudong Folk Songs are produced in the process of the work of the working people too, and grow and develop with labor.

#### 2.3.4 Folk custom and Mudong folk song

Mudong people like music. In addition to singing folk songs, wind music and percussion music played by folk in Mudong area have become famous local folk activities. The blow music and percussion music played by the folk in Mudong area are mainly used in funeral, wedding, birthday party, festival and other folk activities, mainly playing the role of lively and informing others. The wind and percussion instruments played by the folk in Mudong area are divided into wind instruments, percussion instruments and chord instruments. Wind instruments are mainly suona, percussion instruments are mainly drums and gongs, and string instruments are mainly erhu, Jinghu, Banhu and so on. (Zhou Shibin, 2000)

In the past, the folk sacrificial rites in Mudong area were also very rich. Sacrifices should be held in spring to pray for good weather, in summer to hope for the healthy growth of seedlings, in autumn to thank the harvest, and New Year Festival, Qingming Festival, Dragon Boat Festival, Buddha's birthday and so on. Sacrifice includes vocal music and musical instrument performance. Among them, vocal music has 13 singing methods, which are used in different occasions. These emphases are fast, slow, loud and tactful, which are suitable for different sacrifice contents.

In addition to offering sacrifices and playing music, the dragon dance is also a way for the people of Mudong to pray for peace and harvest and express their feelings. Dragon dance is the worship of the people of Mudong to the "dragon". People cut the bamboo into thin strips and tie it into a dragon head, dragon body and dragon tail. The number of dragon body segments is generally 3-9. Then silk and cloth are connected, and then the image of Jackie Chan is painted in color. During the performance, one hand held the "Pearl" (spherical colored lamp) and led the dance in front of the faucet to show that the Dragon robbed the Pearl. With the cooperation of music, the Dragon follows the hydrangea to do various movements, interspersed, and constantly show a variety of postures. (Hu Tiancheng & Jiang Changpeng & Jiang Xiaolun, 2014)

#### 2.3.5 Natural environment and Mudong folk song

Although the area of Mudong area is small, the scenic spots and historic sites, former residences of celebrities and natural beauty here have brought rich cultural connotation to Mudong Town, which is another concrete embodiment of the context of Mudong town.

There are many ancient buildings in Mudong area. According to the records of Ba county annals, there are more than a dozen temples built in the Ming Dynasty. Unfortunately, many have

been damaged. The only well preserved one is the Longevity Palace. The Longevity Palace is located on an island built in the middle of the Yangtze River. Due to years of disrepair, only part of the temple has been preserved, covering an area of 274.92 square meters. It is the oldest wooden structure building preserved in the Yangtze River area. According to statistics, Mudong town currently has one completely preserved ancient building in the Ming Dynasty, 15 ancient buildings in the Qing Dynasty.

There are many former residences of celebrities in Mudong Town, among which the most famous are Yang Cangbai's former residence and Ding Xuesong's former residence. Yang Cangbai was a modern Chinese democratic revolutionist, a hero of the revolution, a loyal supporter of Dr. Sun Yat-sen, and one of the most important assistants to Dr. Sun Yat-sen's revolutionary cause. Ding Xuesong was the first female diplomatic envoy after the founding of new China.

Due to the special geographical environment, Mudong town has also created some unique natural landscapes, including caves with trees, lion mountain like mighty lion, arrow beach with fast water flow, etc. these cultural landscapes have brought infinite inspiration to the creation of Mudong folk songs. (Hu Tiancheng & Jiang Changpeng & Jiang Xiaolun, 2014)

## **2.4 The General Knowledge of Other National Intangible Cultural Heritage Project**

### **2.4.1 Dong Nationality Folk Song**

Dong Nationality Folk Song is a multi part singing form without accompaniment, command and natural harmony. It is a kind of music spontaneously formed by Dong people in the historical period. Many Dong Nationality Folk Songs imitate the sound of nature, among which the most representative song is cicada's song. The song imitates the sound of cicada, just like the sound of cicada in nature. The voice parts are intertwined with each other, with clear layers. They overlap and overlap at some time points, and have strong polyphony.

The chorus of Dong Nationality Folk Song needs at least three people, many dozens of hundreds, and at most more than a thousand. The singing form is “one person sings alone, many people sing together”, “one person sings high pitched, many people sing low pitched”. Dong Nationality Folk Song is mainly polyphonic multi-part singing. The difference between the Dong Nationality Folk Song and the Western chorus is that its melody part is in the low voice part. Because the number of people in the low voice part is more than that in the high voice part, it is

louder and melodic. The lead singer of the high voice part should sing according to the melody of the low voice part. This kind of singing is usually improvised. Of course, sometimes the high voice part will also be sung as a melody part. At this time, the low voice part is generally singing a fixed pitch for a long time. (Zang Ting, 2018)

Dong Nationality Folk Song is called “Galao”, “Ga” means “song” and “Lao” means “big” in Dong's local language. Dong Nationality Folk Songs mainly have four forms: Sound Song, Drum Tower Song, Children's Voice Song and Narrative Song. At the same time, Dong Nationality Folk Song also appears in major celebrations of the ethnic group. At that time, Dong women will carefully comb their hair, wear headwear and travel in traditional national costumes. When there are collective activities between the two adjacent villages, the chorus teams of the two villages will sit and sing in pairs in the drum tower, the landmark of the Dong nationality. (Huang Yibai, 2017)

#### 2.4.2 Menggu Nationality Khoomei

“Khoomei” comes from the word “ХӨӨМӨЙ” in the Republic of Tuva. After Chinese translation, it is called “Khoomei” and “Hoin Chor” in China. The word “Khoomei” means “throat”. It is a vocal technique of singing “double voice” by tightening the throat. It is a singing art of “throat sound”. The singer uses special sound skills to sing two parts at the same time, forming a rare multi part form. The performer uses the breath holding technique to make the breath impact the vocal cords violently, send out a strong bubble sound and form a bass part. On this basis, the singer skillfully adjusts the oral resonance, strengthens and focuses the overtone, sings a transparent and clear treble part with metal sound, and obtains a magical sound effect. (Jia Wei, 2009)

The first characteristic of “Khoomei” is that the music has no lyrics, and it is mostly presented in the way of overtone. The reason why there are no lyrics is that the singer has to adjust the high voice layer while controlling the low voice layer, and the high voice layer is controlled by the tongue. Therefore, the lyrics are limited in the singing of “Khoomei”. The second characteristic of “Khoomei” is that there is no fixed meter, and the music is mostly free meter. It is a kind of art from folk and requires high improvisation. Singers can perform freely according to the expression of song emotion. The third characteristic of “Khoomei” is its wide range. Ordinary “Khoomei” singers can usually play freely between two octaves. While the music is broad, its melody is also long and fluctuating. Listening to the sound alone will outline the broad artistic conception of the Inner Mongolia Plateau.

In the early stage, due to people's low living and production level and limited cultural cognition, everything around them was most closely related to the life of nomads. Therefore, people will imitate the sounds of birds, wild animals, running water, wind and so on. Based on the natural conditions and human environment at that time, it is not difficult to conclude that “Khoomei” art should be the cultural legacy of ancient hunting life and nomadic life. In other words, “Khoomei” is an art produced by the Menggu Nationality people on the basis of imitating the surrounding sounds. From the perspective of philosophy, “Khoomei” expresses the Menggu Nationality people's good wish to coexist harmoniously with nature, and it is also the worship and admiration for nature. (Huang Yibai, 2017)

#### 2.4.3 Chuanjiang Rhythm

Chuanjiang rhythm is also called Chuanjiang boatman rhythm. Boatman is the lead singer of rhythm. It is a form of chorus, which is led by boatman and sung by all boatmans. The lyrics of the lead part are mainly labor rhythm, in order to unify the pace of the boatman's weight-bearing, so as to form a concentrated force. Chuanjiang rhythm, a form of folk music, records the historical process of water transportation development in Sichuan and Chongqing with its passionate and beautiful tone, reflects the original water transportation scene in Chuanjiang area, makes people feel the labor scene at that time, and is shocked by the indomitable fearlessness of workers in the face of dangerous natural environment.

Most singers of Chuanjiang rhythm express their emotions in the form of impromptu singing when they see folk songs singing mountains and water singing water. This free improvisation also highlights the musical characteristics of Chuanjiang rhythm. The singer's original purpose was to let the boatman concentrate on pulling the boat together. Most of the leading singers are experienced trackers who are familiar with the environment of the river basin. The lyrics sung by the lead singer are impromptu, and the melody is generally regular. The lead singer's singing needs to make corresponding changes according to different environments, and such changes are more obvious, and the chorus part shows periodic repetition. Therefore, the lead singer has absolute leadership over the content of singing. The singing methods of Chuanjiang rhythm can be divided into three types: response type, overlapping type and comprehensive type. (Liang Mingjuan, 2006)

The singers of Chuanjiang rhythm usually sing the mountain when they see the mountains, and sing the river when they see the river, and express their emotions in the form of impromptu singing. This free improvisation also highlights the musical characteristics of Chuanjiang rhythm. The singer's original purpose was to let the boatman concentrate on pulling the boat together. Most of the leading singers are experienced boatmen who are familiar with the environment of the river basin. The lyrics sung by the lead singer are impromptu and the melody is regular. The lead singer's singing needs to make corresponding changes according to different environments, and such changes are more obvious, and the chorus part shows periodic repetition. Therefore, the lead singer has absolute leadership over the content of singing. The singing methods of Chuanjiang rhythm can be divided into three types: response type, overlapping type and comprehensive type. (Zhang Hong, 2015)

#### 2.4.4 Wutai Mountain Buddhist Music

Wutai Mountain is located in Xinzhou, Shanxi Province, so the melody of Buddhist music has the characteristics of rough and majestic northern music. There are many kinds of Buddhist music in Wutai Mountain, and there are countless works of Buddhist music. The Buddhist music of Mount Wutai in the early period was influenced by Indian Buddhism and was usually created in the form of Indian music. After the Tang Dynasty, Buddhist music was integrated with more musical instruments, and the artistic form of Buddhist music gradually appeared. After the Ming Dynasty, Buddhist music began to introduce other musical art forms and further integrated with various folk music forms. After the Qing Dynasty, Tibetan Buddhism spread to Wutai Mountain, which laid the foundation for the Buddhist music of Wutai Mountain. (Yuan Yunxia, 2017)

Buddhist music is an important part of Wutai Mountain Buddhism. For many years, through the unremitting efforts of many monks and folk musicians, Wutai Mountain Buddhist music has continuously absorbed the elements of foreign Buddhist music and surrounding folk music. It has not only developed its own unique way of chanting, but also created a chanting ceremony accompanied by instrumental music, which is a unique form of Wutai Mountain Buddhism. The traditional Wutai Mountain Buddhist music includes two parts: vocal music and instrumental music. "Vocal music" is the singing of various scriptures in the ceremony. It mainly has four forms: one is chanting with musical instrument accompaniment, the other is chanting without accompaniment, the third is chanting with simple melody, and the fourth is regular and

rhythmic chanting with wooden fish percussion based on the natural tone of language. There are two kinds of music played by instrumental music, one is as the accompaniment of chanting, and the other is played by the band independently. The instruments used in Wutai Mountain Buddhist music include musical instruments and dharma instruments. The musical instruments are composed of percussion instruments and wind instruments. Percussion instruments include drums, gongs, big drums, etc. Dharma instruments mainly include wooden fish, screw horn, ox horn, bell, etc. (Zhai Fengjian, 2013)

#### 2.4.5 Quanzhou South Music

Quanzhou South Music is one of the ancient music types in China. It has both instrumental performance and vocal singing. It is a relatively complete music system. Quanzhou South Music began in the Han and Tang Dynasty. During the migration of the people of the Central Plains to the south, they brought the music of the middle part into the Jinjiang River Basin in Quanzhou, Fujian Province and combined it with local folk music.

Quanzhou South Music has a rich variety of musical instruments, including pipa, Dongxiao, bamboo flute, suona horn, three string, two string, clapboard, wooden fish, copper bell, flat drum, etc. Among them, the common combination of South Music musical instruments is the “Four Tubes” composed of pipa, three strings, Dongxiao and two strings. During South Music's performance, the singer sits in the middle with a clapboard. At the top left is the Dongxiao, at the bottom left is the two strings, at the top right is the pipa, and at the bottom right is the three strings. (Liu Yingying, 2020)

The first feature of South Music is that music can make people calm, because its music and rhythm are very soothing. All songs are classified according to the meter. The meter is slow and fast. When recorded with musical notation, it is  $8/2$ ,  $4/2$ ,  $4/4$ ,  $2/4$  and  $1/4$  meter. Slow music in South Music is relatively complex and difficult to master, and other music is relatively easy to master. However, even the fastest  $1/4$  meter, music does not have a sense of urgency. The tune of South Music is stable, especially the music with lyrics. It is mainly progressive between notes, less big jump, and the music range is moderate, giving people a sense of peace. The second feature is the interpretation of music by performers. They will reinterpret the Southern music, but they are very restrained and do not decorate all the sounds. The decoration is dominated by single notes and supplemented by double notes, so the melody has no feeling of showing off skills, and



the music mood is very stable. The third feature is that the singing of lyrics in South Music still retains the pronunciation of many ancient characters, which is called the “living fossil” of ancient Chinese by the language circle. (Chen Yanting, 2020)

#### 2.4.6 Uygur Muqam

Uygur Muqam originated from the culture of indigenous peoples in West Asia and was deeply influenced by Persian Arab music culture. “Muqam” comes from Arabic and means norm and gathering. In the Uighur language, “Muqam” means “classical music”. Muqam, known as the Encyclopedia of Uighur history and social life, is an integral part of the multiculturalism of the Chinese nation; It uses music, literature, dance, drama and other languages and artistic forms to express the gorgeous life and noble sentiment of the Uygur people. (Jin Jingyan, 2008)

Muqam music is different from eastern traditional music and Western “Twelve mean law”. It adopts differential notes. In the western “Twelve mean law”, an octave contains 12 semitones, which are combined by semitones and whole tones in the scale “Differential notes” refer to notes smaller than semitones, so the 24-hour average law is adopted in Muqam music, which makes the distance between intervals closer.

Muqam music has a wide variety of accompanying instruments, mainly played by doutar, Nagra and other instruments. Doutar is one of the musical instruments commonly used by the Uygur people in Xinjiang. Its timbre is very melodious. It is two string traditional plucked instrument, which is deeply loved by the Uygur people. Muqam music is inseparable from the performance of timpani, which plays a role of fixed rhythm. Nagra is the function of timpani. It originated in the Arab region and then spread to China and used in Muqam's performance. (Li Ji, 2020)

#### 2.4.7 Tibetan Layi

“Layi” is a kind of folk song art specially expressing love content, which is popular in the Tibetan areas of Anduo dialect such as Qinghai, Gansu and Sichuan. It is distributed in the area around Qinghai Lake and the Yellow River Basin. “Layi” has a long history, keeps pace with the growth process of Tibetans, and carries the creativity and Inspiration of the Tibetan nation. “Layi” originated from Tibetan folk songs. The division of administrative regions in Tibet in the 7th century contributed to the wide spread of “Layi” in the Tibetan areas of Anduo dialect. (Yin Weixian, 2007)

Tibetan Layi is an indispensable folk singing art in Tibetan areas. It develops in the process of daily life and labor, and remains in the folk orally. In Tibetan language, “La” means “hillside” and “Yi” means “song”. The content is that Tibetan young men and women boldly express their love. Because according to Tibetan folk customs, Layi can't sing indiscriminately regardless of age and field, so such music is very suitable for singing freely and unrestricted in the mountains. (Renzeng Wangmu, 2013)

There are nine main musical themes of Tibetan Layi, including “acquaintance”, “love”, “lingering”, “parting”, “Acacia”, “melancholy”, “breaking up”, “ridicule” and “oath”. According to the types of songs, Tibetan Layi can be divided into twelve categories: opening song, choose friends song, Contend song, separation song, falling in love song, love song, oath song, break-up song, missing song, sad song, saying goodbye song and competition song.

Tibetan Layi mainly includes nine categories: acquaintance, love, lingering, parting, acacia, melancholy, breaking up, ridicule and oath. Layi melody generally rises first and then falls. The first half of the sentence gradually detours upward and the second half moves downward. It can be roughly divided into three types. In the first type, the melody line fluctuates greatly, especially loud and clear. It is common to jump in four or five degrees. In the second type, the melody starts from the free comparative rhythm and enters the fixed rhythm, then starts from the high voice and goes up four degrees, drags the cavity in the high voice until the highest voice, goes down circuitously and gently, and then enters the fixed rhythm, which is consistent with the cheerful character of the Tibetan people. In the third type, decorative sounds are often used, such as glide, throat tremolo, sustain, etc. (Dong Jingyi, 2017)

## 2.5 The Theory Used in Research

### 2.5.1 Musicology

Musicology is the general term for all theoretical disciplines that study music. The general task of musicology is to clarify the nature, characteristics and laws of music through musical phenomena. For example, studying the relationship between music and ideology includes music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. Research on the properties of musical materials includes music acoustics, phonology, instrumental science, etc.

The study of music form and its composition includes melody, harmony acoustics, counterpoint, music styles, etc. (David Beard & Kenneth Gloag, 2005)

The researcher will use musicology theory to sort out and analyze the collected music, study the characteristics and essence of music, find the inherent laws, and lay a conceptual framework for music theory research.

### 2.5.2 Ethnomusicology

Ethnomusicology, also known as “Musical Anthropology”, originated from “Comparative Musicology” in Europe. It is generally believed that ethnomusicology mostly studies music based on oral culture, wordless national music and all kinds of traditional music. His main research method is “fieldwork”, and his main discipline idea is to discuss the music object in the cultural context of the music life. It is generally believed that this discipline is marked by Ellis's paper “scales of all nationalities”. (Gao Hejie, 2020)

The researcher will use the theory of ethnomusicology to sort out the music, history, environment, etc., through field investigations, so as to understand its formation, development, inheritance and development, and expand the breadth of music theory research.

### 2.5.3 Historical Musicology

Historical Musicology approaches peculiar to the history of music arise from the transitory nature of music as a performed art form, musical notation (which was never obligatory for those belonging to the elitist social group), and the acoustical documentation of voices and sounds since the invention of the phonograph in 1877. The representation of history within the discipline, music’s beginnings, the nature of historical musicology and its methods, the concept of the ‘relative autonomy’ of music history within the scope of art history, and recent developments are examined, in addition to the tension between local and global historiography, the focus on Western art music (eurocentrism), and finally political or nationalistic implications. (Albrecht Riethmüller, 2015)

The researcher will use the theory of historical musicology to sort out the historical timeline of the music studied through the literature review in library materials and archives.

## 2.6 Documents and Related Research

So far, the researcher has collected 16 research papers and 4 Monographs on “Mudong folk songs”. Because Mudong folk songs have strong regionality and are not well-known except

Chongqing, there are few researchers involved in the research at present. From the time of publication, the interval is from 2010 to 2021. From the theme of the paper, most of them focus on protection and transmission, current situation analysis, music characteristics, singing skills and so on. Since China issued the “opinions on strengthening the protection of Chinese intangible cultural heritage” in 2005 and established the “Cultural Heritage Day” in 2006, Chinese system for the protection of intangible cultural heritage has gradually formed, and more people began to care about and understand these traditional cultures. Researchers also want to make their own contributions to the dissemination of Mudong folk songs.

The words of Mudong folk songs are very rich and dazzling. Most of these modal particles in the lyrics are set off sentences mainly composed of function words with no actual meaning. Most of their sources are slang and modal particles commonly used by Mudong people. The use of lyrics in Mudong folk songs is also very varied, and they are often combined freely according to the emotional changes of the song and the needs of rhymes; The position of lining words in folk songs is also extremely free and flexible. Their application greatly enhances the vivid and simple rural flavor of Mudong folk song lyrics. At the same time, it also makes the song melody Fuller, the improvisation component larger, and the more prominent and rich free folk song style, reflecting the simple, kind, humorous and interesting character of Mudong people, Bring the audience to the beautiful pastoral mood. (Zhong Qiuyue, 2018)

“Mudong pickled mustard” belongs to a single tune folk song. This kind of song is mainly solo, which is different from the chorus of labor rhythm and others. Therefore, this paper proposes that when singing “Mudong pickled mustard”, we need to have a sufficient understanding of sound location, emotional expression and regional dialect. Performers need to combine traditional breathing methods and breath control methods to control the position of the throat. At the same time, they should imitate and feel the joy of harvest, and make rational use of the glide and local language in the song to express the happy emotion of the song. In addition, this paper also uses the interview method to collect the explanations of the intangible cultural inheritors of Mudong folk songs on the singing methods and creation of Mudong folk songs. This greatly presents the original singing method of Mudong folk song to the singer, makes the subsequent singing closer to the original Mudong folk song, and better presents the emotion to be expressed by Mudong folk song to the audience. (Tong Xiyue, 2020)

The song “beautiful legend wooden cave” not only retains the musical characteristics of traditional wooden cave folk songs: distinctive five tone feather mode, parabolic melody with narrow interval progression, free and flexible meter and strong dialect lyrics; It also innovated the music characteristics of the times: richer lyrics and performance forms, more modern communication methods, and more in line with modern people's music accompaniment and singing methods. When singing this song, first deeply understand its formation background, and then express it with scientific phonation methods, accurate enunciation and a very regional way, so as to achieve the unity of sound and emotion. (Liu Yingying, 2020)

The melody of Mudong folk song is beautiful. The musical structure is relatively standardized, mainly single segment, and the specific internal structure is complex and changeable. In addition to the single segment, there are also two segment forms and three segment forms with reproduction. The mode takes pentatonic scale as the main form, followed by hexatonic scale. The meter is complex and changeable. Alternating meter and mixed meter are often used. The rhythm is rich, and the rhythm with attachment points and syncopation rhythm are often used. Singing is mainly true sound. Singing Mudong folk songs requires natural breathing and relaxation. (Tong Xiyue, 2020)

The melody techniques of Mudong folk songs include repeating the beginning and ending. Repetition is an important means to achieve unity and deepen the image of music. There are both strict repetition and change repetition. There are a lot of musical examples in Mudong folk songs that develop melody with repeated opening tones. The technique of repeating the end is often used in Mudong folk songs. The so-called repeated ending is “a technique of repeating music in folk music. The ending parts of folk songs are repeated or changed repeatedly to expand, so as to enhance the momentum of melody and make the work have a successful ending”. (Hu Mei & Teng Xincan, 2013)

The flexible singing and impromptu performance of Mudong folk songs have created the personalized and colorful rhythm of folk songs. According to the specific formation factors of the meter and its own characteristics of strength, speed and speed, the meter in Chongqing Mudong folk songs can be divided into single meter, compound meter, free meter, exchange meter, change meter and other different types of meters. These meters of different rhythms can be divided into two types of characteristics as a whole, namely regular meter and free meter. (Zhang Jun, 2015)

Although Mudong folk song has a long history, it still retains some characteristics of ancient music. In terms of sentence structure, the seven character four sentence structure of Mudong folk song accounts for 50%. In terms of syllable combination, the forms of “first four and last three” and “first two, middle two and last three” still account for the majority. In the language of lyrics, the characteristics of the extensive use of local dialects in folk songs still exist. In terms of lyrics, Mudong folk songs still focus on describing natural scenery. (Yuan Ding, 2018)

Boatman's rhythm and Mudong Helai are music produced in labor, and their functions are the same. They are folk songs sung to coordinate everyone's actions, inspire emotions and eliminate fatigue, so as to improve labor efficiency. The singing form of one person's lead singer and everyone's chorus is the same. Both kinds of music appear in the form of group labor whether on board or in the field. The lead singer plays the role of directing labor and needs to have rich experience and level. (Yuan Ding, 2019)

With the development of economy and the continuous change of social life, the cultural outlook of Mudong area has also changed. The urban lifestyle has brought a great impact on the inherent traditional spiritual culture, affected the cultural ecology of Mudong area, and also faced some problems in the development of Mudong folk songs. Due to the lack of understanding of the cultural connotation of intangible cultural resources such as religious beliefs and various festivals in Mudong area, the people's awareness of development and protection is weak. At the same time, it has also suffered the fierce impact of modern civilization and foreign culture. Intangible cultural resources have been assimilated, diluted and alienated in the development of Mudong folk songs. (Kang Yangwei, 2018)

Since the 20th century, China's music teaching system has mostly focused on western music. Especially in the hearts of the vast majority of people, it is generally believed that western music is more attractive than Chinese traditional music. For example, in the arrangement of many programs, the use of Chinese traditional music is more regarded as a style decoration and a point level of western music. In the process of receiving education, most music teachers in China basically focus on the western educational theory and school courses. Most of the national music theory and national musical instruments are regarded as minor and elective courses. Although the western music system has a wide range of influence in the world, it is necessary for music teachers to learn and absorb the essence. But what we should pay more attention to is to combine the actual

situation of China and carry out the “Chinese style” transformation from reality to promote the inheritance and development of our traditional music. (Qin Bei, 2019)

At present, there are two major differences on the protection of intangible cultural heritage. One is to preserve the most primitive intangible cultural heritage without any processing color; The other believes that we should comply with the trend of the times and process and package intangible cultural heritage to make it receive people's pursuit. In the rapidly developing modern society, with the improvement of people's aesthetics, in order to make Mudong folk songs take a sustainable development path, we need to combine the opinions of the two schools and pack Mudong folk songs with the help of modern high-tech technology, so as to make it escape from the society, so as to prolong its vitality. (Sun Wei & Wang Lili, 2010)

“Mudong folk song” is a national intangible cultural heritage of Banan District. Banan District has incorporated it into teaching materials as teaching materials with local characteristics. Our school takes the book “Mudong folk song” as the teaching material. The teaching materials are mainly lu'er tune and Pan song, such as “the more folk songs sing, the happier”, “go to school”, “the sun shines on the high wall”, etc. The teaching materials are mainly Helai and Rhythm, such as “a good place in Mudong”, “worker's rhythm”, etc. In this way, let folk songs enter the classroom in the form of books, so that our students can fully understand “Mudong folk songs”. These songs come from life and real events around us. Students have strong interest and good class effect, so as to continue the inheritance of “Mudong folk songs”. (Hao Xiaomei, 2013)

The inheritance of intangible cultural heritage depends on people. It is inherited by means of sound, image and skills, and by means of word-of-mouth. Protecting folk song artists is the core of inheritance. They are both the singers and inheritors of folk songs. Only by fully mobilizing the enthusiasm and initiative of inheritors can the protection of folk songs be carried out smoothly. Once the identity of the successor is selected and announced, it should have corresponding legal status and enjoy due rights and obligations. First, we should improve the social status of inheritors. We should affirm their skills, encourage their culture and art, and promote their inheritance and development. Second, focus on rescuing and protecting the old artists and endangered cultural and artistic works in Mudong, establish relevant energy acquisition departments, and allocate facilities and relevant personnel. Third, increase capital investment to ensure the basic life of inheritors, so

that they can better protect and inherit folk songs without worries. (Tan Fengjuan & Teng Xincai, 2013)

The local government attaches great importance to the original transmission of the original land. Based on the concept of starting from dolls, they organized and printed two volumes of primary school characteristic teaching materials called Mudong folk songs, which were used as the teaching content of primary school music classes, so as to make Mudong folk songs enter the primary school. At the same time, Mudong town has established Mudong Folk Song Art Troupe as the inheritance base of intangible cultural heritage, training singing talents and arranging comprehensive performances regularly. Carry out the “weekly performance” activity, which is free for the public. In addition, there are also regular Mudong folk song analysis meetings. These measures have laid a solid foundation for the original transmission of the original land. (Yuan Ding & Zhong Qiuyue, 2019)

From the research situation, there is little literature on the research of Mudong folk songs. The representative documents collected now include: “the artistic features of Mudong folk songs in Chongqing” written by Sun Wei and Wang Lili in the fourth issue of “Sichuan Drama” in 2010, which mainly describes the general musical style of Mudong folk songs; In terms of monographs, for example, “Mudong folk songs”, a monograph edited by Zheng Lijuan and Liu Shunwei, was published in 2005. It mainly collects Mudong folk songs. The whole book collects and arranges the scores and lyrics of Mudong folk songs; Prepared by Li zishuo, Jiang xiaolun and others, “Mudong Helai”, which was issued internally by the Bureau of culture, radio, film and television of Banan District, Chongqing in 2010, is mainly recorded by music scores. At present, there are few Mudong folk songs monographs that can rise to the theoretical level, systematically analyze the theoretical system of Mudong folk songs, and comprehensively study from the aspects of music characteristics, inheritance, development and innovation. (Zhong Qiuyue, 2019)

At present, high school music teachers in many areas mainly rely on national teaching materials for teaching. They are relatively lack of knowledge of Chinese traditional folk music, and have no in-depth research consciousness of local folk music. Therefore, it is the most effective way to enhance the national aesthetics of senior high school students, carry forward the cultural tradition of national music and cultivate patriotism by strengthening the training of local national music teachers in senior high school. Banan District Education Committee attaches great importance to



the introduction of “intangible cultural heritage music” into the campus, and regularly organizes national urban level Mudong folk song inheritors to enter the campus to train teachers and students every year. Banan District has carried out many performances of innovative programs of intangible cultural heritage music, participated in the “Mudong folk song” through singing, performance, dance and other forms of art, received stage practice training from experts and inheritors, and had a deeper understanding and understanding of the national music of the region. (Zhou Lijuan, 2021)

## 2.7 Summary of Literature Review

In the literature review of this chapter, the researcher combs the objective background of Mudong folk songs through the introduction of the historical, geographical location, social environment and local art of Mudong area. Then, through the correlation between Chinese folk songs and Mudong folk songs and other art forms, it expresses the attribution, integration and artistic commonality of Mudong folk songs. Finally, through the introduction of seven other intangible cultural heritage projects with unique styles in China, it shows that Mudong folk song has a unique regional style, which not only has high research value, but also plays a great role in historical or humanistic research. This is also the reason why Mudong folk song has become the first batch of intangible cultural heritage projects in China. However, due to the regional limitations of Mudong folk songs and the acceleration of modernization, Mudong folk songs need to face the problem of protection and transmission after decades of singing and spreading. Due to the lack of reference materials for Mudong folk songs, other researchers attach importance to the research on a certain part of Mudong folk songs and rarely comb the overall development. Moreover, the music of Mudong folk songs is basically impromptu singing, and there is almost no original manuscript of music creation. It is impossible to summarize the music characteristics from a large number of ready-made music scores, which increases the difficulty of analysis.

In literature and related research, the researcher listed 16 articles related to Mudong folk songs. In the research, it was found that three of these articles were about singing skills, five articles were about music characteristics, two articles were about analyzing the current situation of Mudong folk songs, and two articles were about the protection and inheritance of Mudong folk songs. Therefore, the researchers found that there is little combing and Research on the development of Mudong folk songs. The researchers hope to take this as the research direction and take the relevant

materials consulted as the research concept and framework, so as to obtain knowledge and answers according to the set goals as much as possible.

## Chapter III

### Research Methodology

In this research is qualitative research, the author chose Mudong Town, Ba nan District, Chongqing as the research area of the theme of Mudong Folk Song. Since this area is the birthplace of Mudong Folk Song, the researcher chose key informants as my research clues. So the process I used is as follows.

#### 3.1 Research Scope

##### 3.1.1 Scope of content

The content includes the research on the development of “Mudong folk songs”, the music characteristics and the role of “Mudong folk songs” in Banan District, Chongqing, China.

##### 3.1.2 Scope of research site

In this topic, I chose Mudong Town, Ba nan District, Chongqing for fieldwork and song collection.



Figure 1 Map of Ba nan District

Retrieved From

(<https://map.baidu.com>)

### 3.1.3 Scope of time

I scope the time for this study during November 1, 2021 to June 30, 2022.

### 3.1.4 Methodology

The researcher used a qualitative study process.

The researcher mainly used the fieldwork study process using interviewing, questioning, observation techniques.

## 3.2 Research process

### 3.2.1 Selection site and key informant

**Research site:** Mudong Town, Ba nan District, Chongqing, China

**The reason:** Mudong folk song is a song created by Mudong people in their working life. According to Wang Shizhen's poems, Mudong folk songs were widely sung among Mudong people more than 300 years ago. In 1990, Chongqing Municipal Bureau of Culture named Mudong “the hometown of folk songs”. In 1998, Mudong folk song was named “Bayu excellent folk art”. In 2006, Mudong folk songs were successively listed in the list of representative works of intangible cultural heritage at the national, municipal and district levels. Mudong town has undertaken the important task of protecting and inheriting this excellent folk traditional culture and art. It has collected, sorted and published works on the original materials and documents to keep their records; The inheritors of intangible cultural heritage shall be preserved by means of audio and video recording and making CDs. So if you want to understand Mudong folk songs, you can only come to Mudong town.

**Key informants:** Yu Lianghua & Pan Zhongmin & Qin Qiuyue

The criteria for selecting key informants are:

- (1) He/She was born and grew up in Mudong town, and is a native.
- (2) He/She knows the culture and development of Mudong folk song.
- (3) He/She can sing Mudong folk songs and has high singing skills.
- (4) He/She is the transmitter.

Yu Lianghua, male, born in Mudong town in May 1947, is a representative transmitter of Mudong folk songs, the first batch of national intangible cultural heritage projects. Influenced by elders and neighbors since childhood, he likes singing folk songs. In the 1960s, he learned to sing

folk songs with Bai Bingcheng and participated in performances such as “very capable” and “going to the market”. In 1976, he was engaged in education and became a school music teacher. He taught students to sing folk songs in class. After retiring in 2006, he taught and sang Mudong folk songs in the community for a long time, and created tracks such as “pick up the bride” and “many and more Mudong folk songs”. In March 2009, he participated in CCTV program recording. In June 2010, he participated in the recording of CCTV's “folk song China” charming Chongqing”.



Figure 2 Mr. Yu Lianghua

Photos by Chen Chen

Pan Zhongmin, male, was born in March 1937. Representative inheritors of Mudong folk songs of the second batch of national intangible cultural heritage projects. He has always lived in Mudong town. Influenced by the geographical and cultural environment, his grandparents can sing folk songs. When I was young, I liked to sing folk songs with my parents. When I grew up, I liked to improvise and sing folk songs until now. In 1990, Chongqing Municipal Bureau of culture awarded the title of “folk singer”. He also sings background music for movies and TV dramas. Therefore, he is known as the king of Mudong mountain songs, and people will also call him the “Pan king of songs”.



Figure 3 Mr. Pan Zhongmin

Photos by Chen Chen

Qin Qiuyue, female, born in August 1985, graduated from Sichuan Conservatory of music majoring in opera performance. She is the youngest transmitter at this stage. She was studied to folk song culture in Mudong town when she was young. After graduation, she returned to her hometown and organized a number of cultural activities about Mudong folk songs. Her folk songs “local accent” and “I’ll wait for you in Mudong” are widely spread. Her children's folk song art training has imported many talents for the University. She is both an organizer and a performing artist who is good at singing and dancing.



Figure 4 Miss. Qin Qiuyue

Photos by Chen Chen

### 3.2.2 Research equipment

- (1) Voice recorder: Record information about the interview.
- (2) Camera: Record information about the observation.
- (3) VCR: Record information about interview and observation.
- (4) Laptop: Store photos and videos, record text and information.

### 3.2.3 Research Tools

The research tools used in this paper are interview, observation and questionnaire. Through interviews with key informants, we have a deeper understanding of the development of the research object; Use the questionnaire to collect the actual or historical situation of the research object purposefully, planned and systematically.

### 3.2.4 Data collecting

The researcher will collect data through literature analysis and field investigation.

(1) The researchers collected literature in the library and online literature and book query platform (CNKI).

(2) The researchers plan to go to Mudong Town, Ba nan District for field investigation. Researchers have an in-depth understanding of Mudong folk songs through listening, learning and recording.

### 3.2.5 Data analysis

The researcher will use the information from all studies to be the cores in analysis by using concepts and theories.

In the first objective, the researcher will use the literature research method to obtain data through investigating the literature, so as to comprehensively and correctly understand the history and current situation of Mudong folk songs. Through field investigation, the researcher will visit Mr. Yu Lianghua and Miss Qin Qiuyue to understand the development of Mudong folk songs from the stories of two generations of inheritors.

In the second objective, the researcher will use the quantitative analysis method to analyze and compare the collected Mudong folk songs, and summarize the musical characteristics of Mudong folk songs.

In the third objective, the researcher will use descriptive analysis method. The core of data analysis is the role of Mudong folk songs in Ba nan District.

### 3.2.6 Presentation

In this dissertation, the researcher will present on 7 chapters:

- (1) Chapter I Introduction
- (2) Chapter II Review Literature
- (3) Chapter III Methods of Research
- (4) Chapter IV The Development of Mudong Folk Songs
- (5) Chapter V The Music Characteristic of Mudong Folk Songs
- (6) Chapter VI The Role of Mudong Folk Song in Ba nan
- (7) Chapter VII Conclusion, Discussion and Suggestions



## Chapter IV

### The Development of Mudong Folk Song

Mudong folk song is folk song created by Mudong people in their labor and life. In the investigation of researchers, it is found that Mudong folk song can be traced back to Bayu song and dance in ancient times. After several changes in the Ming and Qing Dynasties, it finally formed the original form of Mudong folk song Bamboo Branch Song. After the founding of new China, while China began to vigorously develop agriculture, Mudong folk songs gradually formed two new forms closely connected with the labor scene: Planting Song and Boatman Rhythm, which also determined the form of Mudong folk songs. In the 1990s, with the economic development and changes in people's lives, Mudong folk songs appeared more types and reached a prosperous period. In modern times, with the acceleration of globalization and urbanization, Mudong folk songs have gradually lost their dependence foundation, forming a new situation in which protection and transmission coexist.

Table 1 A brief table of the development stages of Mudong folk songs

Stage	Time	The Form of Mudong Folk Song
Origin Stage	1122 BC - Ming and Qing Dynasty (1600-1700)	Bamboo Branch Song
Establishment Stage	1949-1990	Planting Song, Boatman Rhythm
Prosperity Stage	1990-2000	Coexistence of multiple forms
Disappearance and Protection Stage	2000 - Now	

Make by ChenChen

#### 4.1 The Origin Stage of Mudong Folk Song

In ancient times, Mudong always belonged to Ba Country, Ba Country is located in Jiangzhou (today's urban area of Chongqing). The people here were called “Ba people” in ancient times. The ancient Ba people were good at singing and dancing. Two real histories about Ba people's good at singing and dancing were recorded in the ancient books records of Huayang state · Ba Zhi and Jin Shu · Yue Zhi, indicating that they were as early as the Shang and Zhou dynasties (1122 BC) BA people's songs and dances were very famous. In the early stage, BaYu songs and dances were mainly dance, with occasional lyrics; in the Han and Tang Dynasties, the cultural level was improved, and many famous poets appeared. BaYu songs and dances began to add poetry and gradually changed into singing, forming the original form of Mudong folk song Bamboo Branch Song. (Duan ming, 2015)

“Bamboo Branch Song” is a folk song created and widely spread by Ba people with the poems of ancient poets. It is a duet song of young men and women in Chongqing when they go to work in the bamboo forest. The first reason why people call it “bamboo branch song” is that the singer holds the bamboo branch when singing, and the other reason is that the singer adds the word “bamboo branch” as foil lyrics. It is folk ballad with distinctive regional characteristics, strong local flavor and long charm in Chongqing. The part in parentheses in lyrics of bamboo branch song is “foil words”, which has no direct connection with the song, nor does it have any real meaning.

##### 竹枝词

竹枝苦怨（竹枝）怨何人（竹枝）？  
夜静山空（竹枝）歌又闻（竹枝）。  
蛮儿巴女（竹枝）齐声唱（竹枝），  
愁杀江楼（竹枝）病使君（竹枝）。

##### Lyrics of bamboo branch song (translation)

The sadness of song (bamboo branch) who knows (bamboo branch)?  
In the mountains at night (bamboo branch) Can hear the song (bamboo branch).  
Young people in Ba County (bamboo branch) Sing together (bamboo branch),  
Who is worrying (bamboo branch) It's an official (bamboo branch).

Figure 5 Lyrics of bamboo branch song (Chinese and English)

Picture by ChenChen

Guo Maoqian wrote in the collection of *Yuefu Poems* in the Song Dynasty: “bamboo branch songs originated in Bayu.” Specifically, it originated in Fengjie, Wanzhou, Zhongzhou and other places in Chongqing. *Kuizhou Prefecture Chronicle* also wrote: “people like to sing bamboo branch songs for fishing and farming.” During his life in Chongqing, Liu Yuxi, a poet of the Tang Dynasty, wrote “often heard bamboo branch songs”. When Bai Juyi, a poet of the Tang Dynasty, was in Zhongzhou, he wrote *Lyrics of bamboo branch song*: “I don't know who sang bamboo branch songs by the river. The voice was so sad and touching.” “Someone sang a sad bamboo branch song late at night, and the birds on the mountain cried together.”(Xiong Xianguang, 2004)

The specific age of bamboo branch song is unknown. Bai Juyi, a poet of the Tang Dynasty, wrote in *Listening to The Reed Pipe*: “the sound of the reed pipe is like crying, but the most desolate is the ancient bamboo branch song”. The reference to the “ancient bamboo branch song” in the poem shows that it has been formed in an earlier era before the Tang Dynasty. Liu Yuxi, a poet of the Tang Dynasty, came to Chongqing in 821 as a supervisory official for three years. He worked hard and pragmatic. He often went deep into the people and listened to the local people singing bamboo branch songs. Later, he created *nine bamboo branch poems*. After Liu Yuxi's bamboo branch poems appeared, they were not only widely sung among the people, but also the famous poets Bai Juyi, Su Dongpo, Yang Wanli and Fan Chengda began to create bamboo lyrics. Later, a new form of integration of the poems and folk songs was formed. This form began in the Tang Dynasty, the Song Dynasty was a prosperous stage, and developed greatly after the Yuan Dynasty. Especially in the Qing Dynasty, many bamboo branch poems were published one after another. Later, the first bamboo branch poems collection, *West Lake Bamboo Branch Poems*, appeared in China, including 184 bamboo branch poems by 128 poets. Since then, there have been famous bamboo branch poems such as Qu Dajun's *Guangzhou Bamboo Branch Poems*, Shen Mingchen's *Langao Bamboo Branch Poems*, Wang Shizhen's *Hanjia Bamboo Branch Poems*, Zheng Banqiao's *Huai County Bamboo Branch Poems*, and Wang Zaihan's *Chengdu Bamboo Branch Poems*. At the end of the Qing Dynasty, bamboo branch poems describing foreign customs also appeared, such as You Dong's *100 Foreign Bamboo Branch Poems* and so on. It can be inferred that the creation of bamboo branch poems has spread all over the country from the Bayu area of Chongqing, and even abroad. This is the era of great development and popularization of bamboo branch poems. Although bamboo branch poems have been created a lot, mainly describing local customs, they have lost the

dissemination of song melody, and only let the form of bamboo branch poems be spread, but bamboo branch songs still continue to spread in Chongqing Ba culture.

In ancient times, many melodies of songs were difficult to record, and there were few written records of bamboo branch songs. Therefore, *The Preface to Bamboo Branch Song* by Liu Yuxi, a poet of the Tang Dynasty, is very precious. The article records the time, place, characteristics, purpose and singing of bamboo branch song. According to the content of the article and other literature, researchers can draw the following opinions. Bamboo branch song is folk song integrating vocal music, dance and music. Specifically, its lyrics are easy to understand, and most of them describe people's life. Its singing methods are divided into three kinds: one is chorus, the other is solo, and the third is solo and chorus. Its melody is graceful and beautiful, and the local language often appears in the lyrics. Its dancing posture includes waving arms face up, holding hands and stepping, and ups and downs of the body. Its musical instruments mainly play melody with Piccolo and rhythm with Drum.

On this basis, the researchers further summarized that the folk bamboo branch song has the following six characteristics: (1) there are two singing methods: Chorus and solo; (2) The structure of the lyrics, most of which are seven words in one sentence, has a total of four lyrics; (3) The language of lyrics is mainly local dialect, and most of the lyrics describe local customs and scenery; (4) Most of the musical tunes are Chinese pentatonic modes dominated by A; (5) The melody style is melodious; (6) Songs often use foil lyrics, and some add words such as “bamboo branch” in and at the end of sentences.

Then the people of Ba nan also began to create some simple lyrics, which are closer to their own life. Some contents are the hard work in the fields, some are the beautiful life in the mountains, and some are the rhythm of pulling boats by the river. The bamboo branch songs are slowly changing in the changes of work and life. Wang Erjian, a former official of Ba County during the Qianlong period of the Qing Dynasty, wrote in *The Spring rain of Jieshi* that “farmers clap their hands and sing, and children sing bamboo branch songs on the back of cattle”. In the *Ba County Chronicle*, which he took the lead in writing, he also wrote: “everyone is planting in June, and the songs can be heard everywhere.” In the article, the bamboo branch song sung by children is the original Mudong folk song later; When planting, the song heard in the farmland is the

“planting song” in the later Mudong folk song. These songs constitute the main body of Mudong folk songs with rich content. (Xiong Xianguang, 2007)

To sum up, through the combing of researchers, it can be clearly seen that Mudong folk song is the result of the evolution from Bayu song and dance to bamboo branch song for many times. It is the legacy of Bayu song and dance created by the ancient Ba nationality, with distinct cultural color of Ba nationality music, song and dance and rich historical and cultural heritage.

#### 4.2 The Establishment Stage of Mudong Folk Song

After the founding of new China, in order to solve the problem of food and clothing throughout the country, the land reform was carried out in an all-round way. Since then, the majority of poor farmers have obtained land and production materials, and the national agricultural production has been restored rapidly. In 1978, China's rural areas established a unified distribution model based on household contracted management, which greatly mobilized farmers' enthusiasm for production.

Mudong area belongs to southwest China and subtropical humid climate. It is located in hilly areas with many terraces. Flat land is especially suitable for growing food. Agriculture is very popular here. Ba nan people usually accompany them with high pitched songs in the process of labor, so as to eliminate fatigue during labor and enhance people's work enthusiasm. The grain output is good. On the premise of ensuring self-sufficiency, most of the grain is exported. Because Mudong town is located in the upper reaches of the Changjiang River, and there are 15 kilometers of river courses passing through Mudong Town, it is the best choice to transport grain by boat to form trade. Therefore, in addition to planting crops, most Mudong men become boatmen in order to better deal with emergencies in the river, Increase the unified coordination of the boatman, and the boatman will shout all kinds of rhythms, so that the ship can quickly and smoothly reach the next place. In this way, in the long-term singing of the people, the music has gradually formed its own unique style under the continuation of bamboo branch song, which also makes the music form of Mudong folk song established in this period. The most representative ones are “Planting Song” and “Boatman Rhythm”. (Lao Tan, 2004)

#### 4.2.1 Planting Song

Planting Song is folk song sung by Banan people in order to relieve the boredom and fatigue of labor, cheer up and improve labor efficiency. The working people directly express their love for life with songs, which is the most simple and natural labor song from the working people.

There are many fields in Mudong area. Every family uses the fields to grow crops. Most men have to be able to grow crops. They like to sing planting songs at work. As written in Ba County Annals: “whenever it's time to plant crops, the mountains are full of planting songs”.



Figure 6 China's farming scene during the founding of new China

Photos taken by Chen Chen in the Museum

Planting songs not only have the functions of expressing emotion, regulating emotion, pleasing mood, transmitting information and contacting each other, but also have a close relationship with the labor of Mudong people. Relying on singing planting songs to give encouragement, stimulate enthusiasm and improve work efficiency, planting labor in spring and summer is the most typical. From March to May, crops are generally planted three times. In addition to planting, weeds should also be removed. Farmers step weeds into the mud with their feet, and then smooth the soil surface to avoid regeneration. The labor intensity is not high, but the action is monotonous and boring. In addition, the weather in Chongqing this season is already very hot. After a long time, people will lose their spirit and even want to sleep. People find that the most effective way is to sing planting songs while laughing. One person sings first, the other person then sings, one after another, which not only enlivens their emotions, but also inspires their spirit, Faster planting speed. Therefore, during this planting season, when most landlords invite workers to plant

crops, they should invite a person who is good at singing planting songs or a song team who is good at singing planting songs to lead everyone to sing planting songs. If two people who are good at singing planting songs are in the same place, there will be competition between the fields. If the content of the competition is singing treble planting songs, it depends on which singer has a better voice and musical sense; If the content of the competition is singing bass planting songs, it depends on which singer has better wisdom and adaptability.

The work of planting crops is generally “work seven times a day and rest five times”. If lunch is also regarded as a rest, it can be called “work seven times and rest six times”. Start planting work before breakfast. Don't sing before the sun comes out completely. After breakfast, carry out planting work three times in the morning and afternoon, and rest twice in the middle. The competition between singers starts from the first planting work in the morning. They sing bass planting songs. One person leads the singing and others sing. The content of the competition mainly depends on the difficulty of each other's tunes; The second planting work is to sing treble planting songs and duet planting songs, mainly to compare the singer's voice, musical sense and lyrics; The third planting work continued to sing treble planting songs and duet planting songs. The first planting work in the afternoon mainly competes with the content of songs and does not have a fixed tune. It mainly depends on who can sing more folk songs and whether he can create new planting songs; In the second planting work, the two singers sang a duet planting song. The two singers asked questions and answered each other with songs. The singing content could range from astronomy to geography, from ancient times to modern times, from plants to animals, as long as it was life-related knowledge. This was the climax of mutual confrontation planting songs during the day, because the lyrics were mostly improvised, It can best show the singer's wisdom and singing ability; The third planting work continues to sing the duet planting song. If the winner has been determined, you can sing the treble planting song at will to show your singing ability; If there is no winner, make an appointment to play again at the next work. Sometimes singers will bring gongs and drums and sing while metering; Some singers will invite others to help him play drums, gongs and cymbals, which is equivalent to today's band accompaniment.

If the “planting song” is sung well, it can speed up people's work progress and improve the quality of work. The landlord will invite him or his song team to continue to work when planting crops next time, and some will give singers more money. If the planting singing is not good, it will

affect the progress of work. These singers will be ignored. Even some young people can't enter the singing team because they can't sing planting songs. It's likely that they haven't worked for a period of time, affecting the income of this season.

It can be seen that folk songs play an important role in the working life of Mudong people. Planting songs can be divided into: treble planting songs, alto planting songs, bass planting songs and duet planting songs.

#### (1) Treble planting song

The treble planting songs have a high pitched and bright tone, a long tail, free rhythm and strong randomness. The singing method uses falsetto. The production of treble planting songs is related to the geographical conditions of Mudong. People live and work in the fields. They need to shout loudly to greet each other, convey information and exchange feelings, which is the objective condition for the production of treble. Mudong folk songs originally express feelings. When people are in the vast fields, only when they sing loud and clear tunes can they truly and directly express the singer's thoughts and feelings naturally. The aesthetic feeling it expresses can be coordinated with the surrounding environment and give people the enjoyment of beauty, which is the subjective factor and condition for the people of Mudong to love treble. Therefore, most Mudong singers love to sing high pitched songs to show their singing ability. The lyrics of treble planting songs are rich in content and have various themes. Most of them are “seven words for one sentence, a total of four sentences” like “bamboo branch song”. The singing form is one person solo and everyone singing together, or two people can sing alone in turn and others sing together. Such as: Cool wind blowing.

The meaning of the lyrics: With the cool wind, the sky will become sunny. Magpies chirp, and someone wants to get married.



凉 风 绕 绕 (耶)  
liang feng rao rao ye

5 天 要 晴 啰 唻 哟  
tian yao qing luo yi yo

9 阳 雀 哟 叫 唤 啰 迎 新  
yang que yo jiao huan luo ying xin

13 的 人 啰 唻 哟 喂 哟 喂  
de ren luo yi yo wei yo wei

Figure 7 Music Score: Cool wind blowing

Record by Chen Chen



Figure 8 Cool wind blowing QR Code

## (2) Alto planting song

The Alto planting song evolved from the treble planting song. Some are close to treble planting songs, with high pitched and long tunes and free rhythm. Some are close to bass planting songs, with stable melody, regular rhythm and cheerful music. The only difference is that the alto planting song has no chorus. The Alto planting song is sung by the singer according to the mood at that time during his labor. Due to the difference of environment, time and object, and the difference

of singer's ability of improvisation, the tune may change. Therefore, alto planting songs are also more casual. Such as: Funny song.

The meaning of the lyrics: The sun goes down, everyone has a rest, and I sing funny songs for you.

太 阳 唛 落 土 唛 哟 哟 嗨 阳 嗨 嘿 哟 哟 嗨  
tai yang mai luo tu mai yo yo ho yang ho hei yo yo ho

5  
阳 嗨 嘿 又 落 一 个 坡 哟 咿 阳 嗨 阳 嗨 哟  
yang ho hei you luo yi ge po yo ye yang ho yang ho yo

9  
连 带 唛 嘞 我 来 唛 唱 个 唛 哟 哟 嗨 阳 嗨 嘿  
lian dai suo lei wo lai mai chang ge mai yo yo ho yang ho hei

13  
哟 哟 嗨 阳 嗨 嘿 扯 谎 一 个 歌 哟 咿 阳 嗨  
yo yo ho yang ho hei che huang yi go ge yo ye yang ho

17  
阳 嗨 哟 连 带 唛 嘞  
yang ho yo lian dai suo lei

Figure 9 Music Score: Funny song

Record by Chen Chen



Figure 10 Funny song QR Code

## (3) Bass planting song

Bass planting song, including solo and chorus, is a song that must be sung during planting work. It has rich tunes and different melodic styles. Most of them change according to the pronunciation of the language. Some are cheerful, some are unrestrained, some are interesting and some are implicit. The lyrics use a lot of foil words. These foil words can be human names: “sister” and “brother”, or flower names: “Jasmine” and “Lotus”, or vegetable names: “cabbage” and “cauliflower”; It can imitate the sound: “Dong Da Dong Da”, “Ding Ding Dong” and “Yo hey ha” and so on. The tunes of these foil lyrics often occupy a dominant position in a song. Seven words in a lyrics, adding these foil lyrics makes the music image more clear and impressive. Such as: *The White Crane*.

The meaning of the lyrics: The white crane is very beautiful, and the woman is also very beautiful when she dose planting work.

Figure 11 shows a musical score for the song "The White Crane". The score is written in treble clef with a 2/4 time signature. It consists of four staves of music, each with corresponding lyrics in Chinese characters and Pinyin. The lyrics are: 白鹤的那个飞起嘿, 哟嗬哟嗬嘿, 白又一个白哟嗬嗬, 那屋那个家当嘿, 哟嗬哟嗬, 嘿, 我晓一个得哟嗬嘿, 鸳鸯唆, 咦呀哟哟哟嗬嘿, 鸳鸯唆, 叶么嫂薅秧来哟, 哟嗬喂吨左.

Figure 11 Music Score: The White Crane

Record by Chen Chen

## (4) Duet planting song

Duet planting song is a type that must be sung in planting labor and mutual confrontation singing. It can best show the singer's noise and talent. The duet planting song skillfully combines the treble planting song with the bass planting song, which produces a new structure and enriches the expressiveness of the tune. Singers often start with a treble planting song, insert one or two bass planting songs in the middle, and then turn to treble planting songs. In the musical form, it forms A (treble) - B (bass) - A (treble) or A-B1-B2-A. the contents of treble planting song and bass planting song are often irrelevant, which is a special singing form. Such as: Singing in the field.

The meaning of the lyrics: We sing together, we plant together.

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5  
9  
13  
17  
21

solo

唱 诶 起 诶 咦 哟 吹 嗨  
chang ei qi ei yi yo ho he

chorus

哪, 禾 籼 哟 喂, 哋 嘿 呀 嘛  
na ho lai yo wei ye hei ya ma

solo

嗨 嗨 咦 哋 哎, 唉  
he he yi ye ai ei

咦 哋 哎, 把 秧 薅 哦 唉 哦 喂,  
yi ye ai ba yang hao o ei o wei

chorus

禾 籼 哋 禾  
ho lai ye ho

禾 籼 哋 禾  
ho lai ye ho

Figure 12 Music Score: Singing in the field

Record by Chen Chen

Through the analysis of various planting songs, The researchers summarized the characteristics of “planting song”: (1) many songs have foil words, which is very similar to the previous “bamboo branch song”, so planting song itself can also be regarded as the change and development of bamboo branch song; (2) planting song is a free singing form, most of which are sung without accompaniment, occasionally accompanied by simple percussion instruments; (3) Singers play a clear role in directing labor and singing in planting songs. Their tunes can show the singing content and grasp the style and emotion of tunes. The ability of singers determines the quality of tunes; (4) Chorus don't have to pay attention to the content of the lyrics, but they need to highlight the style and emotion of the song. Therefore, the melody of the

Chorus is relatively fixed and changes little. Everyone can participate in singing. The melody is regular, relatively stable and easy to learn.

#### 4.2.2 Boatman Rhythm

Mudong town is located in the upper reaches of the Changjiang River, starting from Mingyue gorge to Tunxi River. The river channel is about 15 kilometers long. In the Ming Dynasty, the government began to set up post stations in Mudong. By the Qing Dynasty, Mudong had become one of the four famous post stations. In Mudong reach, the river channel is curved, the riverbed is complex, and the factors such as water rise and fall form a complex and changeable water regime. When driving wooden boats in such a river channel, we must work hard on the unified rhythm of the boatman, so that the boat can sail smoothly on the river channel. The boatmen shout the rhythm, stimulate the enthusiasm of the boatman, and coordinate the labor pace of the boatman, Gradually formed an important part of Mudong folk song Boatman Rhythm.



Figure 13 Boatmen Pulling Boats

Photos taken by Chen Chen in the Museum

Sailing is inseparable from rhythm. The boatman's rhythm is composed of solo and chorus. The boatman who leads the rhythm is called the king of rhythm. Rhythm king is a special position in the boatman. His role in driving the ship is second only to the captain, and even more important than that before the captain in some specific cases. Rhythm king should not only have a loud voice and rich experience, but also understand the situation of the river. Where do you need to sing what rhythm to stimulate the mood and strength of the local boatman, so as to get through the bend safely, otherwise there will be the risk of capsizing or casualties. Therefore, there used to be such a proverb: "only by singing the boatman rhythm, the ship can move forward. The life and death of all boatmen are in the hands of the king of rhythm." Rhythm king must have a good understanding of the river and accurately grasp the model and performance of the ship. Only in this way can we sail safely and quickly. In order to adapt to the language communication between each other, coordinate actions and sail safely, the boatman summarizes some work conditions and sailing situation in short words, so as to form rich and unique navigation operation terms. The boatman should be able to sing the boatman rhythm accurately and skillfully, and also have a certain understanding of these navigation terms.

Through field investigation, the researcher summarizes the boatman rhythm, which can be roughly divided into the following types.

(1) The boatman rhythm when downstream. The boatman mainly drives the boat along the water by rowing, and the rhythm form is mainly to strengthen the stress of the song. At first, the boat is on the shore, and singing the boatman's rhythm is to focus the boatman's attention and make everyone on the boat work together to let the boat leave the river bank; then the rhythm slowly becomes cheerful, and the boatman rows uniformly to generate inertia so as to drive the boat into the river Medium; After entering the river, the rhythm becomes faster and the frequency of rowing is accelerated. The rhythm king needs to rest and change another person to sing, or two people lead the singing alternately, with high tones and beautiful excitement; In case of big waves, the rhythm will be faster, and it will slow down again only after the ship reaches the safe channel; When the ship enters the section with stable water potential, the boatman can take a break and let the ship move with the current. The rhythm king doesn't need to sing the rhythm with great strength. He usually sings what he sees and improvises songs with melody.

(2) The boatman rhythm when against the current. The boatman drives the boat upstream mainly by pulling the boat on the shore. Therefore, the boat pulling rhythm is an important part of Mudong boatman rhythm. When driving the boat retrograde, if the water flow is flat, the boatman can pull the boat to the shore. In case of a river bend, dangerous beach and gorge, the king of rhythm needs to change different rhythms to make the boatman understand what actions to do. When the rhythm king sang "Ah! Ho-Hi!", The boatman sang "Hi!". When the boaters sing this word, the rhythm will fall on the same foot. When everyone's pace is unified, the rhythm King starts to sing the rhythm. Because it's very tired to pull the boat, the boaters will take four steps and sing "Hi" once. Rhythm King usually sings stories, boatmen can pull the boat while listening to the songs. In the rhythm king's song and the chorus of the boatman, let the boat get through the difficulties. Therefore, the boatman rhythm when against the current is not only the rhythm of unified boatman action, but also an important part of controlling ship safety.

(3) The boatman rhythm when berthing. In addition to driving in the channel, the wooden boat also needs to stop at the wharf. There are many labor processes in the process of berthing at the wharf. When the boatman works in these processes, they also need to sing the boatman rhythm to coordinate their actions and stimulate their strength. When the boat is about to

reach the wharf, the rhythm king needs to sing the boatman rhythm when berthing. First, remind the captain to observe the wharf situation, the second is to remind the boatman to pay attention to the safety of berthing, the third is to show the prestige of the ship to the people on the shore, expressing the happy mood of the boatman's safe return and seeing their families.

(4) Other boatman rhythms. Every year on the Dragon Boat Festival, Mudong town will hold a dragon boat race, and then it will sing "Dragon Boat Boatman Rhythm". When only two people drive a bamboo raft, they will sing "Bamboo Raft Boatman Rhythm". When the riverbed is shallow and can't sail, they will sing "Carry Boat Boatman Rhythm". When the workers build the boat and need to move it into the water, they will sing "Boatman Rhythm When Entering River".

Mudong boatman rhythm is sung by boatman. The song is not accompanied by musical instruments. The whole song is composed of tunes and lyrics. Mudong boatman rhythm tune has single tune and compound tune. A single tune is the rhythm that the boatman sings when they are engaged in something. The previously listed boatman rhythms are basically a single tune rhythm. Because the work is relatively independent and single, the nature of the song is also relatively obvious. In the process of boating, due to the changes of various situations, the rhythm King constantly changes the rhythm while observing the channel and water conditions. It is a series of continuous actions and inseparable, which constitutes a rich and colorful composite melody of Mudong boatman rhythm. The lyrics of Mudong boatman rhythm are very rich. It includes singing rhythm, reciting lyrics and singing lyrics, of which the singing rhythm is the most, accounting for the majority of Mudong boatman rhythm lyrics. There are many kinds of singing rhythms. The most common one is "Hi yo! Hi yo!" , There is also the "Hi! Hi! Hi!" that inspires us to move forward; When there is a downstream reach, "Hey - Ho" and so on. Another kind of rhythm is sung by the rhythm king, the boatman chorus, "come on! Ho Hey!" or "pull up ! Ho Hey!" and so on.

The reason why Mudong boatman rhythm is regarded as an important form of Mudong folk song is not only because it is produced in the labor of Mudong people, but also because it is the same as Mudong folk song.

(1) Solo and Chorus. Mudong boatman rhythm is the same as Mudong folk song, it is an unaccompanied solo and chorus, which highlights the "king of rhythm" The leader plays a leading role. This person has a high status and role. He not only needs to organize and lead the boatman's labor and singing, but also needs to adjust the boatman's leisure and emotion during



labor. Therefore, the Mudong boatman rhythm will use interesting lyrics or extremely rich emotional singing to adjust the boatman's emotion during labor.

(2) There are foil words in the lyrics. There are so many foil words in Mudong folk songs that it is almost difficult to find a song without foil words. In addition to exclamations, mood auxiliary words and labor slogans, people, flower names, animals and plants, musical instruments, etc. can be used as foil words. The Mudong boatman rhythm is inseparable from foil words. The first is to express feelings, the second is to make the music form a complete structure.

(3) Improvisation is required in singing. Rhythm king usually sings some boatman rhythms with free rhythm in areas with flat water flow. Due to the influence of emotion, environment and physical conditions, they always improvise the stories they know and their longing for a better life and sing them in the way of boatman rhythm.

Based on the above contents, the researchers found that Mudong folk songs have gradually formed a music type with unique style under the transmission of bamboo branch songs. With the large-scale development of labor, the contents of planting songs and boatman rhythm have gradually matured, which also allows more people to learn and sing. According to documentary records, in the 40 years from 1949 to 1989, there were thousands of singers in the 12 townships under the jurisdiction of Mudong area.

### **4.3 The Prosperity Stage of Mudong Folk Song**

Over the past 40 years, Mudong folk songs have formed their own unique style. Mudong folk songs with “planting song” and “boatman rhythm” as the main body have continued to develop and become a cultural brand with local characteristics at that time. Mudong town was named “hometown of folk songs” by Chongqing Municipal Bureau of culture in October 1990.



Figure 14 Stone tablet in the hometown of folk songs

Photos by Chen Chen

#### 4.3.1 Richness of music types of Mudong folk songs

With the development of economy, the life of Mudong people is also enriched, and people begin to enjoy life. In addition to “planting song” and “boatman rhythm”, local customs also cultivate a new type of Mudong folk song. In Mudong people's wedding, funeral, birthday and other life etiquette customs, it is often accompanied by corresponding Mudong folk songs. When getting married, we should sing introduction songs, makeup songs, respect songs, wedding songs, wine songs, thanks songs, farewell songs, toast songs, happy songs, etc; Funeral rituals include crying songs, burial songs, memorial songs, sacrifice songs, etc; Birthday etiquette include sing blessing songs, long life songs, wish songs, etc. These special customs also provide conditions for the emergence and formation of Mudong folk songs, and create a good ecological environment for its communication and development.

#### 4.3.2 Diversity of Mudong folk song singing activities

In addition to singing Mudong folk songs in labor, life and folk activities, the government also holds some traditional folk song exchange competitions from time to time to meet people's longing for a better life. Common are: planting song competition, wedding song competition, spring song competition, vegetable song competition, fishing song competition, children's song competition, etc. For example, the Spring Song Competition is a meeting between young men and women in spring. Everyone carries food and sings in the field. The participants are divided into two teams, one from each team in each round, singing to each other in the form of folk songs. In the end, the losing team is responsible for finding firewood and cooking, the participants have a picnic together. For example, the children's song competition has many similarities with the spring song competition. The difference is that the participants are children. The time and place of the activity are more flexible. As long as they can get together, they can have a singing competition.

The local government also organized some folk song competitions, primary and secondary school folk song competitions and participated in relevant events held in Chongqing and Ba nan District.

In order to meet the needs of different performances and competitions, based on the traditional singing form of Mudong folk songs, singers began to create some folk songs suitable for performance; Then some added the form of recitation to Mudong folk songs; Some have added performances and dances to Mudong folk songs to form song and dance folk songs; Others join the dialogue, have a simple story, and form a folk song opera. The artistic form of Mudong folk songs has been continuously innovated in singing practice, forming a prosperous scene of Mudong folk songs.

#### 4.3.3 Mudong folk songs broaden development channels in multiple forms

In order to make Mudong folk songs develop dynamically and continuously, Mudong people introduce folk songs into the classroom and cultivate a new generation of singers. Mudong town primary school took the lead in taking Mudong folk songs as local teaching materials and incorporating music teaching contents. Music teachers took the initiative to collect more than 40 folk songs, print and distribute them to rural primary schools. They also compiled interesting and beautiful folk songs such as “crab song” “mowing song” “cutting song” and “Mudong mustard is really delicious” widely spread in Mudong area into small stories and performed them while telling

them, so that students can enjoy music and learn to sing folk songs. Sometimes, according to the content of lyrics, students are asked to play roles and sing in the form of Q & A, which not only develops students' intelligence, but also makes students have a strong interest in hometown folk songs. They also insist on weekly activities and performances every semester. In 1992, when Mudong district held a primary and secondary school folk song competition, a total of 17 student folk song teams participated, and more than 300 young singers sang on the stage. These little singers have become a new force in the transmission and development of Mudong folk songs.

In the dynamic and sustainable development under the new situation, the artistic noumenon of Mudong folk song has also been developed. On the basis of traditional singing forms, the singers created dozens of folk songs suitable for dance performance, such as “Mudong is a good place” “Great change in hometown” “Iron tree flowering”. They also created Folk Song Suite “Come on” “Harvest” “Mudong love song” and so on; Create folk songs suitable for performance, such as “Red flowers and green leaves” “Dating” “Characteristic culture is a treasure”, and create folk song operas, “Diverse life” and “Protecting mountain forests”.

In the investigation and interview of researchers, it is learned that during the ten years of the prosperity of Mudong folk songs, the form has been continuously innovated, which has expanded the extension of Mudong folk songs. The government and musicians have worked together to not only create many excellent works, but also add many display platforms to Mudong folk songs. In 1991, Chongqing Municipal Bureau of Culture named 40 of the first batch of “folk singers”, including 37 in Mudong area, of which 4 “top folk singers” (people who can sing more than 500 songs) were all in this area, which shows the universality of folk singers at that time. Therefore, in November 1999, Chongqing Municipal Bureau of Culture named “Mudong folk song” as “Chongqing excellent folk art”.

#### **4.4 The Disappearance and Protection Stage of Mudong Folk Song**

With the acceleration of modernization, globalization and urbanization and the rapid development of science and technology, earth shaking changes have taken place in people's production and lifestyle. These changes have also greatly changed the form of Mudong folk songs.

#### 4.4.1 Mudong folk songs gradually disappeared

With the development of the times and the progress of society, Mudong folk songs, which grow and prosper in the traditional production, lifestyle and folk ecological environment, are facing the problem of losing their dependence foundation. The working mode of implementing the system of joint production responsibility has changed the labor mode of the planting song team with the rhythm king as the core in the past. Machine farming replaces manual planting, and the fields are full of the roar of machines, but there is no singing; Mechanical power has replaced the boatman's way of pulling the boat, and the boatmen who sing the boatman rhythm have no work; Modern means of transportation has replaced manual handling, and transportation rhythm will also become history.

With the development of transportation, information circulation and population flow, the living environment of modern Mudong town has changed greatly. Transportation connects towns and cities. Although Mudong people still live according to their own model, the construction of surrounding factories, the exchange of tourists and the emergence of TV and video discs have brought changes to the cultural life here. Children are no longer going to participate in folk song competitions. They gather wherever they can watch TV or movies; Young people have chosen to go out to work and began to imitate the lifestyle of urban people, dress up in fashion and sing pop songs.

With the passage of time, the folk song competition and primary and secondary school folk song competition often held in Mudong area were forced to stop because fewer and fewer people participated; The excellent singers who can be seen everywhere in Mudong area are getting older. There are no special teachers or training classes for the transmission and singing of Mudong folk songs. Most of the singers of Mudong folk songs are teaching in the family, that is, grandparents pass them on to their parents and parents pass them on to their children. Therefore, with the change of working place and time of young people, It is inevitable that Mudong folk songs will gradually be ignored or even forgotten.

#### 4.4.2 Protection of Mudong folk songs

Although Mudong folk songs are disappearing due to the development of the times, the long history and unique music form of Mudong folk songs still have its special value. Therefore, with the approval of the State Council in May 2006, "Mudong folk song" was included in the list

of the first batch of representative works of national intangible cultural heritage, which opened the protection of Mudong folk song.

(1) Establishment of protection team and development of protection activities. In order to promote and transmission Mudong folk songs, Mudong town established the “Mudong Folk Song Art Troupe” in August 2005 and the “Mudong folk song children's Art Troupe” in October 2011. After its establishment, Mudong folk song children's singing training activities were organized. During the weekend, there were about 100 participants; Establish folk song chorus of primary and secondary schools in Mudong town; Mudong town holds small-scale Mudong folk song performances to build a performance platform for actors and better spread Mudong folk songs.

(2) Evaluation and cultivation of inheritors. Since 2007, according to the national “intangible cultural heritage” According to the selection requirements of inheritors, there are 2 National inheritors, 10 Chongqing Municipal inheritors and 131 District inheritors. Inheritors have a fixed time every month to focus on research and protection, formulate transmission plans, and carry out exchange and learning activities among inheritors. On the one hand, provide them with a platform to learn from each other and strengthen their singing level; On the other hand, give them teaching tasks, hold training for inheritors and other singers, so that more people can sing Mudong folk songs.

(3) Construction and investment of hardware facilities. In order to better protect and transmission Mudong folk songs, Mudong government has established Mudong folk song transmission base, built Folk Song Art Troupe training room and Folk Song Art Square, and built a "hometown of Mudong folk songs”. The cultural and artistic symbol statues not only improve the taste of folk literature and art in Mudong Town, but also create a good condition for the masses to carry out folk cultural activities for self-entertainment.





Figure 15 Mudong folk song transmission base

Photos by Chen Chen

(4) Brand building and refining. Focusing on the brand building of folk songs, Mudong folk song music course was compiled; excellent Mudong folk songs were sorted out, and inheritors were invited to do demonstration singing. A total of 20 Mudong folk songs were recorded in 2005, 2006 and 2012 to increase external publicity, learning and exchange; Mudong town carefully created “wedding” “welcome village officials” “I’m waiting for you in the Mudong” and other excellent works.



Figure 16 Mudong folk song children's course

Photos by Chen Chen

(5) Participate in activities to expand popularity. In order to show the protection achievements of Mudong folk songs, “Mudong folk songs” participated in the recording of programs such as “Folk China. Charming Chongqing” and “City!One By One!” on CCTV; It has participated in various national activities for many times, such as folk song art festival, original ecological folk song festival, Chinese song club, etc.

According to the investigation of researchers, Mudong folk songs can still be heard because of the timely protection of Mudong town. In 2009 and 2011, Mudong folk songs were also named “hometown of Chinese folk culture and art” by the Ministry of culture of China, which is not only an affirmation of the protection of “Mudong folk songs”, but also an incentive. Now it is said that people are not only trying to let more people learn Mudong folk songs, At the same time, young people are also committed to the innovation and keeping pace with the times of “Mudong folk song”, hoping to make more people fall in love with Mudong folk song and make it sung forever.



## Chapter V

### The Music Characteristic of Mudong Folk Song

Mudong folk song is a kind of folk music with local characteristics. It has the characteristics of strong style, simple melody, rich emotion and impromptu lyricism. It is an art form created by the Mudong people in the process of production and life. It can fully express the rich thoughts, feelings and inner world of the Mudong people. It is a folk song with its own unique style formed by the Mudong people in the long-term life and production. The method of improvisation of Mudong folk songs makes its rhythm faster, melody changeable and content extensive. Through the careful research and analysis of researchers, it is considered that the musical characteristics of Mudong folk songs are mainly reflected in scale, meter, rhythm, melody, singing skills and so on.

#### 5.1 The Musical Scale

Musical scale is the basic material of mode. The mode is the basic and important part of music thinking. It is the sound system formed in music practice. Its expressive power comes from the basic form of each tone level movement. Carefully studying Mudong folk song, we can find that its scale formation has experienced a development stage from simple to complex, from immature to mature.

The formation of scale is based on tone. There are high and low changes in tone. This change is the basis for the formation of interval and scale. When people are happy, they exaggerate and extend on the basis of tone, in which the rising and falling sound and the extended sound are emphasized, so the most primary singing is formed. The scale of Mudong mountain songs is generally based on the traditional Chinese pentatonic scale. Different songs will reduce the notes based on the pentatonic scale according to the needs of the songs.

The traditional Chinese pentatonic scale is “gong, shang, jue, zhi, yu”, they are similar to “C, D, E, G, A” in the staff.



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Figure 17 Chinese traditional pentatonic scale

Record by Chen Chen

The “selling song” is based on the traditional Chinese pentatonic scale, which simplifies three tones and forms a special scale with only two tones. The whole song is composed of seven bars, with only two tones of C and D, and D is a stable tone. Therefore, the melody of the music is relatively simple. The meaning of the lyrics: The sound of selling pickles.

Figure 18 shows the music score for 'Selling Song' in 2/4 time. The score consists of two staves of music with lyrics in Chinese and Pinyin below. The first staff has four measures, and the second staff starts with a measure number '5' and has three measures.

油 菜,      白 菜 头,      豆 花      烧 白  
you   cai      bai   cai   tou,      dou   hua      shao   bai

5  
榨 菜,      来 一 碗      咯。  
zha   cai      lai   yi   wan      lo

Figure 18 Music score: Selling Song

Record by Chen Chen



Figure 19 Selling Song QR Code

The song “Life Is Hard” is based on the traditional pentatonic scale, and only retains the three tones “A, C and E”. The main tone is “A”, and the functional tones “C” and “E” give strong support to the main tone. The tonic a appears many times at the beginning, middle and end of the music, and the whole mode has been formed. The meaning of the lyrics: Mudong people are poor because they are exploited.

过 去 的 木 洞 苦 啊 难 当 啊,  
guo qu de mu dong ku a nan dang a

5  
地 主 啊 官 府 如 啊 虎 狼 啊。  
di zhu a guan fu ru a hu lang a

Figure 20 Music score: Life Is Hard

Record by Chen Chen

“Crab Song” is also based on the Chinese traditional pentatonic scale. On the basis of the stable structure of “A, C and E”, the color sound “D” is added to increase the melody of the song. The meaning of the lyrics: There are many crabs in the river in spring. I go to catch crabs. It pinches my feet. It hurts.

丰 收 年 米 哟, 螃 蟹 儿 多 哟, 水 田 里 的 螃 蟹 起 坨 坨 哟,  
feng shou nian lai yo pang kai er duo yo shui tian li di pang kai qi tuo tuo yo

5  
大 的 哟 大 米, 小 的 儿 小 哟, 我 下 田 去 捉 嘛, 夹 到 我 的 脚 嘛,  
da di yo da lai xiao di er xiao yo wo xia tian qu zhuo ma jia dao wo di jiao ma

9  
才 扯 哟 脱。  
cai che yo tuo

Figure 21 Music score: Crabs Song

Record by Chen Chen



Figure 22 Crabs Song QR Code

The researchers analyzed the collected music scores, and found that almost all the music scores were created based on the Chinese traditional pentatonic scale. Only some of the music pieces were simplified (Figure18, Figure20 and Figure21). Researchers also found that most songs choose a as the main tone, forming a structure of “A, C, D, E, G, A”, which is similar to the minor style in western music, so it gives people a melodious and tactful feeling

## 5.2 The Meter and Rhythm of Music

Music is the art of time. It takes the passage of time as its narrative process, shows its vitality in the process of time, and shows people's thoughts, feelings and aesthetic requirements. meter and rhythm are the time factors of music melody. meter is the combination of sound with different strength according to a certain style, which is repeated and alternating, so that the relative strong sound appears periodically and forms a certain law. Rhythm refers to the connecting form of the length of time of each note constituting the melody. meter and rhythm are indispensable and important elements in music. They are of great significance to the expression of music emotion, the expression of content and the shaping of image.

### 5.2.1 The meter of Music

The flexibility and improvisation of Mudong folk song music have created the personality characteristics of Mudong folk song in rhythm and meter. At the same time, because the singers add foil words in the process of singing according to their singing habits, it has greatly enriched the rhythm and meter of Mudong folk song. The rhythm and speed of Mudong folk songs are free, flexible and changeable. The rhythm of phrases is often tight in front and loose in the back. The

number of bars of each phrase in a work is sometimes different. In order to cause the continuity of melody, sometimes there is even a phenomenon of no bar line. In Mudong folk songs, the ingenious use of rhythm and meter such as “free extension”, “extension”, “syncopation” often shows the high rhythm sensitivity of the working people in Mudong vividly.

According to the structural factors of meter formation and the strength characteristics contained, the meter in music can be divided into simple meter, complex meter, exchange meter, free meter and so on. Mudong folk songs have a variety of meters, including  $1/4$ ,  $2/4$ ,  $3/4$ ,  $4/4$ ,  $5/4$ ,  $2/2$ ,  $2/8$ ,  $3/8$  and  $4/8$ , but  $2/4$  and  $4/4$  are most used. In addition to using a simple meter, Mudong folk songs also use a large number of changing meters.

Simple meter. There are two or three meters in each section, which is called simple meter. It is characterized by only one strong meter. For example, meters such as  $2/4$ ,  $3/4$ ,  $2/2$  and  $3/8$  belong to the category of simple meter. The most commonly used simple meter in Mudong folk songs is  $2/4$ , accounting for more than half of the total, followed by the use of  $3/4$ , and  $3/8$  is rare. For example, Loves Song.

The meaning of the lyrics: boy and girl love each other and express their feelings to each other. Showed their love.



东 山 情 哥 嘛 (嘿 哟), 西 山 的 妹 啰 (奴 小 脚),  
dong shan qing go ma (hei yo) xi shan di mei luo (nu xiao jio)

5 只 怪 媒 人 嘛 (小 姣 小 姣 小 情 哥), 不 哦 动  
zhi guai mei ren ma (xiao jiao xiao jiao xiao qing ge) bu o dong

9 嘴 哦, (快 来 对 我 说 哟), 我 俩 生 来 嘛  
zui o (kuai lai dui wo shuo yo) wo liang sheng lai ma

13 (嘿 嗨), 是 一 对 嘛 (奴 小 脚), 妹 有 情 哥 嘛  
(hei ho) shi yi dui ma (nu xiao jio) mei you qing ge ma

17 (小 姣 小 姣 小 情 哥), 郎 哦 有 妹 哟,  
(xiao jiao xiao jiao xiao qing ge) lang o you mei yo

21 (快 来 对 我 说 哟),  
(kuai lai dui wo shuo yo)

Figure 23 Music score: Love Song

Record by Chen Chen



Figure 24 Love Song QR Code

(1) Compound meter. It is composed of two or more identical single meters. For example, 4 / 4, 6 / 8, 6 / 4 and so on all belong to the category of compound meter. 4 / 4 is used more in Mudong folk songs, accounting for about 25% of the total. For example, 4 / 4 is used in folk songs such as The sun is red.

The meaning of the lyrics: The sun is red, the moon is curved at night, the stars are hanging in the sky, and the flowers are blooming beautifully

哟 喂 哟 喂 太 阳 出 来 是 一 点 红 哟,  
 yo wei yo wei tai yang chu lai shi yi dian hong yo

3  
 月 儿 出 来 是 像 弯 弓 哟, 星 星 出 来 是 悬 空 吊 哟,  
 yue er chu lai shi xiang wan gong yo xing xing chu lai shi xuan kong diao yo

5  
 乌 云 遮 来 是 影 无 踪 哟, 哋 禾 籼 哋 禾 籼  
 wu yun zhe lai shi ying wu zong yo ye he lai ye he lai

7  
 棠 儿 叶 花 红 喂,  
 tang er ye hua hong wei

Figure 25 Music score: The Sun is Red

Record by Chen Chen



Figure 26 The Sun is Red QR Code

(1) Free meter. Due to the flexibility and improvisation of Mudong folk songs, the use of free meter is mainly reflected in the use of scattered board meter. The song is “Flowers Don't Bloom In Spring”. It uses the alternate meters of free, 2 / 4, 3 / 4, 4 / 4 and 5 / 4, which makes the relationship between strength and weakness in the meter complex and changeable, and the whole song appears ups and downs. This song uses the “free extension tone”, let the song give people a feeling of freedom at the beginning. After the end of the scattered board, enter 5 / 4 meter, and then change to 4 / 4 meter in the second section, reaching the form of song expansion, and then change to 2 / 4 and then turn to 3 / 4 meter, making the whole song beautiful.

The meaning of the lyrics: If you don't sing folk songs, you're in a bad mood; Flower don't bloom in spring.

山 歌 不 唱 咁 呢 不 开 怀 哟 喂  
shan go bu chang ye ei bu kai huai yo wei

磨 儿 不 推 瑟 不 转 哩 来 哟 啰 喂 啰 喂  
mo er bu tui sei bu zhuan li lai yo luo wei luo wei

酒 不 劝 郎 呢 哟 嗬  
jiu bu quan lang ei yo ho

郎 不 哩 咁 醉 呀 咁 呢 花 不 逢 春 啰  
lang bu li ye zui ya ye ei hua bu feng chun luo

不 乱 开 哟 嗬 哟  
bu luan kai yo ho yo

Figure 27 Music score: Flowers Don't Bloom In Spring

Record by Chen Chen





Figure 28 Flowers Don't Bloom In Spring QR Code

### 5.2.2 The Rhythm of Music

Folk songs are generally not limited by labor movements. Singers can express their inner feelings freely, so the rhythm forms are rich and diverse. In accordance with the diversity of meters, the rhythm of Mudong folk songs is also complex and diverse, including slow rhythm, dense rhythm, regular rhythm and alternating rhythm. Various rhythms often express different contents, different objects and different emotions. At the same time, due to the free singing and the addition of foil lyrics, the rhythm of Mudong folk songs is changeable and more colorful.

By analyzing all kinds of Mudong folk songs, researchers found that the most typical rhythm types of Mudong folk songs are regular rhythm type and irregular rhythm type. Irregular rhythm type includes various dot rhythm and syncopation rhythm. The irregular syncopation and dot rhythm of front fast and back slow are the most common rhythm types in Mudong folk songs. This rhythm is easy to give people a sense of melodious and freedom, and can accurately express the forthright and free personality of Mudong people.

The meaning of the lyrics: The friendship between our brothers is deep. We sing folk song together.

斯毛草(吔)开白(哟 哟 嗨 嗨)花(哟 嗨 嗨 嘿)  
 si mao cao (ye) kai bai (yo yo ho ho) hua (yo ho ho hei)

6  
 你我都是兄弟(呢)家(哟)(喂 啰 喂)  
 ni wo dou shi xiong di (ei) jia (yo) (wei luo wei)

11  
 好的拿来唱两(哦)首(呢)羹的拿来丢了(哦)  
 hao di na lai chang liang (o) shou (ei) biao di na lai diu le (o)

16  
 它(哟)喂 嘿 喂  
 ta (yo) wei hei wei

Figure 29 Music score: Sing Folk Songs Together

Record by Chen Chen

### 5.3 The Melody Characteristics of Music

Melody refers to an organized and rhythmic harmonious movement of many notes formed through artistic thinking. It is the basic element of music. The thought, emotion and style of music are expressed through it. Melody is the main means of expressing music content and the basis of music. Melody is the soul of music and occupies a core position in folk songs. Because most folk songs are single melody works, due to the differences in history, geography, humanities, language and aesthetic habits, the folk melody of various places and nationalities has formed their own characteristics. Therefore, sometimes we only need to listen to the melody to know which region or minority music it is. Melody is the most abundant and moving part of various elements of music, and it is also the key to form the characteristics of style, so it is worthy of our analysis and research. The melody of Mudong folk songs is rich and colorful. Mudong folk songs are unique in southwest folk songs, with unique style and distinctive characteristics.

#### 5.3.1 The melodic movement

This is a classic Mudong folk song, the meaning of the lyrics: Dong'an is a kind of vegetable. It teaches you how to make a delicious vegetable of Dong'an through songs.

一 根 冬 苋 菜 (吔)                      尽 是 些 嫩 苔 苔 (哟 喂),  
 yi gen dong an cai (ye)                      jin shi xie nen tai tai (yo luo wei)

7

背 篋 儿 装 不 下 (瑟) 我 菜 篮 子 拿 去 抬,                      抬 到 厨 房 去  
 bei dou er zhuang bu xia (se) wo cai lan zi na qu tai                      tai dao chu fang qu

13

动 手 弄 起 来.                      叶 叶 杆 杆 杆 杆 叶 叶 切 成 节 节 放 在 盆 头  
 dong shou nong qi lai                      ye ye gan gan gan gan ye ye qie cheng jie jie fang zai pen tou

19

下 在 锅 头 舀 在 碗 里 拿 双 筷 子 拿 个 瓢 羹 吃 在 嘴 里 滑 溜 滑 溜  
 xia zai guo tou yao zai wan li na shuang kuai zi na ge piao geng chizai zui li hua liu hua liu

25

都 说 冬 苋 菜 (瑟)                      味 道 鲜 哟 喂.  
 dou shuo dong an cai (se)                      wei dao xian luo wei

Figure 30 Music score: Vegetable of Dong'an

Record by Chen Chen



Figure 31 Vegetable of Dong'an QR Code

The melody of the song starts from the high pitch area and slowly descends. At the end of the first phrase, it has reached the middle pitch area. After crossing the range, it reaches the high pitch area, and then returns to the middle pitch area at the second phrase. In this way, the melody movement of the whole song forms the distribution of wavy lines. The music melody is undulating and rhythmic, and gradually forms the melody characteristics of Mudong mountain songs. At the same time, such songs are especially suitable for singing in mountainous areas. The wave line movement of the melody helps the singer to be fully prepared when singing high notes, and can also fully show his singing skills in the high notes.

The melody of “singing follow your heart” is also in the form of wavy lines, from the middle to the high range, then to the low range, then again from the middle to the high range, and finally to the low range. However, it still uses a melody movement mode commonly used in Mudong folk songs. The singer can freely extend the duration of a certain sound according to his own inner feelings, and has formed his own unique characteristics in melody expression. The meaning of the lyrics: If I want to sing in my heart, I will sing. If I don't want to sing, I won't sing.

那 心 想 唱 歌 吔 呢      那 就 唱 歌 哟 喂 我  
na xin xiang chang ge ye ei      na dou chang ge yo wei wo

4  
心 想 煞 角 吔 呢      那 就 煞 角 哟 喂  
xin xiang sa go ye ei      na dou sa go yo wei

Figure 32 Music score: Singing Follow Your Heart

Record by Chen Chen



Figure 33 Singing Follow Your Heart QR Code

In order to express emotions, folk songs generally have a long rhythm. They don't sing the lyrics with practical significance in the lyrics. They generally use modal particles instead, that is, the part of the set off lyrics in the song. They sing their inner feelings heartily according to the singer's understanding of the song. In Mudong folk songs, before these upward lengthening tones appear, most of the notes in front appear in the low middle tone area, highlighting the high pitched upward tone, so as to achieve the purpose of lyricism. As can be seen from the music score example "Sing follow your heart", the span of the whole range of the song is not large, only five degrees from the most G to D. the melody first rises gradually in the middle tone area and extends on the highest pitch. Although it rises gradually, there is an obvious contrast. The song exaggerates the mood of the people of Mudong who love singing.

### 5.3.2 Melody Usage

The development of melody plays an important role in shaping music image and stating the theme of music. The melody use methods of Mudong folk songs are characterized by the following two kinds:

(1) Repeat the melody. Repetition is an important means to deepen the image of music. There are both strict repetition and change repetition. There are a large number of music scores with the method of repeating the melody at the beginning of Mudong folk songs.

Figure 34 shows a musical score for "Boatman's Rhythm" in 4/4 time. The melody is a simple, repetitive pattern of three notes: G, A, and B. The notes are written on a treble clef staff. The lyrics "ho yi zuo" are written below the notes. The score is repeated four times.

Figure 34 Music score: Boatman's Rhythm

Record by Chen Chen

This is the rhythm of the boatman's work. The lyrics are not meaningful. The melody uses repetition. On the one hand, it can unify the work rhythm; on the other hand, the repetition of the melody is easier to remember. In Mudong folk songs, it is also a feature to repeat the melody. Some will repeat the melody of the same section, and some will repeat the melody of a phrase.

(2) Repeat the melody at the end. Mudong folk songs generally use the technique of repeating the ending melody. Repetition ending is a technique of repeating music in folk music.

The meaning of the lyrics: Thanks to the Communist Party, Let our folk songs spread further.

你在唱歌嘛我在地品嘞, 那山歌啰唱得地  
ni zai chang ge ma wo zai ye pin lei na shan ge luo chang de ye

7  
呃, 好爱人啰喂, 好爱人啰喂, 好  
ei hao ai ren luo wei hao ai ren luo wei hao

13  
爱人啰喂, 莫不是来了嘛共产党嘛啰喂  
ai ren luo wei mo bu shi lai liao ma gong chan dang ma luo wei

19  
啰, 山歌啰那能啰喂 出远门啰喂, 出  
luo shan ge luo na neng luo wei chu yuan men luo wei chu

25  
远门啰喂, 出远门啰喂。  
yuan men luo wei chu yuan men luo wei

Figure 35 Music score: Folk songs spread further

Record by Chen Chen

In this song, we can see that the melody has been repeated since the 23rd bar. Although some of the melodies are not completely consistent with the rhythm, the melody sense of the song is the same. Through the repeated melody, the music can be extended, the momentum of the music can be enhanced, and the work has a successful ending.

## 5.4 Singing Characteristics

The singing art of Mudong folk song is one of the rich and colorful traditional folk song singing art forms in China. Its singing flavor is full, graceful and beautiful, and its skills are comprehensive. Folk songs are the art of singing. It is not comprehensive enough to talk about theory without talking about singing. In the process of collecting and sorting Mudong folk songs, the researchers listened to the inheritors explain the singing methods of Mudong folk songs. The singing characteristics of Mudong folk songs mainly focus on the following aspects.

### 5.4.1 Singing Form

The singing art forms of Mudong folk songs are diverse, often associated with content, genre and style, including solo, chorus, duet and so on. Among them, solo, chorus and duet are the most common. At the same time, the singing form can change according to different occasions and the situation of singers.

(1) Solo. Solo is a common singing form in Mudong folk songs. When people work, they often sing for joy. When walking, sing a few words at will to eliminate loneliness; In their spare time, women sing beautiful songs to express their feelings. The melody is graceful and changeable, the style is high pitched and the content is rich. It is suitable for a person to sing freely. For example, Sing folk songs together, which mostly describe life and love.

你打猪草瑟, 我捡柴哟喂, 你不招手啰儿啰,  
 ni da zhu cao se wo jian chai yo wei ni bu zhao shou luo er luo

7  
 我不来哟喂, 哥哥妹妹瑟, 把话说哟喂,  
 wo bu lai yo wei ge ge mei mei se ba hua shuo yo wei

13  
 双双对对啰儿啰 唱山歌哟喂。  
 shuang shuang dui dui luo er luo chang shan ge yo wei

Figure 36 Music score: Sing folk songs together

Record by Chen Chen



Figure 37 Sing folk songs together QR Code

(2) Solo and Chorus. The singing form of solo and chorus often appears in planting songs. Planting songs are generally the whole song sung by the soloist. The part of chorus generally repeats the soloist's lyrics and part of the melody. More often, they sing relatively fixed foil lyrics. For example, Singing in the field (Figure 12).

(3) Duet. Mudong folk song in the form of duet is a question and answer ballad with rich content; From a formal point of view, most of them answer each other. This kind of folk song is often used in folk song competitions, and many folk singers often take it as the main form of competitions.

太 阳 出 来 是 辣 焦 哟 焦 哟 喂, 么 妹 土 头  
tai yang chu lia shi la jiao yo jiao yo wei yao mei tu tou

薏 海 哟 椒 哟 喂 喂  
hao hai yo jiao yo wei wei.

Figure 38 Music score: It's hot when the sun comes out

Record by Chen Chen

(4) Sing together. Singing together is also a common form of Mudong folk song singing. Usually more than two singers sing the same song. This way of singing often appears in festival occasions. According to local singers, singing together has high requirements for mutual



cooperation among singers. All singers have unified regulations on pitch, rhythm and speed. Therefore, singing together gives people a sense of harmony and tidiness.

#### 5.4.2 Singing Method

From the perspective of singing methods, Mudong folk songs can be divided into true voice singing, falsetto singing and mixed singing. Various singing methods can be determined according to the singer's singing ability and performance style.

(1) True voice singing. True voice singing means that singers use their own natural voice to sing. This singing method is often used when singing Mudong folk songs. It is the expression of human instinct singing and the reflection of physiological conditions. In this way, the voice is close to our usual voice, and there is no higher requirement for voice skills. It is suitable for impromptu lyrics and Narrative Folk Songs. Mudong folk songs use true voice to sing. Most of them have a narrow range, usually only about eight degrees. Such as “Sing follow your heart”(Figure 32)

(2) Falsetto singing. Falsetto singing is that part of the vocal cord is closed to block the breath, and the other part is impacted by the air flow and vibrates at the edge or part. Falsetto singing is easier to sing high notes, and the sound is a little thin. “Flowers Don't Bloom In Spring”(Figure 27).

(3) Mixed singing. Mixed voice singing refers to the combination of true voice singing and false voice singing, that is, when singing in the middle and bass area, it is dominated by true voice and supplemented by false voice; Falsetto is often used in the high range. This kind of voice is freely unified up and down, and the timbre is sweet and bright, giving people a cordial and real beauty. This singing method is most used in Mudong folk songs. Such as “Vegetable of Dong'an”(Figure 30).

#### 5.4.3 Breathing method.

Breath is the driving force of singing, the basis of beautiful singing and an important basic skill of singing skills. The adjustment and application of breath directly affect singing. Correct breathing can obtain a pleasant and melodious sound. Researchers found that they pay attention to abdominal breathing in singing and use lumbar muscles as support to regulate breathing. Mudong folk songs come from the life and labor of Mudong people and are close to the life and labor of Mudong people. When they work in the wild mountains, they breathe naturally,

open their mouths and noses, use the strength of waist and abdomen muscles to maintain their breath, and sing along with the rhythm of work. Their breathing skills are close to the nature of labor. They breathe deeply and have a full breath. They not only maintain the breath, but also use the breath flexibly.



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## Chapter VI

### The Role of Mudong Folk Song in Ba Nan

“Role” is a very common concept and an attribute of things, which refers to the ability and effectiveness of things. It is generally believed that art has the roles of entertainment, education, aesthetics and cultural transmission. Music is one of many art categories. There is no doubt that it also has the functions of entertainment, education, aesthetics, cultural transmission and so on. Only because Mudong folk song is formed and developed in a specific social, historical and cultural ecological environment, its musical function also has a unique personality.

Table 2 A brief table about function of Mudong folk song

Role	Concrete embodiment
Practical Function	<ol style="list-style-type: none"><li>1. Help illiterate people impart labor knowledge and experience.</li><li>2. Regulate the mood of workers and relieve fatigue in labor.</li><li>3. Become a means to express their love.</li><li>4. Publicize national policies and make them easy to understand.</li></ol>
Educational Function	Spread correct ideas such as etiquette requirements, historical stories, folk customs, outlook on life and morality to people.
Aesthetic Function	Enhance aesthetic ability and enrich people's spiritual world.
Entertainment Function	<ol style="list-style-type: none"><li>1. Entertain yourself.</li><li>2. Render the atmosphere for folk activities.</li></ol>

Make by ChenChen

#### 6.1 Practical Function

Mudong folk song has a strong practical function, which is closely related to labor and life. Mudong people use folk songs to impart labor knowledge and experience. In the past, because of economic backwardness, most families were still worried about not having enough to eat. There was not so much desire for knowledge. Most people had almost no chance to learn knowledge in

school. Many people became illiterate, knew few words, had low education and could not read books, when people with work skills or elders want to teach labor knowledge or labor experience, it is difficult for people who do not know words to quickly remember and master these knowledge in general language. Therefore, Mudong people began to use singing to pass on what needs to be taught through music, so that more people even if they have not learned words, can also understand labor knowledge and labor experience.

Mudong folk songs can also regulate the mood of workers and relieve their fatigue in labor. There are many descriptions of this function in Mudong folk songs. As mentioned in the lyrics: “If you don't sing folk songs, you'll be in a bad mood and don't want to do your work; you don't have to drink, singing can make people intoxicated, and your mood is as beautiful as spring flowers.” Another example: “If you don't sing planting songs when you work, everyone has no spirit. Just like a scarecrow, you stand there quietly and don't work”, “There are many people in the field who are buried in work and don't sing. It's ok if the old don't sing. Is it labor if the young don't sing?” These lyrics show that Mudong folk songs have the functions of regulating mood, pleasing mood and relieving fatigue.

Mudong folk song has the practical function of marriage and love. Girls and boys sing folk songs to express and test each other when they meet, to express their feelings, to fall in love with each other, and finally get married. For example: “a man is a dragon in the sky, and a woman is a flower in the garden. If the dragon does not look up, it will not rain, and the flower will not be red without rain.” Another example: “young men and women fall in love with each other. We are willing to become two birds circling in the sky and flying freely in the sky. We want to be husband and wife and stay together forever.” These lyrics express that Mudong people love folk songs and express their love in such a beautiful way.

Mudong folk songs also have the practical function of publicizing national policies. Due to the limited socio-economic, scientific and technological conditions at that time, and the fact that most people in Mudong did not know words, there was no method of publicity. Therefore, the government staff of Mudong town changed some important policy contents of the country that are beneficial to the country and the people into folk song lyrics through creation and processing, and then added the lyrics to some Mudong Mountain Song tunes that are very familiar to the people of Mudong Town, and sang them locally to publicize the national policy. For example, “*scientific*

*fertility song*” is to use the tune of Mudong mountain song and add policy content or lyrics of scientific knowledge to spread and sing, so as to achieve the purpose of publicizing the national scientific fertility policy. The lyrics are as follows: “Scientific childbirth is very important. Everyone needs to know that regular physical examination is done to improve the influence of childbirth. National policies help the people, the cost of various examinations is reduced, and high-quality services are all for the people, and the fertility level will be stable. Remember that scientific pregnancy needs to be treated if there are defects, and the fetus will have no disease. Help you have a good baby Baby.” This song “*scientific reproduction song*” uses many well-known tunes in Mudong folk songs. For another example, in order to publicize the old-age insurance policy, the lyrics have been changed, “pay attention to old-age problems and avoid risks, and the old-age insurance needs to be improved. Be healthy, have no worries, be happy and enjoy your old age.”



Figure 39 Preach policies with Mudong folk songs

Photo by Chen Chen

## 6.2 Educational Function

Music is the embodiment of the sound of human soul. Music can not only improve the beautiful sound of real life and other arts for people's senses, but also play an important role in beautifying the soul, enlightening wisdom and cultivating noble thoughts and sentiments. For

example, “*The Song of Respect*” for the elderly sings: “our parents have given us life, let us see many beautiful things and have our own life, but please don't forget them. When they are old, we will also take them to see the beauty life now”.



Figure 40 Yu Lianghua came into the classroom to teach students to sing

Photo by Chen Chen

As an important part of our national folk music, Mudong folk songs also play a very important role in the education and transmission of Mudong people's future generations. This is because Mudong folk song has a long history and culture. It covers a wide range and reflects all aspects of Mudong people's life. In the lyrics, there are not only ceremonial contents of congratulation, praise, welcome and thanks, but also narrative contents of praising history and culture, good people, heroes and hometown, as well as folk customs and working life. It can be seen that Mudong folk songs have a unique charm in Mudong people's life. Mudong folk song is an indispensable cultural nourishment in the life and production of Mudong people. It carries the excellent cultural and moral outlook of Mudong people. Various music activities in the daily life of Mudong people are places for “transmitting music culture”. Rich and interesting Mudong folk songs constitute a colorful picture of the music life of Mudong people, and also transmission their spiritual wealth.

For example, the Mudong folk song “Question Song”: “What eats grass without roots? What eats grass without chewing? What has teeth in its belly? What has fire in its belly? Sickle

eats grass without roots, bamboo basket eats grass directly, stone mill has teeth in its belly, and lantern has fire in its belly.” In the form of question and answer, this song vividly reflects the interesting singing form of Mudong people and spreads the knowledge of daily life to children. Another example is “*I go to the river*”: “Where are you going? I'm going to the river. What are you doing in the river? I'm going to pick up stones in the river. Why do you pick up stones? Pick up stones to sharpen the knife. What do you do when you sharpen the knife? You can cut bamboo when you sharpen the knife. What do you do when you cut bamboo? Cut bamboo into thin strips. Why do you divide it into thin strips? Divide it into thin strips to weave a sieve. What do you do when you weave a sieve? Weave a sieve to catch it Little fish. What do you do with catching small fish? Catch a small fish and invite you to eat together.” This song also depicts the daily life of Mudong people in the way of Q & A, and more importantly, reflects their simple outlook on life and values.

### 6.3 Aesthetic Function

Music is one of the first objects to accept aesthetic consciousness and aesthetic ideal. It is an expression art composed of rhythm, melody, harmony, pitch, timbre and other factors. Although Mudong people have not yet formed an abstract system theory of music art, they have never left music in their long-term real life. Through singing folk songs, Mudong people imperceptibly educate their aesthetic consciousness in natural scenery and traditional working life, which reflects the ideological beauty of Mudong folk song music.

The aesthetic function of Mudong folk songs is to truly describe and sublimate the life and thoughts of Mudong people under the specific background of the times, enrich the spiritual world of Mudong people, and leave valuable spiritual wealth for future generations. It is based on all aspects of the daily life of the people in Mudong. It is a description of the images of daily life, labor, marriage and love in the past years. It has profound historical and emotional connotation it shows the emotional beauty of music everywhere.

### 6.4 Entertainment Function

Mudong people can't live without singing folk songs, just as fish can't live without water. Mudong folk songs contain the straightforward and bold character characteristics of Mudong

people. For thousands of years, the people of Mudong have always treasured those beautiful things and memories with beautiful songs and passed them on from generation to generation. The entertainment function of Mudong folk song is mainly reflected in the following two aspects.

On the one hand, it can be used for self-entertainment. Whenever Mudong people are happy or sad, they can sing a folk song to express their inner feelings and release their body and mind. On the other hand, Mudong folk songs have the function of entertainment. In festive festivals, weddings, funerals, seeing off and other custom activities, you can also sing a few folk songs to render the atmosphere.

Mudong folk songs not only enrich our spiritual life, but also cultivate our sentiment. In short, the function of Mudong folk songs always exists with the folk customs of Mudong people. It is closely related to all aspects of Mudong people's life and has infinite vitality.



## Chapter VII

### Conclusion, Suggestions and Discussion

#### 7.1 Conclusion

The researcher takes Mudong folk song as the research object, in this study It has three objectives which are (1) To investigate the development of Mudong Folk Song in Ba nan, Chongqing, China. (2) To analyze the music characteristic Mudong Folk Song in Ba nan, Chongqing, China. (3) To examine the role Mudong Folk Song in Ba nan, Chongqing, China. The researcher is using the method of collecting field data and document data The results of the study can be summarized as follows:

7.1.1 Mudong folk songs are produced under its unique geographical environment, cultural and historical background. It has a long history and rich connotation. It is a beautiful flower in the national folk music garden. Mudong folk songs are deeply rooted in the fertile soil of ethnic and folk, have a far-reaching impact on the life of Mudong people, and are an indispensable part of the life of Mudong people. For many years, the art of Mudong folk songs created by Mudong people has not only added fun to their own life, but also left extremely rich spiritual food for future generations and China's folk art treasure house.

7.1.2 The lyrics of Mudong folk songs are generally “five words, one sentence, a total of four sentences” or “the complete structure of seven words per sentence”. Various types of foil lyrics are widely used in lyrics. According to the position of foil words in lyrics, they are divided into three forms: foil words at the beginning, foil words at the end and foil words in the middle. The melody of Mudong folk song is beautiful, and the mode is mainly in the form of Chinese traditional five tone mode. The rhythm of music is complex and changeable, and alternating meters and mixed meters are often used. The music rhythm is rich, and the most typical rhythm types are regular rhythm and irregular rhythm. Irregular rhythm includes all kinds of rhythm with dot and syncopation rhythm. The singing of Mudong folk songs is natural and beautiful. The singing is mainly true sound, supplemented by false sound. Singing Mudong folk songs requires natural breathing, body relaxation and abdominal breathing.

To sum up, Mudong folk song has its own distinctive characteristics in lyrics, language, musical characteristics and forms of expression, which is also an important reason for its survival and development for a long time. In the process of writing papers and fieldwork, I have a more comprehensive understanding of all aspects of Mudong folk songs, which makes me have deep feelings for Mudong folk songs and realize its unique charm.

7.1.3 With the development of the times, people's life and labor style have changed. Due to the change of labor and life style, most folk songs have lost the foundation of nourishment and prosperity. The aging and death of the older generation of singers have interrupted the transmission. Traditional music are gradually far away from us due to the loss of their living environment, and Mudong folk songs are facing danger. It is the bounden duty of every musician to explore how to make Mudong folk songs continue to exist in a fresh form in the contemporary era. Rescuing and protecting Mudong folk songs can not only enrich the art of Bayu folk songs, but also promote the enrichment and development of Chinese folk song art. In view of this, the researchers put forward the following suggestions for the transmission and development of Mudong folk songs.

## 7.2 Suggestions

### 7.2.1 Suggestions for further research

(1) The researchers combed a timeline of the development of Mudong folk songs through the representative artistic forms of Mudong folk songs in various periods, combined with the historical and humanistic development context. However, there is no more analysis and summary of the current situation that Mudong folk songs are in urgent need of protection. I hope that more researchers will have more in-depth research and exploration in the future. Because we all know Mudong folk song is an integral part of Bayu culture and human intangible cultural heritage. Its existence and development are inseparable from the fertile soil of Bayu culture. Only when Mudong folk song is planted in this soil and carefully watered and cultivated, it will grow stronger and stronger. We don't know what the original Mudong folk songs were like, but we can be sure that the number of folk songs at that time must not be as rich as now, and the types are not as many as now. The place where folk songs can be displayed will not be a stage or square, so we should use the existing environment to display Mudong folk songs in multiple directions. At the

same time, develop the tourism industry around Mudong Town, Banan District, take advantage of the business opportunity of tourism, use the tourism site as a platform to publicize “Mudong folk songs”, and establish a “Mudong folk song music culture ecological park” in the tourism area, so that Mudong folk songs can continue to develop. It is hoped that future researchers will make a feasibility report on how to protect Mudong folk songs, establish a special research team, strive for special funds, mobilize the strength of the masses, and create a good cultural ecological environment for the dissemination of peony folk songs.

(2) In his dissertation, the researcher only analyzed the musical scale, meter and rhythm, melody and singing characteristics of Mudong folk song. Due to the limited ability of the researcher, there is a lack of comprehensive analysis on more aspects. I hope that future researchers can strengthen the analysis in other aspects and enrich the research on Mudong folk song.

(3) In the process of this research, I hope that interested researchers will study “how to cultivate new folk singers” in the future. At present, the cultivation of inheritors of Mudong folk songs faces three major problems. (1) Now the rural middle-aged and young people basically work in cities. Those who stay at home either have special skills to get rich or are troubled by heavy housework. Therefore, few farmers have studied Mudong folk songs in Mudong town in recent years. (2) Old singers can't recruit new students, so the government has to bear all the responsibilities for the cultivation of inheritors. However, if teaching and learning become a kind of work and don't come from inner desire, it will be difficult to continue in the later stage, and the government has to give up deepening protection. (3) A small number of young inheritors have to do other work because of the development of the times. Over time, they forget Mudong folk songs, resulting in the disappearance of a large number of lyrics of Mudong folk songs. So in view of the aging and death of the older generation of singers, the fracture of transmission and the difficulty in carrying out folk song activities, we should mobilize the enthusiasm of the masses in various forms, pay attention to the education of Mudong folk songs, and cultivate a number of skilled new people to sing Mudong folk songs. This is what researchers should study in the future.

### 7.2.2 Suggestions for applying the results of the study

In order to get people's understanding and appreciation, stand in the forest of folk music, and then go to the world, in addition to protecting its existing ecological environment, cultivating skilled new inheritors, comprehensively collecting and accumulating data, and holding various

performances and folk song competitions, Mudong folk songs should also organize forces from all aspects to carry out systematic academic research on Mudong folk songs, This paper discusses the profound connotation of Mudong folk song, so as to provide strong theoretical support for its better development.

The researchers believe that firstly, various cultural units, scientific institutions, colleges and universities, experts and scholars should be organized to establish corresponding levels of Mudong folk song academic research organizations, and take this as the core to ensure the organization and personnel of folk song research. Second, the government should increase the expenditure on the scientific research funds of Mudong folk songs, so as to provide a solid guarantee for the academic research of Mudong folk songs. Third, create a good academic atmosphere, often hold various academic seminars and exchange with each other, so as to form a new situation in the research of Mudong folk songs.

### 7.3 Discussion

Mudong folk songs are the treasure of Chinese folk songs and a valuable spiritual wealth and cultural heritage created and left by our ancestors. Therefore, the protection of Mudong folk songs has the significance of protecting Chinese civilization and the spiritual home of Mudong and Banan people. Like all researchers, we all know that from 1981, Mudong folk songs began to be recorded and recorded. Then in 1983, Mudong competed to become the “hometown of folk culture in Chongqing”, and then in 2003, Mudong folk songs were declared as "intangible cultural heritage". Mudong folk songs went to CCTV to live abroad, and Mudong town became the hometown of Chinese folk culture and art. Researchers are consistent with the research results, affirm the importance of music, and attach importance to the protection and transmission of the future. But at the same time, some problems about how to deepen the protection of Mudong folk songs have gradually emerged. If these problems are not solved, the road of protecting Mudong folk songs will be more and more difficult; If these problems are solved well, deepening the protection of Mudong folk songs will achieve the ideal effect of getting twice the result with half the effort.

The researchers are pleased to learn from the field survey that Chongqing Municipal Bureau of culture and Ba nan District Bureau of culture attach great importance to the protection

and transmission of Mudong folk songs. It has not only formulated a series of relevant protection documents, but also established a special team to further plan the establishment of the transmission and protection mechanism of Mudong folk songs. In order to protect Mudong folk songs, Mudong town has established a Mudong Folk Song Art Troupe, convened more than 100 Mudong singers, often rehearsed, taught folk songs to each other, and found more Mudong folk song successors from the society. Now Mudong town has specially compiled the textbook Mudong folk songs for primary and secondary school students to teach Mudong folk songs among primary and secondary school students in the town. At present, the inheritors of Mudong folk songs also cooperate with some colleges and universities in Chongqing to let folk songs enter the school, let more students understand, like and learn Mudong folk songs, combine Mudong folk songs with musicals, hip-hop dance and pop music, do a good job in the transmission and integration of Mudong folk songs, and let the new generation of young people fall in love with traditional culture.

How can Mudong folk songs have new development? According to the visit and understanding during the study, the researcher suggests that Mudong folk songs can be innovated in the following forms.

With the development of the times, the social economy and people's life are changing with each passing day, and the content and expression of literature and art are becoming richer and richer. Especially with the diversification of art, people's appreciation and requirements for art are also changing and improving. Although Mudong folk song is a symbol of Chongqing national music, it is a local and specific group art, and its spread scope is limited. Because its original ecological form, whether in the form of expression or in the depth of music, can not meet the needs of contemporary people for a high degree of artistic aesthetics. If we want to carry forward it, we must give Mudong folk song new life and make it consistent with people's aesthetic taste at present. Therefore, on the basis of transmission the tradition, we should create the style and charm of Mudong folk song, maintain its characteristics of “mountain”, “water” and “emotion”, and make rational use of composition techniques to make the music form more deep and high.

(1) We can create popular songs. The traditional Mudong folk songs mostly reflect the spiritual life of the working people in the old society. It is easy to sing and resonate among the elderly today. With the globalization of modern civilization and the high degree of cultural

development, we can also learn from and innovate another form of expression - popular songs. Of course, it is not necessary to change the intangible cultural heritage. We need to extract the essence of its material and create popular songs. The form of creation can be diversified without restraint.

(2) We can Create art songs. We can use the original melody and original lyrics. Through the new arrangers, we can invite famous singers to sing and use the new media to spread, so that the people of the whole country can hear, understand and be familiar with Mudong songs.

(3) We can create chorus song. Many of our famous choral songs are rearranged or created based on the materials of Chinese folk songs, such as “Alma Khan”, “Half The Moon Climbing Up”, “Grazing Song”,etc. These choruses are original folk songs, with simple musical structure, easy to accept, easy to sing and new artistic conception. With the development of Chinese music culture, choral music is more popular than songs.

Looking at other art disciplines, there is a common feature. To develop, we must maintain its traditional characteristics and carry forward its traditional essence. The Mudong folk song should absorb the essence of other art and use the technological achievements of the new era, and dare to break through and innovate, so that the folk songs can be pushed to a new height. Create works suitable for today's era, so that Mudong folk songs can last for a long time, become classics and be handed down forever.

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