



An analysis "Tu jia" folk song in chongqing china

Liu Wen Zhe

A Thesis Submitted in Partial Fulfillment of Requirements for

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for Master of Music (Master of Music)

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The examining committee has unanimously approved this Thesis, submitted by Mr. Liu Wen Zhe , as a partial fulfillment of the requirements for the Master of Music Master of Music at Mahasarakham University

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ABSTRACT

This dissertation titled “ An Analysis of Tujia Folksongs in Chongqing, China.” This qualitative research study had two objectives, namely 1) to categorize the folksongs, and 2) to analyze various elements in the folksongs, and employed the research methodology of musicology. The data were collected at Fengmu, in Tujia Autonomous County, Shizhu County, Chongqing City, China. The sample group comprised expert artists and audiences. The results revealed that the 426 folksongs in Tujia, Chongqing, could be grouped into 3 categories, namely 184 love songs, 108 labor songs, and 138 nature songs. The folk songs could also be divided according to their length into 2 categories, namely 238 short songs and 188 long songs. As for the characteristics of the folksongs, it was found that 5 sounds were used, namely C, D, E, G and A. The melodies were performed using the 2th - 14th intervals, and moved up and down mostly in serrated patterns.

Keyword : Tujia; Folksong, Chongqing, China

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CHAPTER I

INTRODUCTION

1.1 Background of research

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

The ethnicminority settlements in Chongqing are mainly distributed in the counties of youyang, Xiushan, Pengshui and Qianjiang. They have been multi-ethnic settlements since ancient times. There are Tujia, Miao, Han, Yi and other inhabitants of the world. Each ethnic group has rich and colorful national culture and art and unique ethnic customs. The history of Tujia music is particularly long-standing. The Tujia people living in Chongqing are descendants of the ancient Chinese Ba people. They live in the shacks, drink oil tea soup, sing Tujia folk songs, dance, dance, cry, and mourn. It has a pure and simple folk customs and rich and colorful ethnic cultural resources. Tujia people love to sing and sing to become an indispensable spiritual food in Tujia people's daily life. Tujia folk music relies on the Tujia people's ancestors. It has been handed down from generation to generation and is divided into myths, preachings, stories, and folk songs according to genre. It is rich in content and diverse in form. They pass the myths, legends, stories, folk songs and other means from generation to generation. How to educate future generations how to behave and how to produce labor. Through the expressions of the older generation's words and deeds and singers, the education of the social history and customs, religious beliefs, ethics, production and life skills of the nation is carried out. (Tian Shigao, 2002)

From the reason above I want to study Tujia folk song at Chongqing, China. I will be gathering data grouping and analyze; melody, rhythm, technical singing. And we can keep and promote Tujia folk song at Chongqing continue.

1.2 Objective of the research

1.2.1 To classification of Tujia folk song

1.2.2 To Analysis Tujia Folk song

1.3 Significance of the research

1.3.1 we will know about Tujia folk song and clarity Tujia folk song

1.3.2 we will know identifications Tujia folk song

1.4 Benefit of the research

1.4.1 we will have data of Tujia folk song

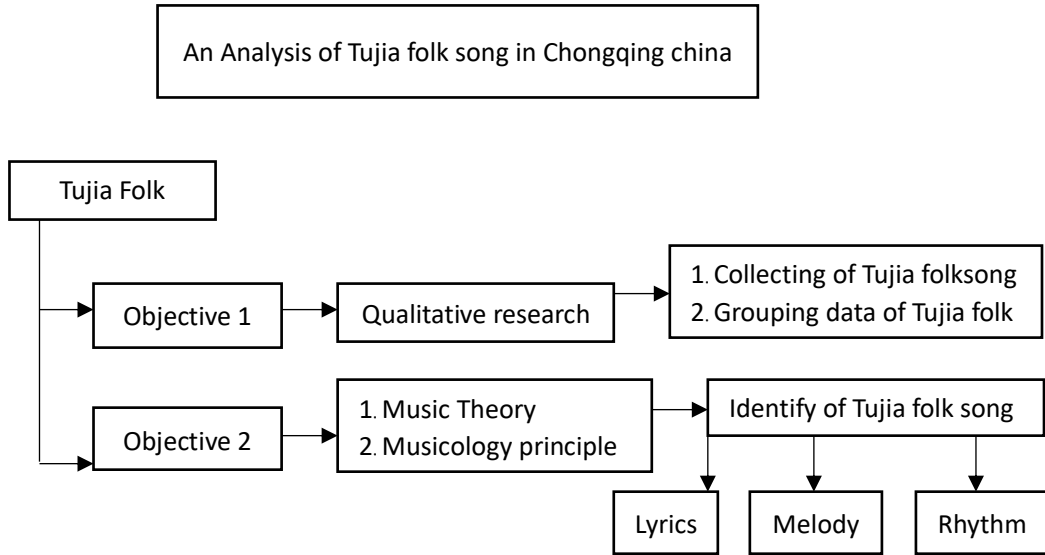
1.4.2 somebody can use this data to deep study about Tujia folk song

5.1 Definition of terms

1.5.1 Tujia mean The ethnic minority settlements in Chongqing

1.5.2 folk song mean the folk song of Tujia ethnic group in Chongqing

1.6 Conceptual framework



CHAPTER II

LITERATURE REVIEW

In this section i have divided the subject of the study to collect relevant information for my topic as Follows

2.1 Topic Reviews

Chongqing, referred to as YU or BA, is the only municipality directly under the Central Government of the People's Republic of China, a national city with a large city, an international metropolis, an economic, financial, science and technology, shipping and trade logistics center in the upper reaches of the Yangtze River. An important strategy for the development of the western region. The fulcrum, the “ Belt and Road” and the important junction of the Yangtze River Economic Belt and the inland open highland; both famous for Jiangcheng and Wudu, and famous for the mountain city

Chongqing is located in the southwest of China's inland, east of Hubei and Hunan, south of Guizhou, west of Sichuan, and north of Shaanxi. With a total area of 82,400 square kilometers, it administers 38 districts and counties (autonomous counties); in 2018, the city has a resident population of 31.117 million and a regional GDP of 203.319 billion yuan; it is known as the Chinese hot pot capital, the China Convention and Exhibition City, and the world's hot spring capital.

Chongqing is a comprehensive transportation hub that integrates things from southwest China and connects north and south. Its Jiangbei Airport is one of the “ Top Ten” airports in mainland China, and the Orchard Port is the starting point for the new European channel. Chongqing is located in the eastern part of the basin. The terrain is inclined from north to south to the Yangtze River valley. The landform is dominated by hills and mountains, and its mountainous area accounts for 76%. The Yangtze River runs from west to east across the territory, with a flow of 679 kilometers The ethnic minority settlements in Chongqing are mainly distributed in the counties of Xiangyang, Xiushan, Pengshui and Qijiang. They have been multi-ethnic settlements since ancient times. There are Tujia, Miao, Han, Yi and other inhabitants of the world. Each

ethnic group has rich and colorful national culture and art and unique ethnic customs. The history of Tujia music is particularly long-standing (Xu Y.Q, 2010)

The Tujia people living in Chongqing are descendants of the ancient Chinese Ba people. They live in the shacks, drink oil tea soup, sing Tujia folk songs, dance, dance, cry, and mourn. It has a pure and simple folk customs and rich and colorful ethnic cultural resources. Tujia people love to sing and sing to become an indispensable spiritual food in Tujia people's daily life. Tujia folk music relies on the Tujia people's ancestors. It has been handed down from generation to generation and is divided into myths, preachings, stories, and folk songs according to genre. It is rich in content and diverse in form. They pass the myths, legends, stories, folk songs and other means from generation to generation. How to educate future generations how to behave and how to produce labor. Through the expressions of the older generation's words and deeds and singers, the education of the social history and customs, religious beliefs, ethics, production and life skills of the nation is carried out (Tian S.G, 2002)

Tujia people live in the mountains. Working all day long between the mountains and the mountains, and most of the men and women are at sunrise, and the sunset is the same. In the long-term mountain labor, they sing for the heavens and the earth, the human landscape, these folk songs are simple and simple, original, with rich earthy aroma and a refreshing scent of flowers and plants, it can give strength. Enlightenment, can inspire people's spirit. It reflects the true feelings of the Tujia people, so the people love to listen and love to sing. Because it truly reflects the hot production and living practices of the people, it is also a scientific expression of the scientific world outlook, outlook on life, and values. More importantly, the folk songs are the plan of the people, rich in life materials and cultural information, they are the nutrients of art, and also the basis of advanced culture and art (Xu Y.Q, 2003)

Tujia daily staple food Shibuya, rice, supplemented with sweet potatoes, potatoes and so on dish. The main feature of the hot and sour dishes is that the yellow beans are finely ground, the pulp is not divided, the boiling is clarified, and the leaves are cooked and made into slag. Other more characteristic foods include alfalfa, bacon, camellia, combined vegetables, and dumplings (Y.Y.Y, 2002)

Tujia people like to drink alcohol, and the common ones are liqueur and shochu made from glutinous rice and sorghum. Alcoholism, generally put Xue Qu and miscellaneous grains in

the altar sealed, from half a year to more than two or three years. When the guests arrive, take the case center, take the bamboo pass as the raft, insert the bottom of the altar, set the case in the hall, put chicken, duck, fish, meat, etc. on both sides, set a pair of chopsticks instead of sitting. The housewife opened the altar, and the host invited the guests to take turns to drink alcohol in turn, then raise the chopsticks and eat them. They don't think that they are too tempted to sing and dance while singing and dancing (Xu Y.Q, 2003)

In terms of clothing, Tujia is still simple and relaxed Traditional fabrics are mostly self-woven, blue-green earthen cloth or burlap, which is called "brook" in history books. Cloth", "tongbu".The women's blouse has a short collar and a right collar. The collar is inlaid with three laces (commonly known as "three-strand ribs"), and three small lace railings are attached to the hem and cuffs. Under the " eight saddle skirts", the skirts are pleated and straight, and then changed to the hem. Three large colored lace pants; the girl is dressed in a black cloth with a single coat, wearing white coats in spring and autumn, black jackets, and colors like a crow, called "Crows." Hair, wearing a hat or wrapping a head with a cloth, like wearing ear, item, hand, foot ring and other silver ornaments. (Huang Li, 2017)

The men's blouse is " pipajing" , and later gradually wears a pair of blouses and a collarless blouse; a waistband with a belt; the trousers are large, the trousers are large and short, all are blue and blue, and the leggings are more; Pa or five or six feet long white cloth, in the shape of "human"; feet wearing ear grass shoes, full ear grass shoes, cloth shoes or spikes. With the development of the times, the Tujia nationality in many places has been similar to the Han nationality. Only in the grand gatherings and festivals, or in the remote mountain villages, can you see the traditional costumes of the Tujia people. (Zhao jujian, 2017)

2.2 Tujia Folk Song

Tujia folk songs are the same folk songs composed of lyrics and music. He is the product of the literary and musical rendezvous. The lyrics of Tujia folk songs belong to the language art, and their expressions are expressive and perceptive; the music of Tujia folk songs produces a beautiful lyric effect in the form of externalization of sound, directly affecting the hearing, and creatively revealing the lyrical content of Tujia folk songs. . The combination of lyrics and music

shapes the music image and enriches the Tujia folk songs, thus making the artistic charm of Tujia folk songs last. (Qianlong, 2011)

The Tujia nationality is a nationality among Chinese ethnic minorities. Its folk songs have a long history of formation and development. In general, Tujia folk songs are gradually formed in the labor and life of Tujia people. In the activities of labor, marriage, and sacrifice, the Tujia people will sing and dance. The Tujia people create many folk songs in their labor and life. (Meiying, 2012)

2.3 Theory used in this research

Qualitative research

Qualitative research is a scientific method of observation to gather non-numerical data. This type of research "refers to the meanings, concepts definitions, characteristics, metaphors, symbols, and description of things" and not to their "counts or measures." This research answers why and how a certain phenomenon may occur rather than how often. Qualitative research approaches are employed across many academic disciplines, focusing particularly on the human elements of the social and natural sciences; in less academic contexts, areas of application include qualitative market research, business, service demonstrations by non-profits, and journalism. As a field of study, qualitative approaches include research concepts and methods from multiple established academic fields. The aim of a qualitative research project may vary with the disciplinary background, such as a psychologist seeking in-depth understanding of human behavior and the reasons that govern such behavior for example. Qualitative methods are best for researching many of the *why* and *how* questions of human experience, in making a decision for example (not just *what*, *where*, *when*, or "who"); and have a strong basis in the field of sociology to understand government and social programs. Qualitative research is widely used by political science, social work, and education researchers (Fan Lisha, 2011)

In the conventional view of statisticians, qualitative methods produce explanations only of the particular cases studied (e.g., as part of an ethnography of a newly implemented government program), any general conclusions beyond the study context are considered tentative propositions (informed assertions), since the general propositions are not usually arrived at on the basis of statistical theory. Quantitative methods are therefore needed, to seek mathematical evidence

and justification for such hypotheses for further research. In contrast, a qualitative researcher might argue that understanding of a phenomenon or situation or event, comes from exploring the totality of the situation (e. g., phenomenology, symbolic interactionism), often with access to large amounts of "hard data" of a nonnumerical form. It may begin as a grounded theory approach with the researcher having no previous understanding of the phenomenon; or the study may commence with propositions and proceed in a 'scientific and empirical way' throughout the research process

Musicology Theory

Analyze the status quo, clear purpose and type of selection. The scope of the research will be reduced as much as possible, as far as possible targeted and specific. According to the existing data collected in books or on the Internet to analyze the status quo and to clarify the purpose of their next research, research without thinking and analysis is often unintentional and futile. Then, after the purpose is established, the type of investigation should be selected (specifically, micro-music survey, geographic division music survey, ethnic district music survey; music survey, music topic survey, etc.). The determination of the type of investigation can directly lead to the preparation of other aspects of the follow-up. (Ding Shizhong, 2005)

Collection and familiarity of available information. This is divided into "indirect data" and "direct data." Indirect materials include historical data, background information, and related art materials. The direct data refers to the professional music materials accumulated by the first-time investigator and directly related to the object, scope and music theme. (Ding Shizhong, 2005)

The study of the theory of musicology is the study of actors and the study of people. Especially in today's changing society, the investigation and analysis of artists, performers, singers, producers, disseminators and musicians will also have an impact on the music life of society. It is the study of human beings to explain the reasons for the generation and spread of various music. (Ding Shizhong, 2005)

Western music Theory

Pitch

Pitch is the lowness or highness of a tone, for example the difference between middle C and a higher C. The frequency of the sound waves producing a pitch can be measured precisely, but the perception of pitch is more complex because single notes from natural sources are usually a complex mix of many frequencies. Accordingly, theorists often describe pitch as a subjective sensation. Specific frequencies are often assigned letter names. Today most orchestras assign Concert A (the A above middle C on the piano) to the frequency of 440 Hz. This assignment is somewhat arbitrary; for example, in 1859 France, the same A was tuned to 435 Hz. Such differences can have a noticeable effect on the timbre of instruments and other phenomena. Thus, in historically informed performance of older music, tuning is often set to match the tuning used in the period when it was written. Additionally, many cultures do not attempt to standardize pitch, often considering that it should be allowed to vary depending on genre, style, mood, etc. The difference in pitch between two notes is called an interval. The most basic interval is the unison, which is simply two notes of the same pitch. The octave interval is two pitches that are either double or half the frequency of one another. The unique characteristics of octaves gave rise to the concept of pitch class: pitches of the same letter name that occur in different octaves may be grouped into a single "class" by ignoring the difference in octave. For example, a high C and a low C are members of the same pitch class—the class that contains all C's.

Musical tuning systems, or temperaments, determine the precise size of intervals. Tuning systems vary widely within and between world cultures. In Western culture, there have long been several competing tuning systems, all with different qualities. Internationally, the system known as equal temperament is most commonly used today because it is considered the most satisfactory compromise that allows instruments of fixed tuning (e.g. the piano) to sound acceptably in tune in all keys.

Scales and modes

Notes can be arranged in a variety of scales and modes. Western music theory generally divides the octave into a series of twelve tones, called a chromatic scale, within which the interval between adjacent tones is called a half step or semitone. Selecting tones from this set of 12 and

arranging them in patterns of semitones and whole tones creates other scales. The most commonly encountered scales are the seven-toned major, the harmonic minor, the melodic minor, and the natural minor. Other examples of scales are the octatonic scale and the pentatonic or five-tone scale, which is common in folk music and blues. Non-Western cultures often use scales that do not correspond with an equally divided twelve-tone division of the octave. For example. (Huang Li, 2017)

Classical Ottoman, Persian, Indian and Arabic musical systems often make use of multiples of quarter tones (half the size of a semitone, as the name indicates), for instance in 'neutral' seconds (three quarter tones) or 'neutral' thirds (seven quarter tones)—they do not normally use the quarter tone itself as a direct interval. In traditional Western notation, the scale used for a composition is usually indicated by a key signature at the beginning to designate the pitches that make up that scale. As the music progresses, the pitches used may change and introduce a different scale. Music can be transposed from one scale to another for various purposes, often to accommodate the range of a vocalist. Such transposition raises or lowers the overall pitch range, but preserves the intervallic relationships of the original scale. For example, transposition from the key of C major to D major raises all pitches of the scale of C major equally by a whole tone. Since the interval relationships remain unchanged, transposition may be unnoticed by a listener, however other qualities may change noticeably because transposition changes the relationship of the overall pitch range compared to the range of the instruments or voices that perform the music. This often affects the music's overall sound, as well as having technical implications for the performers. (Huang Li, 2017)

The interrelationship of the keys most commonly used in Western tonal music is conveniently shown by the circle of fifths. Unique key signatures are also sometimes devised for a particular composition. During the Baroque period, emotional associations with specific keys, known as the doctrine of the affections, were an important topic in music theory, but the unique tonal colorings of keys that gave rise to that doctrine were largely erased with the adoption of equal temperament. However, many musicians continue to feel that certain keys are more appropriate to certain emotions than others. Indian classical music theory continues to strongly associate keys with emotional states, times of day, and other extra-musical concepts and notably, does not employ equal temperament. (Du Y.X, 1994)

Rhythm

Rhythm is produced by the sequential arrangement of sounds and silences in time. Meter measures music in regular pulse groupings, called measures or bars. The time signature or meter signature specifies how many beats are in a measure, and which value of written note is counted or felt as a single beat.

Through increased stress, or variations in duration or articulation, particular tones may be accented. There are conventions in most musical traditions for regular and hierarchical accentuation of beats to reinforce a given meter. Syncopated rhythms contradict those conventions by accenting unexpected parts of the beat. Playing simultaneous rhythms in more than one time signature is called polyrhythm. In recent years, rhythm and meter have become an important area of research among music scholars. (Zhao jujian, 2017)

Melody

A melody is a series of tones sounding in succession that typically move toward a climax of tension then resolve to a state of rest. Because melody is such a prominent aspect in so much music, its construction and other qualities are a primary interest of music theory. (S.G, 2002)

The basic elements of melody are pitch, duration, rhythm, and tempo. The tones of a melody are usually drawn from pitch systems such as scales or modes. Melody may consist, to increasing degree, of the figure, motive, semi-phrase, antecedent and consequent phrase, and period or sentence. The period may be considered the complete melody, however some examples combine two periods, or use other combinations of constituents to create larger form melodies. (Y.Y.Y, 2002)

2.4 Research Site Review

There are more than 100 articles on the folk songs of the Tujia people. These articles are all about the life of the Tujia people and the culture and folk songs. I will select a few articles and analyze them.

To Investigate the history of Tujia folk songs

Luo Wen (2005) wrote an article: Chongqing Tujia Folk Songs Journal of the Central University for Nationalities. This article introduces some history of Tujia folk songs. in 2017 Hu

Mei Wrote an article Chongqing Minority Folk Songs and Their Classification Journal of Chongqing University of Arts and Science (Social Science Edition) she made some classification of minority song Chongqing In 2015, yangyang wrote an article: Music Analysis of Tujia Song "A Mei Married Chinese Drama House Journal She made some analysis and research on a song of the Tujia melody rhythm. in 2013 shiyong Wrote an article Music Analysis of " Dragon Boat Tune" - Chinese Tujia Folk Song Music Journal of Chinese Music Life Journal He analyzed and studied the classic songs of the Tujia people. In 2016 huangyanxizi Wrote an article On the Artistic Features of Tujia Folk Songs Chinese Art Review Journal He conducted some analysis and research on the artistic characteristics of Tujia folk songs.

To Investigate the culture of the Tujia

Professor Tian Shigao (2002) In his article, he describes the various aspects of the Tujia people's customs, ethics, life, and social life and customs. It has a high value in human studies. Tujia folk songs were created by the people. And constantly revised and improved in circulation. Contains rich living materials and cultural information In 2002, Professor Du Yaxiong wrote in his article. The ethnic minority settlements in Chongqing are mainly distributed in the counties of Xiangyang, Xiushan, Pengshui and Qijiang. They have been multi-ethnic settlements since ancient times. There are Tujia, Miao, Han, Yi and other inhabitants of the world. Each ethnic group has rich and colorful national culture and art and unique ethnic customs.

To Studying the Value of Tujia Folk Songs in Chongqing

Professor Luo wen (2012) wrote in his article Chongqing Tujia folk songs have extremely high research value. It is our study of the Tujia human culture. An important window of social life, production and labor, cultural inheritance, etc., is also an important way to enrich our professional music creation with this excellent folk music material. In 2008, Professor Hu Mei wrote in her article Collecting and studying the folk music culture of Tujia nationality in Chongqing is the unshirkable responsibility of each of our literary workers and people of insight.

I collected this information from scholars from all over China. It mainly studies the historical and cultural folk songs of Tujia and its research value.

2.5 Theoretical Review

The information that concerns the music itself lies in the sound of that music. The study of ethnomusicology includes a great many different kinds of tasks and methods of study and each ethnomusicologist defines his or her focus ore ittle differently. Ethnomusicologists sychologists SOund in which ethnomusicologists work - is their common turf. Yet the emphasis emphasis are as different from each other as are a or microbiologists. The music of the entire world - the vast area of and point of focus in the research of each can be quite distinct. Each ethnomusicologist studies some aspect of one of the musics of the entire world, to understand the formal structure of these musics as both sound and symbol. The most popular stereotype is that, like the anthropologist of not too many years ago, they must travel far away to exotic realms to seek out their treasures, however, many loday, study the music cultures right around them. Some concentrate on the social context of the music and yet others emphasize seek out their treasures however many today study the music cultures right around them (<https://wenku.baidu.com/view/fe5036715e0e7cd184254b35eefdc8d376ee14f6.html?from=search>, 2018)

Music Practice and Theory A practical performing musician, like lonel Budisteanu from Romania may know hundreds of such formulas and patterns for distinguishing the various regional subtypes of Doinas as well as other kinds of Romanian music. The experience is gained over many years of performing in and conducting ensembles which played this music. He required this knowledge to be successful in his profession. It would never occur to him to devote himself to the study of Ethnomusicology. Such an effort would not improve his ability to do that at which he already excels. Neither would it occur to him to sit down and recite a list of the all distinguishing formal characteristics of the various Doinas of Romania although he certainly has the knowledge to do so. It would not occur to him lay out a scheme of the music in that manner. Yet, this is exactly the kind of information that might fascinate an ethnomusicologist. Why? Perhaps that knowledge might offer a key to the regional differences in the Romanian doina. This could lead to a study of the pattern of these regional differences and their possible cause in the regional differences found in the spoken language. But this is what one ethnomusicologist might do. Another might choose a different focus. Each is studying a specific aspect of a particular tradition in order to begin arriving at some of the broader parameters of music those beyond the

limits of any one cultural tradition. A thorough knowledge of the forms and devices of the music enables the performing musician to better perform, create or interpret this music. The musician acquires knowledge needed in order to perform. He or she must have sufficient experience to understand enough of the structure of the tradition of the music. In a number of cultures, however, there appear individuals who seek to understand the structure of a music for the sake of that knowledge itself or sometimes in order to be able to explain it to others. In ancient China and in India (www.wenku.baidu.com/view/1d55ed4ee3bd960590c69ec3d5bbfd0a7856d54c.html,2018)

Pythagoras (5th Century B.C.) was the first known music theorist. We can think of him as one of the first scientists as well. It was Pythagoras who measured and produced in the natural overtone series could be explained in terms of low number subdivisions of the length of a vibrating string and found that the system of pitches today, respectful products of the age of science, well accustomed to the idea that there is a scientific explanation for all our perceptual experiences, Pythagoras would seem to be the first to scientifically explain the phenomenon of music. Yet for Pythagoras it was that the mathematical facts such as the low number ratios could also be heard as equally pure truths in sound that impressed him. The simple 2 to 1 ratio could be perceived in the simple perfection of an octave. To us sounds which are the same yet different. (Huang Li, 2017)

CHAPTER III

RESEARCH METHODS

3.1 Research scope

My Methodology I have plan will in May or June go to Chongqing Tujia Autonomous County for field work to collect data. And find key informant. So I have three groups for key informants The criteria for selected

Research site

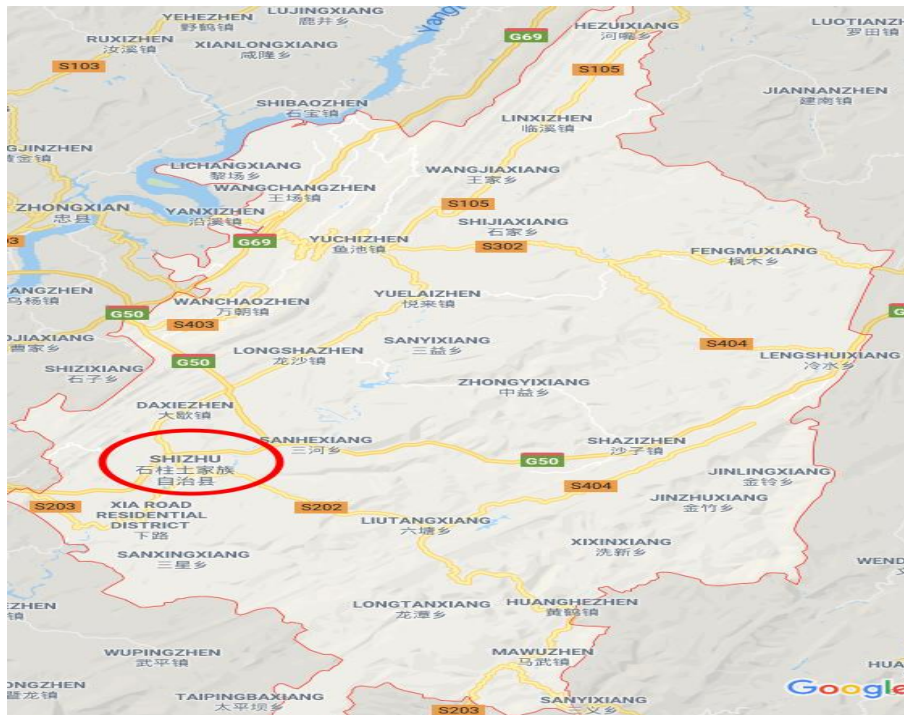


Figure 1 Tujia Fengmu Map

Retrieved From

(<https://www.google.com/maps/place/Shizhu,+Chongqing,+China/@30.0795687,108.2945835,10.05z/data=!4m5!3m4!1s0x3691f3a9ec8e7813:0x6a8b0544b6bb3507!8m2!3d29.999285!4d108.114069>)

Content

In the topic i selected this area The Fengmu Town, Tujia Autonomous County, Shizhu County, Chongqing City. Because this place have very famous singer Tujia folk song .

Informants



Figure 2 Liu Yong Bin

From: Liu Wenzhe

The famous singer that I selected is Mr. Liu Yongbin He is the inheritor of the Chinese non-material cultural heritage of the Tujia folk songs. born in 1941, is now a farmer in Fengmu Township Village, Shizhu Tujia Autonomous County, Chongqing, and a representative inheritor of the national-level Shizhu Tujiatun children. Liu Yongbin is versatile, not only has the reputation of Shizhu " the folk song king" , but also folk tales, funeral rituals and beating musicians. Since childhood, he has been obsessed with Tujia music and children. He was active in railways and local cultural organizations, and often sang local folk songs. Liu Yongbin has a deeper understanding of Tujia's children, and he has more singing and more styles. The singing is

true, the pitch and rhythm are well controlled, and it is unique in the local area. It is the local recognized stone pillar Tujia children's songs. He brought the original Tujia children to his hometown and won many awards in various performances. He played a great role in promoting the spread of the folk songs of "luoerTune" and won the hometown of Tujia folk songs for his hometown. " The reputation has made an important contribution. Although the year is nearly ancient, Liu Yongbin continues to excavate and organize the Tujia children's songs, and contributes his own waste heat to the inheritance of the Tujia children.

1.1 Audience I selected person who live in Fengmu Town, Tujia Autonomous County, Shizhu County, Chongqing City.



Figure 3 lan chunyan

From: Liu Wenzhe

86 years old female living in Fengmu Town, Shizhu County, Chongqing, China for a lifetime



Figure 4 liu changmei
From: Liu Wenzhe

59 years old female living in Fengmu Town, Shizhu County, Chongqing, China for a lifetime



Figure 5 yang se
From: Liu Wenzhe

86 years old male living in Fengmu Town, Shizhu County, Chongqing, China for a lifetime



Figure 6 wang shunyang

From: Liu Wenzhe

58years old male living in Fengmu Town, Shizhu County, Chongqing, China for a lifetime



Figure 7 zeng kan

From: Liu Wenzhe

65years old male living in Fengmu Town, Shizhu County, Chongqing, China for a lifetime

3.2 Research process

Research Tools

Interview form-Observation form

With in the uses of qualitative research and musicology research, data collecting and editing will be done under the descriptive analysis methodology, as followed:

Data Collecting

Data Collecting in documentation and related research according to the following types

Historical library searches and interviewing of information related to Tujia Folk song or acknowledging the changes of the song with its contexts to be the information and ways in analyzing the relationship among changes in songs and tempo etc.

Background, Tujia Folk music theory for being the data in analyzing the relationship between Tujia song and its contexts including song analysis to achieve the objectives.

Knowledge concerning folk song, vice theories related such as melody, rhythm, movement, etc.

Data Collecting on Tujia folk song in all kinds of Chongqing area in order to know the number of songs and direct to song choosing. Doing this is to get the information as samples in analysis in the research. The research uses method in studying as followed:

Having the styles to sing, technic

For the song analysis in order to search for distinguished features and to study the method as followed:

For studying the basic structures of ‘Tujia folk song’

The researcher will study from selected song on fieldwork

Field data collecting by using musical scientific method as followed:

Closed observation on participants’ Tujia folk song singing then learn, practicing with memory of accuracy. Practicing with teacher’s supporting singing.

Interview in both structured interviews and unstructured interviews from related people such as Scholar people, musicians, villagers, etc.

Picture and voice record in order to be physical evidence and proved evidence.

Data Analysis

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

In objective 1, the group will be organized In the initial interview, it was found that they were divided into 3 large groups using the information in the interview. By Chinese scholars

In the second objective, the researcher will be divided into topics to study. Composition of songs By analyzing the following topics: melody, movement of melodies, double steps that use rhythm and lyrics

CHAPTER IV

RESEARCH RESULTS

In this research the researcher has set all 2objectives together and the researcher has analyzed. The results as follows.

4.1 To classification of Tujia folk song

In research based on this objective, the researcher has collected field data. According to the specified area And compiled from various documents as well as hearsay from the sample group Which allows researchers to Group of songs as follows In research based on this objective, the researcher has collected field data. According to the specified area And compiled from various documents as well as hearsay from the sample group Which allows researchers to Group of songs as follow

All songs collected from field work and document . The researcher has compiled. Study the meaning from the lyrics, Can divide all groups of folk songs into 3 groups according to the schedule

Table 1 Categorization Based on Lyrics

Group	Love Song	Labor Song	Mountain Song
Number	184	108	134

From Table 1shows that Love songs are the most, followed by song about the mountains. And finally, song for work

In addition, the researcher can divide the song by using the length of the song as a basis for grouping. There are 2types, short and long. The short length is 8rooms and the length is longer. More than 8rooms or more. Found that as below

Table 2 Categorization Based on Length

Group	Short song	Long Song
Number	238	188

From the second table shows that the short form of Tujia song has a lot of long songs.

To Analysis Tujia Folk song

From field work data i analysis found that. There are 184 love songs and 108 labor songs. Mountain song There are 134 songs .There are 238 short songs and 188 long songs.

I sampling song from grouping group above. Selecting by introduction from Liu Yong bin who is the inheritor of the Chinese non-material cultural heritage of the Tujia folk songs. And Analysis

4.1.1 Love song



Figure 8 Big moon

This melody has 13 bars Five-tone sound providers, 2/4 beat,

1.1) Range Found that the lowest sound used is low A and the highest sound in the song is a high C

1.2) Melodic Movement found that has used the sounds in the 5Tone, including C, D, E, G and A

Chart 1

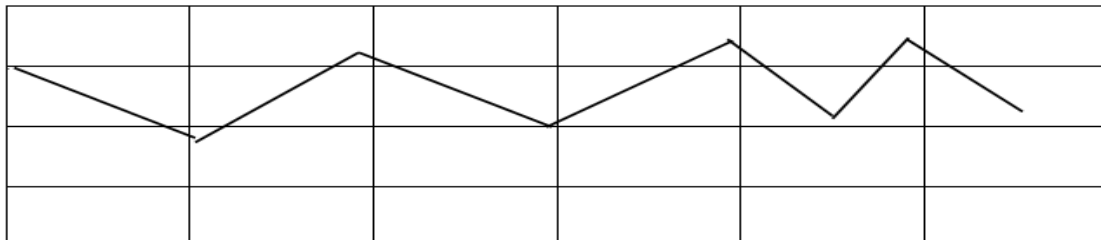


Figure 9 Chart 1

From the chart 9 showing the movement of melody, alternating into serrated waves to down and up. At the end, the wave are small.

2) Tujia Love Song



Figure 10 Tujia Love Song

From Figure 10 The melody has 11 bars, have Five-tone sound providers, 2/4 beat,

2.1) Range Found that the lowest sound used is E and the highest sound in the song is a high G

2.2) Melodic Movement found that has used the sounds in the 5tone, including C,D,E, G and A

Chart 2

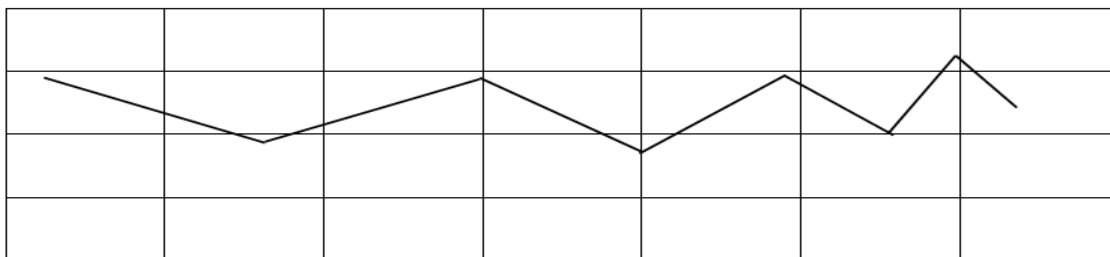


Figure 11 Chart 2

From the chart 11 showing the movement of melody, Use interval 2 and 3, Using the movement from high E tone, gradually decreasing to the end of the sound of G.

4.1.2 Labor song

1) The sun is coming out Figure 12



Figure 12 Labor song

From Figure 12 shows that there are 5 bars using 4 sounds C D E and A

1.1) Range Found that the lowest sound used is low A and the highest sound in the song is a high D

1.2) Melodic Movement found that has used the sounds in the 4 Tone, including C,D,E and A

Chart 3

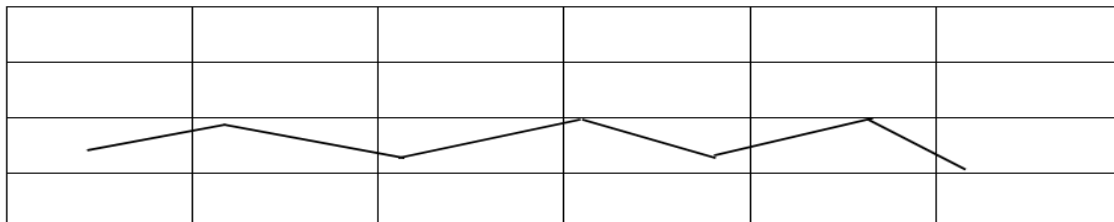


Figure 13 Chart 3

From Chart 13 Show that The melody has 5 bars Four-tone providers, 2/4 beat, Using movement by 2nd and 3rd interval start from E finally decreasing A tone

4.1.3 Dragon boat



Figure 14 Dragon boat

From figure 14 show that The melody has 14 bars, Five-tone, sound providers, 2/4 beat,

- 1) Range Found that the lowest sound used is low G and the highest sound in the song is a G
- 2) Melodic Movement found that has used the sounds in the 5Tone, including C, D, E, G and A

Chart 4

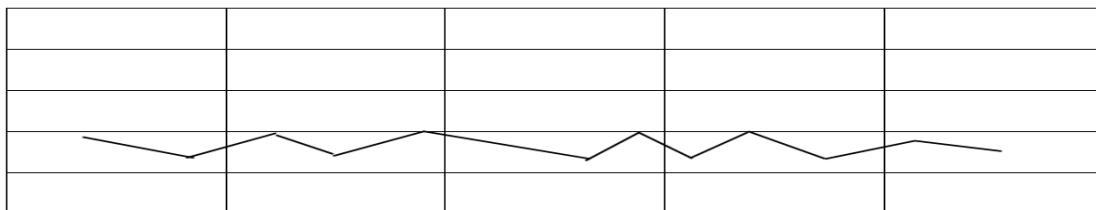


Figure 15 Chart 4

From the chart 4 showing the movement of melody, decreasing from G until final in low G [1 octave]

4.1.4 Mountain song

1) High mountain song



Figure 16 High mountain song

From figure 16 showing the song have 16 bars, Using 5 tone

1.1) Range Found that the lowest sound used is low A and the highest sound in the song is a high C

1.2) Melodic Movement found that has used the sounds in the 5Tone, including C,D,E,G and A

Chart 5

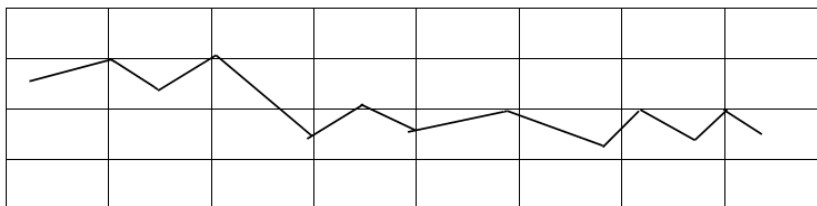


Figure 17 Chart 5

From the chart 5 showing the movement of melody, decreasing from A until final in low A

4.1.5 Heart in the stone Colum



Figure 18 Heart in the stone Colum

From figure 18 showing the song have 14 bars, Using 5 tone

- 1) Range Found that the lowest sound used is low G and the highest sound in the song is a C
- 2) Melodic Movement found that has used the sounds in the 5Tone, including C,D,E,G and A

Chart 6

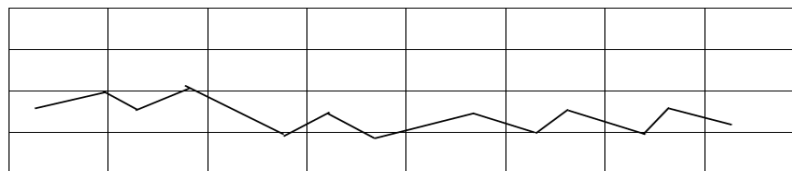


Figure 19 Chart 6

From the chart 6 showing the movement of melody, decreasing from D until final in D

Chart 8

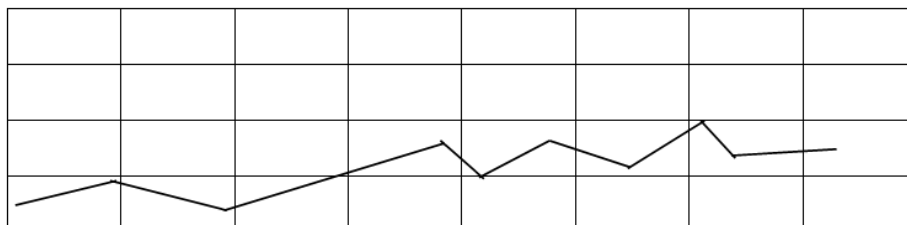


Figure 22 Chart 8

From the chart 8 showing the movement of melody, Slowly moving down using 2nd interval and when it comes to the Highest tone will decreasing and moving to end in low tone

4.1.8 Long song

1) Acacia



Figure 23 Acacia

From figure 23 showing the song have 16 bars, Using 5 tone

1.1) Range Found that the lowest sound used is low A and the highest sound in the song is a high C

1.2) Melodic Movement found that has used the sounds in the 5Tone, including C,D,E,G and A

Chart 9

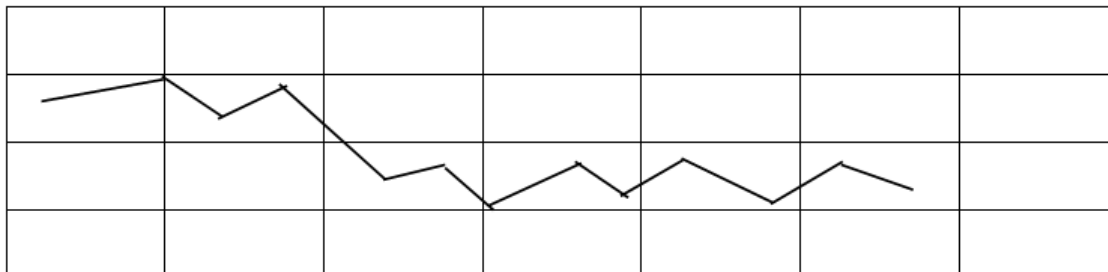


Figure 24 Chart 9

From the chart 9 showing the movement of melody, decreasing from high tone until moving to the end of low to

4.1.9 Sisters grow up

Figure 25 Sisters grow up

From figure 25 showing the song have 36 bars, Using 5 tone have moving tone like wave

- 1) Range Found that the lowest sound used is low G and the highest sound in the song is a high G
- 2) Melodic Movement found that has used the sounds in the 5 Tone, including C, D, E, G and A

From figure 25 showing the song have 36 bars, Using 5 tone have moving tone like wave

1) Range Found that the lowest sound used is low Gand the highest sound in the song is a high G

2) Melodic Movement found that has used the sounds in the 5Tone, including C,D,E,G and A

Chart 10

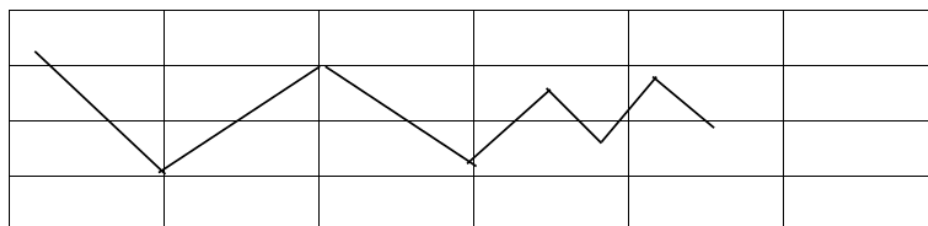


Figure 26 Chart 10

From the chart 10 showing the movement of melody, the shape like wave

Lyric Meaning

Love song

1) Big moon This song expresses a girl who misses a boy. When the big moon is seen, when the boy comes back. Expressing the feelings between lovers has 13 bars Five-tone sound providers, 2/4 beat

2) Tujia Love Song This song expresses the love between love shyness. The girl likes the boy, but she is ashamed to express, so sometimes she will watch the boy quietly. The melody has 11 bars, have Five-tone sound providers, 2/4 beat,

Labor song

1) The sun is coming out This song expresses that children here often sing and chop firewood on the mountain, expressing the children's fearless suffering, hard work, love for their hometown, and love for life. They also show optimistic happiness and joy. there are 5 bars using

4sounds C D E and A

2) Dragon boat This song expresses people's desire for a happy life and a yearning for a better life. has 14 bars, Five-tone, sound providers, 2/4 beat,

Mountain song

1) Mountain song This song expresses the freedom of the Tujia People in the mountains singing yearning for a better life showing the song have 16 bars, Using 5 tone

2) Heart in the stone Colum This song expresses a man and a woman singing in love on the mountain. It expresses the yearning for love and the expectation of a better life. showing the song have 14 bars, Using 5 tone

Short song

1) Fan song This is a very short song. This song expresses the aspiration of the Tujia people on the mountain during the Mid-Autumn Festival on August 15 for a better life. showing the song have 6 bars, Using 5 tone

2) Marriage is only This is also a short song that expresses the industrious work of the Tujia people. The sweat wets new clothes and describes life is not easy. showing the song have 8 bars, Using 5 tone

Long song

1) Acacia This is also a long song. It describes the hardships of life. The hardships of the Tujia people and the yearning for a better life. showing the song have 16 bars, Using 5 tone

2) Golden fan This is a very long song. This song expresses the hardships of life and helplessness. The longing for a better life and the idea of wanting to live a good life. showing the song have 36 bars, Using 5 tone have moving tone like wave

The image of Chongqing Tujia folk songs is vivid and affectionate. Because it truly reflects and records the customs of the Tujia people, ethics, production life and social life and customs activities Higher human research value. Tujia folk songs were created by the people. And constantly revised and improved in the circulation. It contains a wealth of life materials and

cultural information. They are the nutrients of art. It is an inexhaustible source of creation and an advanced cultural and artistic foundation. Has a high value of artistic research. Tujia folk songs not only teach young people to teach labor skills, but also teach and regulate behaviors. Education. It also plays a role in culture. The role of preservation. Therefore has a wide range of social values

The folk songs of the Tujia are not only beautiful and free. And the lyrics are especially simple and succinct, with a fixed singing rhythm. It is also possible to create an impromptu creation. The songs that the Tujia people sang while they were working. Unique. There are soloists, or sings, or one-hundredness, etc., mainly in line with the rhythm of some movements during labor, which helps to promote cooperation and morale in everyone's labor. Not only in labor

CHAPTER V

CONCLUSION

From all of documentary and fieldwork I analyzed by used the theory and I can conclusion follow as

Conclusion

Categories of Tujia Folksongs

According to the data from the field study, the documentary research and the sample group, the Tujia folksongs could be grouped into categories as stated in the research objectives.

The Tujia folksongs collected from the field study and the documentary research totaled 426 songs. These were grouped according to their lyrics into 3 categories and according to their length into 2 categories, as follows.

Table 3 Categorization Based on Lyrics

Category	Love Song	Labor Song	Natural Song
Number	184	108	134

Table 3 shows the 3 categories of the 426 folksongs based on the contents of their lyrics, namely 1) 184 love songs, 2) 108 labor songs, and 3) 134 nature songs. The love songs comprised the largest category, followed by songs about mountains. The labor songs comprised the smallest category.

Table 4 Categorization Based on Length

Category	Short song	Long Song
Number	238	188

Table 4 shows the 2 categories of the 426 folksongs based on their length, namely 238 short songs and 188 long songs.

2. Musical Characteristics

Based on the data from the field study, the researcher selected samples from each category of the folksongs according to the suggestions provided by the Chinese experts in order to conduct an analysis. The results are as follows.

1) For the love songs, 5 sounds are used, namely C, D, E, G and A in the 2/4 rhythm. The widest range is the 10th intervals. For example:

Figure 1 An Example of the Notes in a Love Song Titled “Big Moon”

Figure 1 shows the 5 sounds of C, D, E, G and A at the 2/4 rhythm. The lowest note is the Low A, and the highest note is the High C. The widest range, therefore, is the 10th intervals.

The melodies are performed in a serrated pattern, as follows.

Figure 2 The Melodic Movement of “Big Moon”

Figure 2 shows the melodic movement in a serrated pattern.

2) For the labor songs, the same 5 sounds are also used, namely C, D, E, G and A in the 2/4 rhythm. The widest range is the 8th intervals. For example

Figure 3 An Example of the Notes in a Labor Song Titled “Dragon Boat”

Figure 3 shows the 5 sounds of C, D, E, G and A at the 2/4 rhythm. The lowest note is the Low G, and the highest note is G. The widest range, therefore, is the 8th intervals.

Figure 4 The Melodic Movement of “Dragon Boat”

Figure 4 shows the melodic movement in a serrated pattern from G to the Low G.

3) For the nature songs, the same 5 sounds are used, namely C, D, E, G and A in the 2/4 rhythm. The widest range is the 14th intervals. For example:

Figure 5 An Example of the Notes in a Nature Song Titled “High Mountain Song”

Figure 5 shows the 5 sounds of C, D, E, G and A at the 2/4 rhythm. The lowest note is the Low G, and the highest note is G. The widest range, therefore, is the 8th intervals.

Figure 6 The Melodic Movement of “High Mountain Song”

Figure 6 shows the gradual melodic movement from the highest note to the lowest note of the song.

Discussion

The 426 Tujia folksongs indicate that the Tujia people love to sing, as (Tian Shigao, 2002) compares the Tujia's people love for singing to their daily-life spiritual nutrition. The analysis reveals that the love songs comprise the largest category, which shows that young people of Tujia employ their folksongs to express their love and feelings. This is similar to the use of love songs in other cultures such as the "Patiphak" songs in Thailand that are used in courtship between men and women. The labor songs comprise the smallest category possibly due to the fact that these songs are performed after a day's work when the performers are already exhausted. Although the number of the labor songs is lower than those of the other two categories, they are still performed as a form of relaxation. Moreover, short songs outnumber long songs. This is characteristic of folksongs whose lyrics are intended not to be too long to facilitate memorization as well as to be repeated several times in a performance.

As for the musical characteristics of the folksongs, 5 sounds are used, as in the Pentatonic Scale of Thai folksongs as well as those influenced by the music of Laos. This use of the Pentatonic Scale enables the performers to sing comfortably without too much vocal straining as appropriate in folksongs that feature limited time for creation. In addition, the melodic movement is not too dramatic. The simple melodic movement is characteristic of the folksongs performed by the local people.

Recommendations

8.1 Recommendations for Implementing the Research Results

The research results could be used in the teaching and learning of the folksongs in Thailand and in other countries.

8.2 Recommendations for Further Studies

For further research studies, a comparison of the Tujia folksongs with the folksongs in other areas in China or in other countries is recommended.



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