



Qiang songs in Wenchuan county, Sichuan province, China

Jian Sun

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Doctor of Philosophy in Music

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ABSTRACT

This study “Qiang songs in Wenchuan county, Sichuan province, China”. The objectives are 1) To investigate the musical characteristics of Qiang songs; 2) To classify the songs according to their musical forms and vocal tests; 3) To analyze selected music examples. This is a qualitative research, including related literature research, surveys, observations, and interviews. These data are collected through field surveys of 3 Qiang song inheritors, 8 Qiang song performing artists and 6 folk singers. This article uses field research to analyze the data collected by Qiang song inheritors, performing artists, and folk singers.

The results of this dissertation are as follows: 1) The music characteristics of Qiang songs are sorted out and comprehensively analyzed through music examples, including the multi-form of Melody, interval, musical structure, rhythm and beat, mode characteristics, musical scale, characteristics of singing methods, Singing Form; 2) Through the analysis of music examples and the music characteristics of Qiang songs, the classification of Qiang songs is summarized. Qiang songs are mainly divided into work songs, mountain songs, ritual songs, drinking song, wedding song, Dancing song.3) Use modern notation to record and save Qiang songs collected in the survey.

Keyword : Qiang songs, Wenchuan county, music characteristics, classify

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CHAPTER I

INTRODUCTION

1. Background

The Qiang people mainly live in Wenchuan County, a mountainous area in the western part of Sichuan Province, China. The modern Qiang people are a branch of the ancient Qiang people. The Qiang people have their own language, but no writing. Qiang songs are primitive and simple, with a not wide range. They belong to the Chinese national mode, five-tone scale, and some six-tone scales. Qiang songs are mainly Zhi mode, followed by Gong Shang mode. Qiang songs are mostly composed of a single musical structure consisting of two music sentences and four music sentences. The tonality has a clear major key color and the melody is smooth.

Qiang nationality has a long history and far-reaching influence in the Chinese family. As early as 3000 years ago, the oracle bone inscriptions of the Yin and Shang Dynasties (C 1600 BC - C 1046 BC) recorded the word 'Qiang', which is the only one named after a nation or clan tribe, and also the earliest record of 'clan name' in Chinese history. In the vast land of China, many Qiang tribes and kingdoms have been established, which have written brilliant chapters and created brilliant history and culture for the development of the Chinese nation. (Zhu, 2014)

Today, the Qiang people living in Wenchuan County are the most traditional branch of the ancient Qiang nationality, which retains the title of 'Qiang' and culture. Although the population of Qiang people is small, they live in the nature with an altitude of about 2000 meters, inheriting the traditional folk music and dance culture and enriching their spiritual life. The Qiang people are hardworking, simple, and good at singing and dancing. So far, they keep the traditional and unique folk music. The Qiang songs reflect the history, culture, life, custom and religion of the Qiang people, and fully show the distinctive national characteristics of the Qiang people.

The Wenchuan earthquake on May 12, 2008 brought devastating damage to the ancient Qiang songs. Many Qiang tribes and ancient buildings were destroyed, many folk song inheritors lost their lives in the earthquake, and a large number of Qiang Folk Song documents were destroyed. After the earthquake, the transmission and protection of Qiang songs faced a major crisis.

With the development of China's urbanization, the living environment of Qiang people has been greatly affected. The Qiang people living in the deep mountains have come to settle down in the city. The original Qiang tribes have not kept much. They are influenced by the Han nationality, especially the younger generation, who can hardly speak the complete Qiang language or sing folk songs in Qiang language, which affects the transmission of Qiang songs. And development, this unique ancient folk song is slowly disappearing.

For above reasons the researcher wants to study Qiang song. In this research work will investigate the characteristic of music and compile the music as well as classification the songs and analyze them. To be information for those interested in further study.

2. Research Objectives

- 2.1 To investigate the musical characteristics of Qiang songs
- 2.2 To classify the songs according to their musical forms and vocal tests
- 2.3 To analyze selected music examples

3. Research Questions

- 3.1 What is the musical characteristics of Qiang songs?
- 3.2 How to classify the songs according to their musical forms and vocal tests?
- 3.3 What is the music element of selected music examples?

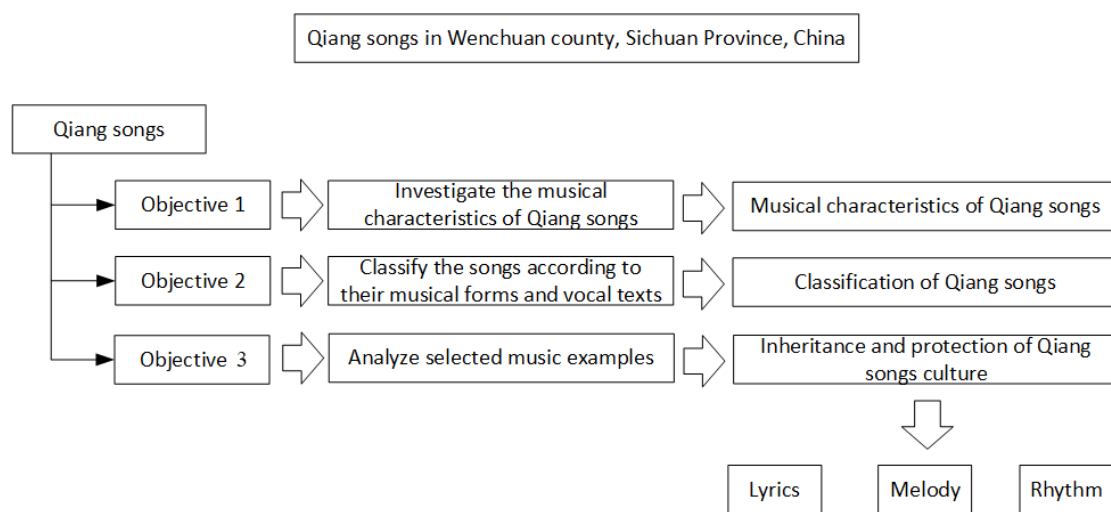
4. Importance of Research

- 4.1 We will know the musical characteristics of Qiang songs
- 4.2 We can classify the songs according to their musical forms and vocal tests
- 4.3 We will understand the music element of selected music examples

5. Definition of Terms

Qiang Songs refer to folk song in Wenchuan county, Sichuan province, China

6. Conceptual Framework



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CHAPTER II

LITERATURE REVIEW

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

1. The General Knowledge of Qiang People in Wenchuan County, Sichuan Province, China

The Qiang people call themselves “Erma” or “Ermai”, and they are one of the Chinese peoples with a long history and far-reaching influence. As early as more than 3,000 years ago, there was a record of "Qiang" written on the Oracle bone scripts of Yin and Shang Dynasties. This is the only language named after ethnic groups, and it is also the earliest record of "nationality name" in greater China historical materials. On the vast land of China, the Qiang people have established many tribes and Qiang kingdoms. The Qiang people created a splendid history and culture and wrote a brilliant chapter in the history of the development of the Chinese nation. According to ancient legends and archaeological findings, the Qiang people originated from Emperor Yan and Emperor Huang, and were descendants of Yan and Huang Emperor. The Qiang people living in Wenchuan County today are the descendants of the ancient Qiang people. Their ancestors mainly originated from the branch of the ancient Shu people and the descendants of the Hehuang Qiang people who moved south from northwest China. (Zhu, 2008).

According to ancient documents, the Chan cong tribe originated from the ancient Shu people. Except for one tribe that migrated to the Chengdu Plain, the tribes that lived in the mountainous areas established the ancient Rang Mang country. These two tribes have close contacts. In the middle of the fifth century BC, the Hehuang Qiang and Qin people living in northwest China interacted and influenced each other. After that, Qin quickly rose and annexed many tribes. In order to avoid the war, the Hehuang Qiang people in the northwest began to migrate south, and most of them migrated to today's Wenchuan County. These migrated Qiang people gradually merged with the local Qiang people to form today's Qiang people.

Since the 1950s, people have successively discovered cultural sites of the Neolithic Age in Jiangwei City, Weizhou, Wenchuan County, Jianshanzhai in Li County, and Yingpan Mountain in Mao County along the upper reaches of the Minjiang River. Many sarcophagus tombs from the Spring and Autumn and Warring States to the Western Han Dynasty were also discovered, such as the sarcophagus burial tombs in Cuojishan, Moutuo sarcophagus and burial pits, and the Jiashan sarcophagus tombs in Li County. The unearthed artifacts include pottery, stone, wood, and bronze. These archaeological discoveries not only show that the areas where the Qiang people are distributed today have humans inhabited and multiplied very early, but also provided new information and clues for exploring the origin of ancient culture in the upper reaches of the Minjiang River.

Today, the Qiang people are distributed in Maoxian, Wenchuan, Songpan, Heishui and Beichuan Qiang Autonomous Counties in Mianyang City in Aba Tibetan and Qiang Autonomous Prefecture in Sichuan Province. The rest are scattered in Danba County in Ganzi Tibetan Autonomous Prefecture in Sichuan Province and Pingwu County in Mianyang City. The majority of Qiang people live in high mountains or mid-mountain areas, and a few are distributed near towns along the highway, where they live together with Tibetan, Han, and Hui people. Among them, Wenchuan County has the largest population of Qiang people, and it is also one of the cities with better Qiang culture. (Zhu, 2008)

The Qiang people living in Wenchuan county today are the most traditional branch of the ancient Qiang which retains the name "Qiang". The Branch of Qiang language has two major dialects, namely the south and the north. There is no native language, and Chinese has been widely used since a long time ago. The Qiang people here are industrious and simple, good at singing and dancing. Up to now, they still have the primitive, profound and unique folk music. And Qiang song as an important part of the Qiang folk music, has been deeply rooted in the Qiang people's heart, and reflects the Qiang people's production and life, history and culture, customs and religion, the full performance of the Qiang people's aesthetic and artistic appeal, with unique artistic characteristics and distinctive national style, is the art of the Qiang people's collective wisdom for thousands of years .

2. Society and Culture of Qiang People in Wenchuan County, Sichuan Province, China

2.1 Religious Culture and Song Music Performance

The religious beliefs of Qiang people belong to primitive religions, mainly nature worship, ancestor worship and totem worship. According to the classics chanted by the Qiang Shibi, the gods of the Qiang people are roughly divided into five categories: the gods of nature, the ancestor god, the house god, the god of labor and crafts, and the god of the village. Among them, the gods with white quartz stone as the representation have the highest status and the most sacred. Therefore, the "white stone", which symbolizes the gods, is widely enshrined by the Qiang people on mountain tops, roofs and towers. The Qiang people hold grand religious sacrificial activities every year, These sacrificial activities have experienced thousands of years of history. The Qiang nationality's religious culture is rich in content, which contains the Qiang nationality's philosophical thoughts, folk literature, national music, and national dances. It is an important part of the Qiang's intangible cultural heritage. The important manifestation of the religious culture of the Qiang nationality is accomplished through Shibi and Shibi classics.

Shibi is a specific character in the Qiang society who is engaged in social sacrifices, praying for gods and demons, arranging for things, setting rules to worship the day, curing diseases, folk rap, singing and dancing, and even drama performances. Shibi has a very high status. In various religious ceremonies, he never kneels to any gods except the gods, and there is no method of possessing gods, but communicates with the gods by singing. Shibi instruments mainly include sheepskin drums, magic staff, bronze mirrors, ox horns, etc. The instruments used are different according to different occasions and ritual activities. Shibi inheritance method is mainly passed down from master to disciple. As long as there is no evil mind, hardworking, and strong memory, men can learn this craft from a teacher. (X. C. Huang, 2006)

As a kind of social ideology, the religious culture of the Qiang nationality is an important part of the culture of the Qiang nationality. Whether in primitive society or modern society, religious ideology permeates the Qiang culture and exerts a great influence on it, and this influence is inevitably reflected in the music performance of the Qiang. Starting from the religious origin of music to religious ritual music, it all reflects the close connection between religion and national music. Then, the religious culture of the Qiang people will also affect the

content of the folk songs of the Qiang people. In various religious ceremonies, the Qiang people and the elderly Shibi sing songs that are graceful, high-pitched, sad, or joyful.

Because the Qiang Shibi classics are not chanted or stated in Qiang language, but are sung in ceremonies. The scriptures have a melody beauty and rhythm. Therefore, the Shibi classics are very musical. The rhythm and melody of the upper, middle and lower scriptures in the Shibi classics are different, and each classic has a different singing voice. Therefore, to learn the Shibi classics, you must not only memorize every sentence and paragraph of the classic, but also Sing according to different melody and rhythm. Sometimes, you need to beat the sheepskin drum while singing, and even in some sections you need to dance sheepskin drums with your feet and hands. (T. Huang, 2017)

Therefore, as an important inheritor of the Shibi culture of the Qiang religion, Shibi sang scriptures of different tones in different ceremonies. The beautiful voice and the primitive singing voice played a significant role in the continuation and development of the music performance of Qiang songs Good promotion.

2.2 Qiang Costumes and Song Performance

Qiang costumes are the appearance characteristics of the Qiang national culture, and it is also a mirror that reflects its history. Many ethnic costumes, styles, structures, jewelry wear, and decorative patterns have certain meanings, certain origins, and implicitly carry the glorious and tragic history of the Qiang people. (Ma, 2006)

The Qiang costume varies slightly from place to place. Both men and women of the Qiang ethnic group wear a towel on their heads. In some regions, a white towel is worn as a symbol of filial piety, while in others, a black towel is preferred as a symbol of good luck.

Both men and women wore loose-fitting cotton gowns, the men's above the knee, and some blouses down to the instep. Colour changes somewhat because of age difference, in old people is monotone blue, black more, young girl likes gorgeous colour. The collar and cuffs have patterns, and some are inlaid with silver ornaments, all made by hand. The Qiang people wear a variety of clothes and their colors are gorgeous. The shoes worn by the Qiang people are most characteristic of their homemade ones. Shaped like a boat, the tip of the shoe slightly warped, embroidered with moire patterns on the surface. Unmarried men and girls wear embroidered color shoes, the elderly wear plain round mouth cloth shoes.

The costumes of the Qiang ethnic group are bright in color and exquisite workmanship. The people of the Qiang ethnic group often express their love for their ethnic costumes through singing. For example, when a Qiang man meets his favorite woman, he will sing folk songs praising the appearance and clothes of the woman. After the girl hears the man's praise, if she also likes the other party, she will also convey her affection through folk songs. When the Qiang people hold a grand wedding, relatives, friends and guests will sing folk songs praising the bride and groom's costumes. The dressing culture of the Qiang costumes will also be effectively passed on through a lively antithetical song. (Ma Ning, 2006)

2.3 Architecture and Song Performance

The architectural culture of the Qiang nationality is an important material content and regional cultural characteristics produced in the long river of Qiang civilization, and it is also a product of the continuous interaction of the life of the Qiang nationality and the natural environment. In the long history, the Qiang people have formed a variety of building types, such as residential buildings, watchtowers, stockaded villages, plank roads, bridges, etc. These building types reflect the long history of construction of the Qiang people and their exquisite skills. Among them, the Diaolou is the most representative building of the Qiang nationality. It vividly records and reflects the various information of the Qiang people in terms of ethnic migration, cultural exchanges, architectural skills, production methods, social environment, historical events, etc. It occupies a high position in the history and culture of the Qiang nationality, and is recognized by French architects. Called the "Pearl of Oriental Architecture". (Zhu, 2014)

Qiang people usually build their houses in the high mountains or river valleys facing the sun and the wind, where there are cultivated land and water. A few or dozens of families form a natural village. Qiang buildings are mainly made of stones. They can be used not only for living, but also for fending off enemies and storing food. Most of them stand near the pass or the village and the center. The appearance is majestic, solid and practical. The building is square, hexagonal or octagonal. , This kind of building has prominent edges and corners and a tight structure. There are six or seven stories inside, with the highest one reaching 13 or 14 stories.

The Qiang people cannot do without singing the folk songs of the Qiang people in the process of building watchtowers and dwellings. When preparing to build their own houses, the

Qiang people will invite respected men in the village to worship their ancestors and gods at home, and hold a wine-smashing ceremony. Qiang folk songs, such as house repair songs

2.4 Qiang Language and Song Performance

The Qiang people have their own language, which can be roughly divided into two major dialects, the north and the south. Southern dialects have Yanmen, Longxi, Miansi, Puxi, Muka, Taoping 6 local languages; Northern dialects have Zhenping, Qugu, Huilong, Heihu, Weimen, Weigu, Cimulin, mawo, Luhua reed 9 kinds of local language. The difference between the southern dialect area and the Qiang language area is great, which limits their communication range. The southern dialect area is close to the Han area due to its geographical environment. It uses more words in Chinese; the northern dialect area is close to Tibetan areas due to its geographical environment, and uses more Tibetan words. In the more remote northern dialect area, Qiang is still widely used. Nowadays, in the southern dialect area where the Han people live together for a long time, there are two languages, including the elderly and some middle-aged people in remote villages, Young people will speak less and less Qiang.

Qiang song is an art that combines language and music performance. The language characteristics of different regions will have a certain impact on the formation of local song styles. Therefore, language is an important factor in the formation of a national music style. The language characteristics of different nationalities will affect the characteristics of the melody, scale and rhythm of folk songs. For example, the scale form used in the oral form of the language will determine the scale form of folk songs; the rhythmic characteristics of the language often determine or restrict the progress of the folk song melody and the changes in rhythm; the supersegmental characteristics of the language will also cause a certain degree of the melody of folk songs. influences. Then, the characteristics of the Qiang language will also affect the lyrics, melody, beat, and rhythm of Qiang folk songs. For example, when singing songs, singers of the Qiang nationality often sing part of the pitch of the scale freely, improvisingly sing slightly higher or lower, or naturally decline from the previous note to the next. This kind of performance technique is influenced by the fluctuation of the tones of the Qiang language, so that it achieves the effect of "character rectification". For example, when Shibi of the Qiang ethnic group sings Shibi songs, they often use the ancient Qiang language to sing. The characteristics of pronunciation, vocabulary, and grammar in the ancient Qiang language will all have a certain

impact on the melody, rhythm and scale of "Shibi Song". It can be seen from the above examples that the Qiang folk songs are deeply influenced by the Qiang language. Understanding and mastering the characteristics of the Qiang language and ancient Qiang language will help us to further study the Qiang folk songs and also help us learn and sing the Qiang language folk songs.

2.5 Qiang Salang Culture and Music Performance

Salang is a Qiang language vocabulary, meaning "sing up, jump up". It is the general term for the folk song and dance art of the entire Qiang nationality, as well as the music and dance art of the Qiang nationality. Salang is an artistic expression of the Qiang people's artistic expressions expressing their feelings towards the mountains, Qiang villages, blue sky and white clouds, deep valleys and rivers, spring, summer, autumn and winter, forests, rivers and other natural landscapes and social history, gods and holy spirits, human feelings and worldliness, joy, anger, sorrow and joy. The Salang culture has a long history, a wide range of content, and diverse forms. It is an important part of the Qiang traditional culture and one of the most representative artistic essences of the Qiang. During the performance, in an open place or a firepit in the house, the front and back men form an arc or circle, singing and dancing in the form of chanting. Salang's beautiful melody, rich lyrics, and beautiful dance rhythm reflect all aspects of the material and spiritual life of the Qiang people. It has a profound cultural background and is a self-entertaining art that the Qiang people love to hear.

Salang name comes from Sister Salang, the Qiang song and dance goddess. For thousands of years, in order to worship the goddess of singing and dancing, people thanked her for teaching the song and dance of the Qiang people. The grand "Wa er zu" event is held every year from the third to the fifth day of the fifth month of the lunar calendar. The sacrificial activities are the most solemn. At that time, Qiang women, regardless of age, wear bright Qiang costumes and silver jewelry to go to the stone tower symbolizing the goddess to participate in this ancient traditional festival. Because it is the only custom activity for Qiang women, the locals also call it "Women's Day". During the festival, the women showed their abilities and happily danced in Salang. The farming and housework were all handled by the male Qiang people.

Salang is the contemporary relic of the ancient song and dance of the Qiang nationality. It is a folk song and dance form of the Qiang nationality that is still widely spread with primitive cultural concepts in the Qiang area. Therefore, the Salang culture itself uses singing and dancing

as the expression carrier. People show the music performance culture of the Qiang nationality through singing and dancing, and tell all aspects of the social life of the Qiang nationality. The "wa er e zu" activities related to the Salang culture of the Qiang people are also mainly based on folk songs and dances, and folk songs run through the entire activity. For example, when people walk from the village to the sacrificial tower, they must sing folk songs; when they say blessings, they must sing wine songs; when singing and praying, they must sing god songs; the subsequent singing and dancing performances are inseparable from the Salang song; Completed, there are fixed song performances when people go down the mountain. (Li, 2009)

In addition, the songs of the Qiang nationality were also formed when the Qiang men, women and children collectively performed the Salang song and dance. For example, the Qiang people perform festive Salangs in various festive festivals, weddings, birthdays, and harvest celebrations. Therefore, the Salang culture and Qiang songs are inseparable as a whole. Without song performance, a unique Salang culture will not be formed. Qiang songs that have left the Salang culture will lose the cultural soil that nourishes it and become eclipsed.

2.6 Qiang Song Performance and Qiang Literature

Because the traditional characters of the Qiang people have been lost in the long historical development, the Qiang people's literature is mainly in the form of oral transmission. The oral literature of the Qiang nationality is rich in content and diverse in genres. There are not only the myths and legends of the ancient people, but also the magical stories about life and the characters and mountains, as well as philosophical proverbs and cheerful and passionate folk songs. These gorgeous oral literature are the people of the Qiang nationality. A folk culture that has been passed down from generation to generation and has a solid mass foundation. It shows the ingenuity of the Qiang people, reflects the history and life of the Qiang society, and is full of cheerfulness and innocent and noble feelings of the Qiang people. The oral literature of the Qiang people mainly includes six categories of Qiang myths, Qiang epics, Qiang folk tales, Qiang legends, Qiang Shibi classics and Qiang songs. Among them, Qiang Shibi classics and Qiang songs are the most. (Jia, 2010)

Qiang songs are part of the oral literature of the Qiang people. From ancient times to the present, the songs of the Qiang people have been closely connected with the oral culture of the Qiang people. According to legend, the songs of the Qiang nationality originate from the story of

the ancient and beautiful love legend "Na ji na na" of the Qiang nationality. "Naji" is the name of a man, and "Nana" is the name of a woman. The story of "Na ji na na" tells the unswerving love story of Naji and Nana two young Qiang people. With the continuous development of history, "Naji, Nana" no longer only refers to love stories, but has become synonymous with Qiang songs. Whether it is love songs, drinking songs, carols, wedding songs, work songs, or dance songs, the first sentence at the beginning is often "Na ji na na mu you xi, You xi re na, Re na cha sha" as the opening of Qiang folk songs. In addition, the lyrics of Qiang songs are mostly derived from epics, myths, folk tales and folk tales in Qiang oral literature. For example, there are songs that reflect epic love stories, folk songs that reflect the stories of Qiang people's migration, and songs that reflect heroes in folk tales.

2.7 Qiang Wine Culture and Qiang Song Music Performance

The Qiang wine song, called "Xi Renmu" in Qiang language, is a song sung for drinking in various folk activities of the Qiang nationality. As an important part of Qiang song, it has been inseparable from the Qiang wine culture since ancient times. The Qiang area is known as the proverb of "you must sing if you have wine, you must drink when you sing, and wine helps the song". Singing wine songs is an important form of drinking for the Qiang people, and it is an important part of the drinking culture of the Qiang people. The Qiang people's wine song is very rich in content and has a wide range of uses. The Qiang wine song directly serves the drinking culture of the Qiang people and is closely related to the life of the Qiang people. It is always used as an important role in the collective activities of the Qiang people, such as festive festivals, welcoming guests, making wishes and offering sacrifices. Singing wine songs has become a characteristic symbol representing the drinking culture of the Qiang people, and an important tool for emotional communication within the Qiang people and between the people of the Qiang people and other ethnic groups. It can be seen from this that the ancient drinking custom provides a rich cultural foundation for the generation and development of the Qiang drinking song. This traditional ancient drinking custom permeates all aspects of the lives of the Qiang people. The sing of wine songs from generation to generation also promotes the continuous inheritance of the drinking culture of the Qiang people. (Zhu, 2014)

3. General Knowledge of Another Chinese Folk Songs

The content of Chinese folk songs is rich and varied. According to the content of Chinese folk songs, they can be divided into the following six categories: labor songs, political songs, ritual songs, love songs, children songs, and life songs. According to the classification of genres, it is helpful to understand and study the relationship between folk songs and people's life, the social function of folk songs, as well as the musical expression methods and characteristics.

Chinese folk songs are the collective oral poetry of the working people. Folk songs are a form of folk literature that can be sung or recited, mostly in verse. Chinese folk song is a kind of folk music genre in Our country, and it is the song art produced and developed by the people through extensive oral singing in their daily practice. The creation process of folk songs, the singing process and the spreading process are integrated. Impromptu creation in the process of singing, singing and spreading in the process of composing creation, of course, the creation and development of traditional folk songs are slow and spontaneous. The musical form of folk songs is short and capable. Most of the tones of folk songs have strong local flavor and local color. It is closely integrated with dialect pronunciation, and the music expression is very life-like. The form is flexible and vivid, and there is no fixed rhythm. Be good at change. Have strong adaptability to various content, lyrics, singing occasions and conditions.

Next, we will introduce in detail six representative Chinese folk songs with unique styles. These folk songs will provide effective research data for this research.

The Sun Comes Happy is a Sichuan folk song, which describes the labor life of people going up the mountains to chop wood in the old days. The high-pitched and bright melody expresses their optimism about life. This song adopts a two-sentence section structure with upper and lower sentences. Its mode is five-tone Shang mode. The melody line has little fluctuation, and the melody is closer to the language tone of the lyrics. The melody emphasizes four-degree progress, which makes the melody more loud, bold and lively. Finally, it ended with a perfect fourth. This termination method is very characteristic and has strong local characteristics. The song uses a rhythm that simulates the tones of gongs and drums, and adds a joyful atmosphere of folk songs with a strong artistic effect. At the same time, due to the increase of the supporting words, the second part of the song was expanded into two measures, so that the folk song became

a two-sentence section of unequal length, which broke the symmetrical two-sentence section structure and became more active.

Yimeng Mountain Minor is a beautiful and lyrical Shandong folk song. The whole song is composed of four phrases, in the form of a sectioned song. The first phrase consists of two phrases, the second phrase is a variation of the first phrase, and the last two phrases are different in tune from the first two phrases, with out-of-tune changes. The melody gives people a unique and unique feeling. Each phrase is centered on the falling tone of the previous phrase as a reverberation, such as: re-do-re, do-la-do, la-so-la. The falling tone of the four phrases is gradually descending. This kind of creation method It is called "fish biting the tail". This creative form is often used in the creation of Chinese folk music. This creative method is that the melody has more activities. In addition to the use of drag tunes, the need for music to chant is also used. It turns the drag cavity into a lining cavity to achieve the needs of emotional expression. This phenomenon is common in folk songs. *Yimeng Mountain Minor* is derived from Chinese folk songs. It is different from other folk songs because it embodies the spiritual power of the Chinese people. It represents the artistic characteristics of Shandong folk songs. It is a rare masterpiece of Shandong folk songs, and it is also precious in Chinese music.of wealth.

Jasmine is a folk song in Jiangsu, China. The five-tone scale tune of this folk song has distinctive national characteristics. On the other hand, it has a smooth melody and a symmetrical structure containing periodic repetition; this song is a single-segment division. Festival song, the music structure is more balanced, but has its own characteristics, and the use of segmented rhythm at the end of the sentence gives people a light and lively feeling. The melody of "Jasmine" is beautiful, clear and mellow, fluctuating smoothly, and the emotions are delicate. The music contains vigor in the euphemism, passion in the delicate and firmness in the movement. The song expresses the scenery of the natural world, showing a simple and graceful feeling, the jasmine blooms in season, the garden is filled with fragrance, the beautiful girls love life, love nature, love flowers, eager but reluctant to please beautiful wishes, Expressed vividly. This folk song has a beautiful and peaceful melody, which is in line with the Chinese character of "overcoming strength with softness".

Small River Water is a folk song about love that has been circulated for a long time in the Midu area of Yunnan, and is a typical Yunnan Midu folk song. After experiencing the historical

evolution from Tang to contemporary, it has formed a cultural blend of harmonious coexistence of many ethnic groups in Midu area. Such coexistence and fusion have had a great influence on the folk customs and language arts of Midu area. The natural environment in Midu area is complex. Sometimes the weather changes between the two mountains are different. In some places, although they are five kilometers apart, the weather changes are different. It may appear rainy in the east and sunny in the west. Because this area is located in the plateau area in the western part of Yunnan Province, it is this unique ecological environment that forms the unique folk culture and unique folk songs of this area.

The song *Chuanjiang Boatman* is composed of different beats. The song uses three beats, 4/4, 3/4, and 2/4, with a multi-segment structure. The first section is the beginning of the song, it brings us into a wide river scene. In the next 5 bars, from the slow board to the medium speed, the helmsman began to sing, his voice is very powerful, firm and powerful: the 7th to the 10th bars tell us that the front is the rapids of the river, and we must do well to fight the stormy waves. Preparation, tight rhythm and firm tone: from bars 11 to 14, in 3/4 beats, the singing voice and accompaniment closely echo. As the speed increases, the mood gradually rises and the atmosphere becomes more and more tense; from bars 15 to 38, this It is the most tense passage in the whole song. It shows the scene of the boatmen fighting for their lives and the stormy waves, which caused the climax of the whole song: the 39th bar to the 43rd bar, the speed slows down, the rhythm of the tune stretches, the performance has overcome the rapids and passed through The joy of victory after the beach pass: the 46th bar to the 62nd bar are smooth and lyrical, the boatmen sing a stretch and melodious song, and the boat sails smoothly in the waves; the 63rd bar to the end of the song is the end of the song, which means The boatmen sailed away, leaving a beautiful scene of people swimming in the painting. (Du Y X, 2002)

When the Sophora Flower Blooms is a Sichuan folk song, with simple lyrics and tactful tune, which is a style of style. The first sentence starts from the highest pitch, the tone is loud and bright, and the mood of high mountains and sophora flowers appears; the second sentence begins to echo the melody down euphemistically, expressing the eager scene of the girl looking forward to Lang Lai. The third sentence is the change and repetition of the first sentence. Finally, repeat the second sentence, the rhythm slows down, showing that the girl is pretending to be calm as a cover up of emotions, so as to express the various contradictions in her drama. A few short lines

of lyrics portray a shy and reserved image of a rural girl in the beginning of love in front of love. The language is simple and vivid, with a strong local flavor, and it sounds particularly cordial and moving. Yibin is the source of the Yangtze River, so it is called "the first city on the Yangtze River". And it has brought together nearly a dozen ethnic minorities, so that the different cultures of each ethnic group have gathered different cultural colors. Each ethnic group has different costumes and different customs. The geographical environment of different regions also makes the culture have different beliefs and different life customs. The song deeply reflects the terrain of the area, dominated by high mountains, in the mountains, express emotions with songs, and use songs to convey affection to the beloved.

4. Element of Music

The melody of Qiang folk songs is rich, and the melody features are manifested in two aspects: melody progression and melody line. For melody progress, except for the perfect fifth and above big jumps that appear in a few cases, they are usually mainly progressive up and down, major third and perfect fourth small jumps or a combination of expressions. The melody lines are diverse, generally progressive, with few small jumps, and the melody is simple and has few decorative sounds. The different natural geographic regions and cultural and historical differences of the Qiang nationality have led to the local color of the melody of the Qiang folk songs. The formation of the local color of the melody of the Qiang folk songs depends on the historical and cultural characteristics of the different distribution areas of the Qiang. The melody of Qiang folk songs in Wenchuan County can best represent the melody characteristics of the entire Qiang folk songs.

Free rhythm and regular rhythm are the two major types of Qiang songs, which are closely related to the categories of Qiang songs. The rhythm of Sichuan Qiang folk songs is mainly in 2/4 and 4/4 beats with a strong and weak alternating rhythm. Of course, there are also some folk songs in three beats, usually including 3/4, 3/8 and 6/8 beats. According to research, it is found that the rhythm of Qiang songs is diverse, free and flexible, and some folk songs are more freely stretched in rhythm. Other folk songs have a relatively smooth and regular rhythm. The flexible rhythm, natural beat, and melody attached to the lyrics make Qiang folk songs use changing beats. (Dan, 2001)

The Qiang people have their own language, and the writing has been lost. It belongs to the Qiang branch of the Tibeto-Burman group of the Sino-Tibetan language family. After investigation and research, it is confirmed that the Qiang language can be divided into two major dialects, north and south. The main feature of the differences between the two dialects is that most of the southern dialects have tones, which have the effect of distinguishing the meaning and form of words, while the northern dialects have no tones, but have relatively rich complex consonant endings. The basic vocabulary of the two dialects is the same. Although these words have some differences in pronunciation, they have strict phonetic correspondence rules. The grammatical expressions of northern dialects are more complicated, and morphological means are used to express grammatical laws more than southern dialects. The northern dialects have relatively small internal differences, while the southern dialects have large internal differences. The northern dialect area is close to the Tibetan area and uses Tibetan language and has more words that reflect life in pastoral areas. The southern dialect area is close to the Han area and uses Chinese and more words that reflect the life in the rural areas. It can also have the same word order as Chinese. The lyrics of Qiang songs can be divided into two languages, Chinese and Qiang. Most of the Qiang songs sung in places close to the city will be in Chinese, and the people here basically don't speak Qiang. In places close to primitive villages, Qiang language is still used when singing Qiang songs. However, most young people are gradually unable to speak Qiang language due to learning Chinese, which also causes them not to sing songs in Qiang language. Some Qiang people's lyrics are fixed in their singing, while others are improvised performances. This needs to be determined according to the situation at the time. (Jia, 2010)

Qiang folk songs are an important part of the Chinese music system, the most common is Zhi mode, and sometimes gong mode and shang mode are also used. The mode structure of Qiang folk songs is relatively simple and belongs to the mode of Chinese national music. The musical scales used in Qiang folk songs are mainly five tone scale and six tone scale. Some folk songs use Four tones scale. and seven tones scale, but the complete seven tones scale is rare. In addition to using the modes with do, re, mi, sol, and la as the main notes, there are also special modes composed of sol, la, si, re, fa or sol, la, si, do, and re five notes. The use of six tone scale in Qiang songs is more common, and most of them have the characteristics of five tone scale, that is,

between mi and fa, between si and do, without semitone, fa or si will appear at the end of different music. In this way, instead of mi or do, the phenomenon of modulation is formed.

5. Theories Used in this Research

5.1 Western Music Theory

Music "theme" is a common concept in Western music theory, which refers to an important part of music works that has outstanding meaning, distinctive character, strong expressiveness and great flexibility. Generally speaking, the musical theme is the most characteristic and superior main melody in the music. It expresses a complete musical thought and is the core of the music. The theme of music is as concise and meaningful, intriguing, easy to listen to and easy to remember, and always new to the ears. It contains the most basic music thoughts, condenses the most core materials, summarizes the most important images, and at the same time becomes the basis for music development in a very high sense and to a large extent, and is the unity of the power of the work and the starting point of the musical process. Music analysis is essentially a process of capturing, identifying, understanding and grasping themes.

Rhythm is the time relationship in music. Specifically, it refers to the combined relationship between the time value of sound pronunciation and the length of rest time. Rhythm determines the basic character of music.

Music analysis is a comprehensive analysis of various factors such as harmony, polyphony, musical structure, orchestration, theme melody, mode, and rhythm in music works in Western music research. Thematic analysis, as an important part of music analysis, is the understanding and grasp of the dominant ideas of musical works. When the theme of music truly expresses the feelings of people and the scene of things in a certain environment, it can cause corresponding connections in the hearts of listeners. The scenes expressed and the associations evoked are called musical images. Thematic analysis is the correct expression of the emotions that the analysts show when they resonate with the image of the music theme. Whether the method of thematic analysis is appropriate will affect the audience's understanding of the music. The method of music thematic analysis is an indispensable and important part of music analysis. (Liu, 2010)

5.2 Chinese Music Theory

The research method of traditional Chinese music theory is to perform musical interpretation and analysis of leftover Qiang songs and songs containing Qiang songs. The analysis of music ontology will be an important part to explore the core music materials of Qiang songs. It has similarities with western music theory. The analysis of Qiang song music mainly uses the thematic analysis method of western music analysis method.

In traditional Chinese music theory, traditional music morphology analysis is one of the most important analysis paradigms. There are two basic analytical thinking in the early traditional music morphology: One is represented by traditional music analysis, usually following the traditional thinking of musicology, to produce and form before specific musical performances, and to guide musical performances. The main purpose is to collect, organize and interpret and analyze various ancient and modern written music scores. This type of analytical thinking has always focused on written music as a conceptual music system for analysis and research. Music scores are the starting point for this type of analysis and research activities. The other is the study of traditional folk music of the Han nationality. Because traditional music contains more oral cultural properties and is less based on ready-made music scores, in most cases, its research topics can only be established on the basis of field work, and the actual sound generated and formed after the performance is selected. As the object of acquisition and the starting point of research. However, from the perspective of research purposes, the recorder and analyst intends to use notation analysis of the "sound" after the performance to construct a musical cultural object represented by music scores and iconic symbols. , A music teaching system corresponding to the harmonic, polyphonic, mode tonality, orchestration of western music analysis, and trying to clarify the basic characteristics of this music system, and its analysis is still focused on the score system and the conceptual and modular music system Level.

5.3 Anthropology Theory

On the one hand, musical anthropology is a branch of anthropology, on the other hand, it provides vitality for the development of Anthropology and becomes a relatively independent and distinctive research field. In fact, in order to adapt to the research work of unique objects, musical anthropology has explored many unique research theories and methods while learning from the whole anthropological theories and methods. Musical anthropology is a special application of

anthropology in the field of musical research. Therefore, its basic theories and methods are mainly from anthropological theories and methods. From the perspective of basic theory, the development of musical anthropology is closely related to the development of anthropological theory, and the theoretical achievements and ideological renewal of anthropology will be reflected in the field of musical research.

From the perspective of research methods, music anthropology research methods have developed to research based on solid and standardized field work. Participant observation, ethnography, thick description, theme emic, objective etic and other anthropological research methods have been The anthropology of music absorbed and adopted and became an important tool for the study of anthropology of music. This process and the entire anthropological research also developed simultaneously. (Meng, 2007)

Musical Anthropology analyzes music from an anthropological perspective, through the rhythm, tune, and singing of music The analysis of the elements of music ontology, such as form, focuses on the thoughts, emotions, humanistic background and social customs embodied behind the music. Only by analyzing the culture of Qiang songs from the perspective of music anthropology, can Qiang songs be placed as a cultural factor in the context of people's lives to carry out the overall care. The fieldwork method of music anthropology can deeply collect first-hand research materials on the formation and development of folk songs of the Qiang people, and can truly understand the origin, background and expressive intentions of the creation of Qiang songs, and can truly appreciate the feelings of the Qiang people's connotation. The field work of music anthropology research methods focuses on going deep into the fields and the countryside to obtain life experience and inspiration. The creation of Qiang songs cannot be rigidly fabricated or imitated. Instead, they must follow the laws of music creation, realize from life, sublimate the emotions of life, and express them smoothly, in order to create songs with life flavor and national style. There are many research methods in music anthropology, all based on the perspective of people, people's lives, and people's culture. They are all indispensable for the investigation of Qiangge culture. In summary, based on the perspective of music anthropology, only by analyzing the thoughts, emotions, lifestyle, value orientation and attitude of the Qiang people contained in the Qiang song culture can we truly understand the cultural connotation of a Qiang people.

Based on the perspective of music anthropology, can we grasp the cultural nature of Qiang songs. In other words, from the perspective of music anthropology, Qiang song itself is a cultural element. Musical anthropology analyzes music from a human perspective, trying to discover various human factors hidden behind music. Therefore, from the perspective of music anthropology, Qiang songs not only mean the unique melody, rhythm and other musical characteristics of a nation, but also encompass the thoughts, emotions, lifestyles, and values of the entire Qiang people, which is the culture of the Qiang people. Therefore, with the help of the theory of music anthropology, we can dig deeper into the cultural factors behind Qiang songs, analyze the differences between different national cultures and the influence and influence of national culture in people's daily life, and re-examine the inner culture of Qiang songs. The level and characteristics of life and reality of Qiang song music. Through the field investigation method of music anthropology and the writing method of ethnography, we examine the cultural factors and historical characteristics behind Qiang songs, and examine the background and environment in which they are created. Through the anthropology of music, we can not only pay attention to the elements of folk songs, but also dig deeper into the cultural characteristics of a nation, so as to have a more comprehensive and true understanding of folk songs and its culture.

Exploring the music culture of Qiang songs from the perspective of music anthropology can effectively promote the exchange of Qiang songs and realize the development of Qiang songs. The characteristics, style, form and cultural connotation of Qiang songs are different from other ethnic groups due to their geographical location, climate differences, customs, economics and culture. Even in the same ethnic group, the form and culture of music performance will be different due to differences in the way of thinking, emotional expression, aesthetic orientation, and value interest among different groups. But the same is that behind the songs and music are the emotions and ideological expressions of the people of the nation. Musical anthropology draws on the theory of anthropology, respects individual differences, and maintains the development of human personality. Therefore, it guides the development of Qiang song culture based on the perspective of music anthropology. It inherently requires respect and promotion of the characteristics of different folk song cultures to achieve coexistence. Develop and promote the coexistence of multiple cultures. Only in this way can the exchange of Qiang song culture be

realized, which is not only beneficial to the enrichment of Qiang song culture, but also to the development of Qiang song culture in the world.

5.4 Musicology Theory

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

Ethnomusicology, in its essence, uses the interpenetration of multiple disciplines and the inclusion of large amounts of information to investigate the underlying reasons why music is so. In this sense, ethnomusicology is a hermeneutics of music culture. It uses a reduction method to explain music as much as possible in the context of the time and resurrect music. But we know that the law is the essential and necessary connection between things or the elements within them. In our research on music matters using related disciplines, we must not forcefully emphasize unnecessary connections. This will only bring confusion in research methods and misunderstandings among readers.

National music is a special subject of music theory. It must track and combine the progress of related non-musical theory disciplines before it can show its unique characteristics and advantages. Therefore, it needs to penetrate its research methods into related non-music theory. In the theoretical sciences, the focus of music research has gradually shifted to the aspects of people, musicians, behavior, and mentality in the social and cultural environment, instead of just staying on music or more narrow forms of music. Music turns to people, from works to performers and participants. The changes in perspectives and concepts have led to a change in ethnomusicology. According to this view, based on the field work carried out on a certain ethnic culture or regional culture, from the history, geography, ethnicity, language, social system, production mode and lifestyle, folk customs, and psychology of that culture. Let's see how they affect the music of the nation and the region, and how they produce unique musical aesthetic standards, that is, starting with the cultural background and generation environment of music to

investigate its characteristics and explore its laws, this is ethnomusicology. Ethnomusicology is the science of studying the symbiotic relationship between music and its cultural environment through fieldwork. Its research purpose is first to clarify the laws of music development of various ethnic groups and regions, including general laws and special laws, and explore its origin, formation, development, prosperity, and evolution from the actual music conditions of various ethnic groups and regions. , So as to achieve the cognition of the development law of human music culture.

6. Documents and Research Related to Qiang Songs

Ya Xin (1997) In 1997, *Sichuan volume the integration of Chinese folk songs*, was published as the total of Sichuan folk songs. Among them, there are 109 Qiang songs in the next volume (1361-1468), including 30 multi voice folk songs. The compilation features of this book are as follows: a brief introduction to the Qiang songs, and a national overview, an introduction to the national language, and a presentation of the folk songs according to the Han, Qiang, Tibetan, etc.

In this book, the contents of Qiang songs are mainly divided into three parts: the brief introduction of Qiang songs, the introduction of Qiang language, and the introduction of music score. Among them, the description of Qiang songs mainly covers the national profile, subject classification, lyrics rhythm, music characteristics and other contents. In the book, the main Qiang songs are mainly composed, and the other contents are simply stated. From the collection of folk songs at first to the selection of music scores, the determination of content and the compilation of volumes at last, the majority of music workers made unremitting efforts for the timely rescue and protection of folk songs under the hard conditions at that time. It was the sending of samples that the form of the classic composition of Qiang songs was included in the song collection for the first time, which also provided the most solid and powerful reference for the later research work of Qiang songs. The publication and distribution of this book is of great significance for the study of folk songs, and also becomes the basis for the protection and transmission of folk songs. Chinese style.

Yuan (1998) *The history of Chinese minority music* is divided into three volumes, which mainly discusses the development history of minority music. In this book, chapter is used as the

music history of a nation. The upper and lower limit of historical time is from ancient times to 1990. The specific time nodes written by each nation are arranged by themselves. Due to various objective conditions, only 22 ethnic music histories have been compiled in this work. Even so, this work still fills in the blank of music history of ethnic minorities in China. China has 56 ethnic groups and is a multi-ethnic country. With the change of dynasties in history, the prosperity and decline of each dynasty are closely related to the disputes or friendship between ethnic minorities. Therefore, ethnic minority culture has always been interacting with the main culture of each dynasty. To explore the development of minority music culture is of great supplementary significance to the history of Chinese music. At the same time, it also provides a valuable reference for the future detailed collection of minority music history. the music history of the Qiang nationality is described in Chapter 25, Volume II of the music history of China's ethnic minorities. The main contents are: the general situation of the Qiang nationality, the music culture from the Yin and Shang Dynasties to the Qing Dynasty, the music culture of all branches of the Qiang Nationality in the Republic of China, the music culture of the Qiang nationality (1937-1949), and the music culture of the Qiang nationality after the founding of new China (1949-1990). Although it is difficult to determine the specific age of some folk songs, it can be seen from some ancient books that folk songs play an irreplaceable role in the development of Qiang society. Therefore, it is mainly through the literature and history data, local chronicles and folk song lyrics free translation to sort out the Qiang music history. The history of Chinese minority music is related to the arrangement of Qiang music history, closely related to Qiang songs, which has important reference significance for the development history of Qiang songs.

Yang Yujian (1962) *Selected works Qiang songs*. This is the first collection of Qiang songs in China. The publication of this book has become the exclusive classic literature of Qiang songs, providing a more comprehensive and detailed guarantee for the rescue and preservation of Qiang songs. The book is mainly composed of folk songs. According to the differences between the two dialects of Qiang people, according to the classification of folk songs, there are 16 Lyric folk songs, 59 labor folk songs, 14 drinking songs, 17 custom songs and other songs, 87 Guozhuang dance songs, 193 in total. The collected folk songs in this book are partly from the published folk songs collection and partly from the author's field records. What's special is to include the two part folk songs, so that the scope of Qiang songs can be more inclusive. There are

also many ways to record the folk songs in the selection of Qiang songs: some of them have words; some of them have no words, but they have words; some of them have words, but the music is out of flow, and so on. Therefore, the selection of Qiang songs presents a variety of Qiang songs in a systematic and comprehensive way. Compared with the Qiang songs collected in the integration of Chinese folk songs Sichuan volume, the publication of the selection of Qiang songs plays a complementary role in the early literature of Qiang songs. Compared with the Qiang songs collected in the integration of Chinese folk songs Sichuan volume, it is better in terms of both the number of folk songs and the latest excavation of folk songs. This book is of great significance to the development of Qiang songs Collection and arrangement are more contemporary, showing the development of Qiang songs in transmission. Chinese style.

Jin Yifeng Cui Shanzi (2011) *Research on Chinese Qiang songs - music score collection of Longxi Township, Wenchuan county* is another book literature of Qiang songs, which was published in 2011. It is mainly composed of music scores, but the difference is that there is a simple song analysis after each Qiang Folk Song Score, from which we can feel the author's intention of writing this book and his cognition and perception of folk songs. Almost every Qiang Folk Song has an interpretation of lyrics, tunes, modes and the theme of folk songs, which is not discussed in other books and documents. I think that the compilation of this book brings a new direction for the research of Qiang songs, rather than just stagnating in the collection and arrangement of Qiang songs. The publication of this book is a new starting point for the compilation of Qiang Folk Song documents, the opening of the diversity of transmission and protection of Qiang songs, and points out a new direction for the research of Qiang songs in the future.

Jia Yinzong (2009) The book *endangered Qiang culture - Investigation and Research on the survival status of traditional culture and cultural inheritors of Qiang villages after the May 12th disaster* was published in 2009. After the Wenchuan earthquake on May 12th, 2008, Professor Jia Yinzong established the 'Qiang culture protection project' in Southwest University for Nationalities in order to save the endangered Qiang songs and traditional culture. The author and the volunteer team, at the risk of continuous aftershocks, blocked roads, landslides and mudslides, conducted a detailed investigation on the current situation of Qiang villages and folk

music and culture inheritors, and collected a large number of data First hand materials, compiled into a highly valuable reference works.

Y. S. Huang, & Dong, F. Q, (2001) (2001) *Traditional Music of the Qiang Nationality* The article discusses the historical and cultural background and origin of the music of the Qiang Nationality. Based on the systematic collection and sorting of previous research results, the Qiang music is divided into three categories: Qiang folk songs and Qiang nationality Folk song and dance music, Qiang folk musical instruments and instrumental music, and then continue to subdivide and describe in detail under each category. At the same time, there are examples of the typical characteristics of this type of music, so as to intuitively appreciate the characteristics of Qiang music.

Ji (2008) *A Brief Discussion on Beichuan Qiang People's Folk Music* still discusses Qiang music from three categories, in which folk songs are emphasized on the structural characteristics of lyrics, and the culture and life background of the generation and spread of songs are analyzed. , Believes that Qiang music is inseparable from the production and life of Qiang people.

Shang (2004) *Qiang Dictionary. Music and Dance* uses dictionary entries to describe Qiang music, including more than a dozen entries such as "Music Overview" and "Sharon Music", which are relatively concise and clear. There are very few research results on the religious music of the Qiang ethnic group. At present, only a brief introduction of the religious music of the Qiang ethnic group has been made. It is believed that the religious music of the Qiang ethnic group is mainly embodied in the ancient singing scriptures of Sabi, so the research on the religious music of the Qiang ethnic group needs to be strengthened urgently.

Lu (2005) *A Study on the Contemporaryization of Traditional Music Documents of Qiang Nationality in Taoping Qiang Village*, the author believes that contemporary tourism has had a huge impact on the music form, style and function of Qiang nationality, and pointed out that Qiang nationality tradition Music has "gradually changed from life to stage", and performances such as Qiang flute and sheepskin drums are rare. The author emphasizes the need to strengthen the protection of Qiang traditional music.

Lu (2008) *Looking at the Inheritance and Development of Minority Music from the Popularity of Original Ecological Folk Songs Taking Contemporary Issues of Qiang Music*

Culture as an Example, the author observes the positive development of Qiang music in modern society. It is believed that the cultural industrialization has expanded the dissemination space for the original ecological music of the Qiang ethnic group, and various seminars and music competitions have contributed to the development of the Qiang ethnic group's music. The original ecological music of the Qiang people has flourished.

Zhuang (2006) *Colorful Map of Tibetan and Qiang Multi-voice Folk Songs on the Qinghai-Tibet Plateau* transcends the scope of ordinary music academic papers, focusing on the background of multi-voice folk songs of the Qiang nationality from the perspective of cultural and artistic protection, Characteristics, status quo, protection and development. After analyzing the cultural background derived from the Tibetan and Qiang multi-voice folk songs in the Aba area of Sichuan, the author believes that the Tibetan and Qiang multi-voice folk songs in this area have strong similarities, and particularly emphasizes the cultural background of the multi-voice folk songs. The formation and development of multi-voice folk songs depend on people's production methods, lifestyles and social activities in a specific social form; it depends on the development of the entire Tibetan and Qiang music culture; it depends on the formation and development of multi-voice aesthetic consciousness." The author also discussed the characteristics of multi-voice folk song singing combination, singing method and mode composition, emphasized that "Tibetan and Qiang multi-voice folk songs show the charm of Tibetan and Qiang culture", and pointed out the historical value, artistic value, and artistic value of Tibetan and Qiang multi-voice folk songs. Aesthetic value and research value are of great significance to music theory research, music creation, music performance and music education. The author particularly emphasizes the protection of Tibetan and Qiang multi-voice folk songs, and believes that "the best protection for Tibetan and Qiang multi-voice folk songs is promotion, and then believes that the basic connotation of original ecology' music is a combination of openness and inclusiveness and should be allowed. It adapts to industrialization and urbanization, and allows transformation, so that traditional music may gain a broad living space.

Dong Y (2007) *Several Research on Ermai People's Two-voice Folk Songs in Heishui, Sichuan* introduces the genre, singing form and performance characteristics of the "two-voice song", especially for the "two-voice song". The historical background and the reasons for the inheritance of the "Song" are discussed. It is pointed out that the communication and integration

of ethnic cultures, primitive religious beliefs, northern dialects, geographical factors, as well as the national character and national psychology formed under specific historical backgrounds and living conditions all affect the Two Voice Song Formation and development.

Wu Yu (2008, pp 651-658) *On the Music Ecology of Multi-voice Folk Songs of the Qiang Nationality (Erma)* From the perspective of music ecology, music form and music mentality, through in-depth field investigation, pointed out the multi-voice folk songs of the Qiang Nationality The central inheritance area can be divided into east and west, two style areas, and a comprehensive comparison is made at the spatial, temporal, and social levels. It is believed that "the music ecology of the two areas is essentially identical, with originality and uniqueness. , Universality and historicity, the multi-voice folk songs of the two areas are part of the social life of the group.

Wang (2005) *Investigation on the Inheritance Status Quo of Multi-voice Folk Songs of the Small Surname Qiang and Research on Protection Countermeasures* focuses on the research from the perspective of the inheritance and protection of folk songs. The current situation of inheritance is extremely unoptimistic, and cultural protection is urgently needed. The author proposes protection principles such as multi-party participation, vitality, integrity and education. In the protection countermeasures of the key parts of the full text, static protection is the basis and dynamic protection is the key. Protection includes: protecting cultural space, protecting the inheritors of folk songs, and creating a small surname folk song festival" to promote the positive interaction between culture and economy.

Zhu (2008) *A Research on Love Songs of Qiang People in Aba Prefecture, Sichuan* believes that love songs of Qiang people can be divided into funny, flirting, praise, infatuation, vows, yearning, caring and sadness. The musical characteristics of love songs are discussed in terms of rhythm, mode characteristics, scale characteristics, singing methods and singing forms. The author also points out that the formation and development of Qiang love songs are inseparable from the geographical environment, national language, folk culture and cultural traditions.

Qiu (2004) *Qiang folk dance music briefly introduces the types of Qiang folk dance*, with a music score for Salang dance music, the description of the Qiang folk dance music is very brief.

Jin Yifeng (2008, pp 7-9) *Qiang Labor Song "E YA MI SE" Music Form Research Centered on Tongshan Village, Yanmen Township, Wenchuan County, Sichuan Province* selected Tongshan Village Labor Song as the research object, from music The form, rhythm structure and melody form are analyzed in detail, and it is pointed out that the five labor songs sung during the accumulation of fat work in this area can all be called "E YA MI SE". They are composed of 3 phrases and belong to the stereotyped beat structure. The article also includes The complete score of five labor songs.

Anna Chen (2008) *Westernization and Music in China during and after the Qing Dynasty*. Before the Revolution of 1911, China was a mighty empire dominated by various Chinese ethnic groups in different time periods. In particular, the Han people of the Tang¹ and Ming Dynasty and the Man people of the Qing Dynasty² were enthusiastic in establishing and maintaining contacts with foreigners while retaining a strong political influence over the complex culture in China. When explorers, missionaries, or ambassadors travelled to the Chinese empire, they often brought fine commodities made with foreign technologies and crafts to the emperor as a sign of good faith and respect. Initially, these arts and advanced Western technologies of the late eighteenth and nineteenth century was not recognized as important academics studies by the Chinese scholars; in fact, they were only perceived as delicate artifacts³. It was not until roughly the twentieth century that some Chinese scholars then realized the importance of military powers and skilled economic trades and productions that were fostered by Western scholars, and then began to promote and study Western technologies and sciences in China⁴. In other words, after the Revolution of 1911, Western arts and technologies gained recognitions and supports by the Chinese scholars, and became dominant elements facilitating the social changes in China.

Frank Kouwenhoven (2020) *In Pursuit of Chinese Music*. For the field work of Chinese folk songs, I told about my field work in Jiangsu and Yunnan provinces, Gansu and Shanghai in China. Through the investigation, it was found that Chinese folk songs were flourishing in China. During the investigation in China, he participated in Chinese funerals and street music performances. After returning to the Netherlands, he collected and sorted out the fieldwork data and started writing his doctoral thesis.

Elizabeth J. Markham (2019) *Qupai in Chinese music: melodic models in form and practice*. This multi-authored collection of ten essays is presented by its editor Alan Thrasher as

providing what had been missing in world musicology: a book-length Western-language study of Chinese qupai ('labelled melodies'), the fundamental system of old melodies that have served as structural models for most traditional Han Chinese instrumental music, and for some vocal music as well. The roots of other Asian musics – from India, Java, Korea and Japan – have been examined and are well documented for readers from outside these respective cultures, but the remarkable workings of and through qupai source melodies in creative and preservative processes across time and music genres in China are virtually unknown in the West. For the reader brand new to the qupai principle, the nearest Western equivalent is helpfully given as that of *cantus firmus*, another corpus of source melodies, this time 'from the Gregorian chant tradition and secular songs dating from the medieval period, which were subsequently quoted or expanded in the creation of new compositions' (3–4). The approach to qupai that is taken here is primarily analytic and descriptive. Given the project's focal interest in fundamental musical structures, it engages for its analyses and comparisons with basic melodies transmitted in the prevalent oral/aural tradition or notated as skeletal melodies. As might be anticipated, then, details of individual performances are only rarely drawn upon; distillation of essential principles with an eye to fulfilling a hope that the qupai system 'can be "generalised into theory"' is the task at hand.

CHAPTER III

RESEARCH METHODS

1. Research Scope

1.1 Content

The content including investigate the musical characteristics of Qiang songs. To classify the songs according to their musical forms and vocal tests and To analyze selected music examples

1.2 The Maps of Selected Institutes

1.2.1 Sichuan Province

Sichuan, referred to as Sichuan or Shu, is one of the 23 provinces in China, and the provincial capital is located in Chengdu. It is located in the inland of southwest China, between $26^{\circ}03'$ - $34^{\circ}19'$ north latitude and $97^{\circ}21'$ - $108^{\circ}12'$ east longitude. It is connected to Chongqing in the east, Yunnan and Guizhou in the south, Tibet in the west, and Shaanxi and Gansu in the north, Qinghai.



Figure 1 Location of Sichuan Province

Retrieved from <https://baike.baidu.com/pic>

1.2.2 Wenchuan County

Wenchuan county is located in the northwest of Sichuan province of China. Aba Tibetan and Qiang autonomous prefecture is in the southeast. It is adjacent to Pengzhou and Dujiangyan cities in the east, Chongzhou, Dayi and Lushan counties in the south, Baoxing and Xiaojin counties in the west, and Lixian and Mao counties in the northwest and northeast respectively. The map coordinates are between 30°45' ~ 31°43' n and 102°51' ~ 103°44' e. The county is 84 kilometers wide from east to west, 105 kilometers long from north to south, with a total area of 4,084 square kilometers.

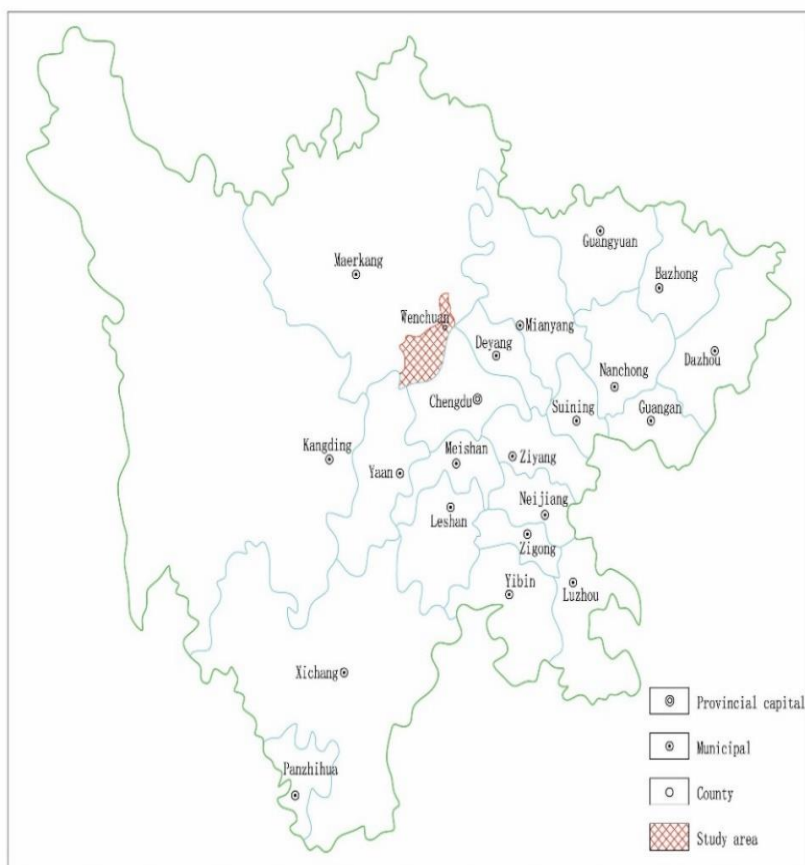


Figure 2 Location of Wenchuan County

Retrieved from <https://baike.baidu.com/pic/>

1.3 Research Method

1.3.1 The method of ethnomusicology "music research in cultural context"

The study of this dissertation will also follow the ethnomusicology method of "placing music in the cultural context of its generation". The formation of any music phenomenon is closely related to its social and cultural background. This dissertation not only studies the Qiang music ontology, but also studies the characteristics of its melodic tone structure and the reasons for its ethnic tone structure. It will also study the Qiang music history, culture, language, environment and other aspects in order to draw a more objective and reliable conclusion.

1.3.2 Fieldwork Method

In this dissertation, we mainly use the field investigation method to observe the living environment of the Qiang songs culture, and to observe and perceive the current cultural landscape of the folk songs, such as the custom songs, the folk songs in the sacrifices, the folk songs in the celebration ceremony, etc., I will visit the living environment of folk songs, use music notation to record folk songs, feel the diverse folk song culture, interpret the function, function and significance of folk songs in different perspectives, and pursue the true emperor of folk song culture.

1.3.3 Document Analysis Method

This dissertation summarizes the related ancient books, local chronicles, audio, essays, works and other related literatures of the Qiang songs song culture by means of literature analysis. It explores the historical development of the Qiang songs songs, sums up the artistic characteristics of the Qiang songs songs and the cultural value of the Qiang songs.

1.3.4. Comparative Method

From the various genre forms of the Qiang songs, the representative types are selected, and the musical elements are studied and compared, and the structure characteristics of the melody tones are summarized. Compare the folk songs of the same genre and different regions and study the melody tone structure characteristics of the genre in the form of the genre. The melody tonal characteristics of different genres of Qiang songs are comprehensively compared and the characteristics of melody tones are summarized.

1.4 Informants

1.4.1 Inheritor

The three inheritors selected for the investigation and research are mainly national-level intangible cultural inheritors and Sichuan intangible cultural inheritors. They have high academic attainments in Qiang song singing and Qiang song cultural research. They provided me with a lot of data and information, which provided me with great reference value for my thesis writing.

1) LangJiamu

In June 2008, the Qiang multi-voice folk song was included in the first batch of China's intangible cultural heritage extension project traditional music category, and in May 2009, LangJiamu was selected as the representative inheritor of the third batch of national intangible cultural heritage projects.

When LangJiamu was 15 years old, he learned the multi-voice folk songs of the Qiang ethnic group from Leicuo, which belongs to the transmission of teachers and apprentices. Independent since 1982, have multi-tone folk song 120, Qiang, multi-tone folk songs, he mastered the interval of four or five degrees and sophomores, vertical integration and Qiang multi-tone folk song singing skills, as well as in other parts of China rare significantly slow tremolo etc, represent China to participate in international performance and competition for many times. His masterpieces include Halahayi, Biman, and Sani.

2) Su Chengxiu

At the age of 5, she began to learn from her mother Su Shizhen. She has more than 40 years of experience in performing songs and dances in Dancing song. Before and after the founding of Beichuan Qiang Autonomous County in 2003, she went to Zhenghe village, Baishi Township, Badi Township, Xuanping Township, Qushan Town, Leigu town and other places in Beichuan county to teach Qiang songs, making great efforts for the protection and transmission of Qiang Shalang intangible cultural heritage. In August 2009, Su Chengxiu was officially identified as the intangible cultural heritage inheritor of Qiang's song and dance

3) Mu Guangyuan

He is the inheritor of the intangible culture of Qiang nationality in Sichuan Province. He has been engaged in the transmission and protection of the intangible culture of

Qiang Nationality in recent years. He is not only the provincial inheritor of the intangible cultural heritage ‘year of Qiang’ listed by UNESCO as a rescue and protection project, but also a member of Sichuan Qiang society, Sichuan Folk Artists Association and director of Mianyang Folk Culture Association.

1.4.2 General Investigators

Table 1 General Investigators

Name	Gender	Nation	Birth year	Site	Profession
Zhao Guozhi	male	Qiang	1951	Tongshan village, Yanmen Township, Wenchuan County	Folk singer
Zhao Siwen	male	Qiang	1961	Tongshan village, Yanmen Township, Wenchuan County	Folk singer
Liu Suxiang	female	Qiang	1964	Tongshan village, Yanmen Township, Wenchuan County	Folk singer
Yu Shixiang	female	Qiang	1965	Tongshan village, Yanmen Township, Wenchuan County	Folk singer
Zhao Hanwu	male	Qiang	1948	Tongshan village, Yanmen Township, Wenchuan County	Folk singer
Liu Hanxiu	female	Qiang	1964	Tongshan village, Yanmen Township, Wenchuan County	Folk singer

Table 1 (Continued)

Name	Gender	Nation	Birth year	Site	Profession
Zhao Kaiqing	female	Qiang	1951	Tongshan village, Yanmen Township, Wenchuan County	Folk singer
Zhao Guoping	male	Qiang	1958	Tongshan village, Yanmen Township, Wenchuan County	Folk singer

Table 1 is the data statistics of General Investigators, including name, gender, nationality, age, address, and occupation.

1) Date of Investigation

November 2019 to June 2020

2) Place of investigation

Tongshan village, Yanmen Township, Wenchuan County

3) Investigation site

Tongshan village, Yanmen Township, Wenchuan County

1.5 Duration of Time

1.5.1 First Stage

In January 2019, I participated in the Qiang Folk Song Festival in the national square of Wenchuan County.

In May 2019, I participated in the mountain sacrifice meeting in Xingfu village, Wenchuan County and made a field survey.

In June 2019, I visited folk artists during the Dragon Boat Festival of Qiang nationality to learn to sing Qiang songs

1.5.2 Second Stage

In November 2019, I participated in the festival and made a field survey in Lianhe village, Wenchuan County.

In January 2020, eight folk singers were interviewed in Tongshan village, Yanmen Township, Wenchuan County.

In February 2020, I interviewed ethnic music experts at Southwest University for nationalities.

In March 2020, he went to Shuimo Town, Wenchuan county to participate in the youth meeting and conduct field investigation.

In June 2020, I interviewed three Qiang performing artists in Chengdu, Sichuan Province.

2. Research Process

2.1 Data Collection

I prepared two forms during the field survey. One was the Interview record and the other was the Observation record. In these two forms, I designed various questions, including the age, gender, and singing of the interviewees. Form, singing language, singing occasion, whether to inherit the Dai songs and so on. Through interviews and observations, the statistics of the historical and cultural heritage, rhythm, mode, interval, and melody of the songs of the Qiang people are collected to provide real data for the later research of the paper.

2.2 Data Management

2.2.1 Recording

About 150 songs were collected in the field survey; about 200 were collected from research institutes of Qiang culture, local cultural centers and folk song lovers. It contains various types of Qiang songs.

2.2.2 Video

Including each field survey, covering a period of about 300 minutes; recording the video of the original Qiang musical epic drama HuaErNa Ji, covering a period of more than 90

minutes, including a video of the Qiang Folk Song Festival, covering a period of 70 minutes, including the Qiang folk activities and religious instruments, covering a period of 200 minutes.

2.2.3 Books

More than 30 volumes (In kind). (part is obtained from field work, part from the library of Sichuan Conservatory of Music)

2.2.4 Record Folk Songs

261 pieces (according to the recorded handwritten score).

2.2.5 Picture Data

More than 800 (field survey photos, including people, activity site, lyric book, village environment photos)

2.2.6 Electronic Data

Collect 30 of online electronic materials, including e-books, museum lists, pictures of cultural relics, online music scores.

2.3 Data Analysis

2.3.1 To investigate the musical characteristics of Qiang songs

I mainly use qualitative analysis and quantitative analysis to analyze the data of Qiang song music characteristics. Through data analysis of 150 Qiang songs collected from field work, the content includes rhythm, melody, meter, mode, musical structure, and musical interval. Based on the results of data analysis, I summarized the music characteristics of Qiang songs. These data will provide useful information for my writing in Chapter 4.

2.3.2 To classify the songs according to their musical forms and vocal tests

The Qiang songs are classified according to the different music forms and sound characteristics of the songs, as well as the lyrics content. These songs include mountain songs, custom songs, love songs, work songs, ritual songs, drinking songs, wedding songs, funeral songs, war songs, dance songs, crying songs, harvest songs, mountain songs, ploughing songs, holiday songs. According to these data results, it can be seen that the classification of Qiang songs is very complex. I reclassified these songs according to the music form, melody characteristics, singing occasions, etc., and formed a new classification of Qiang songs.

2.2.3 To analyze selected music examples

Selecting music examples for analysis, mainly using the methods of qualitative analysis and quantitative analysis, and selecting representative Qiang songs in field work for example analysis. Extract the rhythm characteristics of Qiang songs, and select reference music data with corresponding rhythm characteristics. Perform song music feature analysis with reference to music data, and classify all song data according to the classification data.



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CHAPTER IV

THE MUSIC CHARACTERISTICS OF QIANG SONGS

This chapter mainly describes my first research goal. Including the substantive analysis of the rhythm, melody, meter, mode, musical structure, and musical interval of Qiang songs. This will provide very important information for our next research objective analysis.

1. The Multi-Form of Melody

Qiang songs have rich melody forms, which are mainly characterized by two aspects: melody line and melody progression.

1.1 Diversified Melody Lines

There are five types of melody lines in Qiang Songs: parabolic, descending, zigzag, zigzag and parabolic, parabolic and descending.

1.1.1 Characteristics of Parabolic Melody Line

The melody starts in the lower part, then gradually rises to the higher part, then gradually falls to the lower part after reaching the high point, and the high point of the melody is usually in the middle of a phrase. Shown on figure 3, Show on figure 4

(o) na ji (na) na la (he)

7 yo ya) (o he) na ma (na

13 o he) yo xi (yo ya o he

20 ha o yo ai yo xi yo ya)

Figure 3 Two rivers meet two mountains

Retrieved from Fieldwork

The main idea of lyrics

NaJiNaNa, NaMuYouXi

XiJiuLou, a mountain as majestic as a man

Gulshan, like a gentle woman

HeiShui River, like a man's choppy

BaiShui River, as beautiful as a woman

Two rivers meet, two mountains meet

(a ha) se ya na sha na ji na na ya

5 se ya la ye wei ya la sha (o)

9 yo xi li ra na ya xi ya na sha ya ha ra wa na zha sha

12 se ya la sha wei ya ha sha

Figure 4 Drinking song

Retrieved from Fieldwork

The main idea of lyrics

The good wine in the altar

Across the mountains from afar

Najinana's song

Fly to the sky like a bird

Please have a cup of barley wine

Celebrate our harvest

1.1.2 Characteristics of Falling Melody Line

At the beginning of the melody, there is a higher tone of the whole song, and then it gradually drops to the end of the tonic. Show on figure 5

sh⁶⁶ ru ya nu mei ni meo
cin zo ci le o ye a
yo ho he ywo cwi ppi heo
shi ma eo o hwa hwa lei ya
ppe mu swi tu heo gwa jeu eo pyo
heo mu bi ya swi tu ni la le cyo

Figure 5 Love song by water

Retrieved from Fieldwork

The main idea of lyrics

Little sister goes to carry water in the morning

White wood bucket, gourd ladle

Bucket on step

Put the gourd and ladle beside the well

The day before yesterday, I carried water very fast

It took most of the day to carry water

1.1.3 Characteristics of Zigzag Melody Line

The characteristic of zigzag melody line is that it usually takes a sound as the center, and the melody forms a wavy melody line around it. Show on figure 6

lei ei xiong lei lei ei xiong

5 lei ei ei yue xi luo ei re se ruo (o

10 luo ei) re na yo o ta e se hei

13 lei e (hei) xiong luo he le yue xi

Figure 6 Interest is like fire

Retrieved from Fieldwork

The main idea of lyrics

The fire in the cottage is very hot

Sweet wine beside the stove

Singing the wine song from generation to generation

Celebrate our good life

1.1.4 Characteristics of Melody Line Combining Zigzag Type And Parabolic Type

The melody line of this kind of Qiang songs has a central sound around it, and individual sounds come back to the bass area from the bass to the treble. Show on figure7

♩ = 104

e he yu wa yu wa yu u yu wa ya mi se he

e ya miseu wa yu wa ya mi se he yu wae ha

yu wae ya heo ya mi se e ya mi se he

Figure 7 Mowing song

Retrieved from Fieldwork

Main idea of lyrics: there is no fixed content in the lyrics, which are improvised according to different scenes

1.1.5 The Melody Line Combining Parabola and Descent

This kind of Qiang song melody line from the bass area to the treble area and then quickly back to the main voice of the bass area. Show on figure 8

e e he yeo heo
 heo eo lae o o o ttang eo
 eo ro ri i leo ba leo sho o
 he ho ho wa tta wu ywo o o he
 heo na ppi ya lu ywo e tta syoe yo
 ha o dae jya

Figure 8 Shout horse song

Retrieved from Fieldwork

The main idea of lyrics

Put things on horseback during transportation

When in danger

On a steep slope

Call the horses to slow down (a song called out to the horses during transportation)

1.2 Melody

The melody of Qiang songs is mainly in the form of progressive ascending and descending, and the combination of three interval and four interval. Sometimes there are five interval or six interval. Show on figure 9, Show on figure 10, Show on figure 11

1.2.1 Songs Combining Three And Four Intervals

The figure displays a musical score for the song 'A glass of wine' in 2/4 time, featuring a key signature of one flat (B-flat). The score is divided into three staves, each with lyrics underneath. The first staff includes a bracket labeled 'Fourth interval' spanning the notes 'bei' and 'yo' in the second measure. The second staff includes a bracket labeled 'Three interval' spanning the notes 'sa' and 'yo' in the first measure. The lyrics are: 'yo he bei bei yo sa bei bei sa sa bei yo sa!', 'a sa yo o lu ma lu ma lu ma lu ma sa mu lu wei sa', and 'a sa yo o mu lu wei sa mu lu wei sa'.

Figure 9 A glass of wine

Retrieved from Fieldwork

The main idea of lyrics

- Sweet wine
- Drink slowly
- What I want to say to you
- Say it clearly
- Start early for the party
- Wine from morning till sunset

Figure 10 shows a musical score for the song 'Na ya shan ji'. The score is written in treble clef and consists of three staves. The first staff has a 'Fourth interval' annotation above it, with a bracket connecting the notes 'a' and 'na'. The second staff has a 'Three interval' annotation above it, with a bracket connecting the notes 'o' and 'na'. The third staff begins with a measure rest marked '10' and contains the lyrics 'luo o shuo o xi na jia na'. The lyrics for the first two staves are: 'a na ya shan ji ya shuo o xi na jia na' and 'o na ya o shan ji ya shuo o xi na jia na o yo mi'.

Figure 10 Na ya shan ji

Retrieved from Fieldwork

Main idea of lyrics

Dancing song

The song of drinking

This is a new highland barley wine

Just opened the cellar to entertain friends

1.2.2 Songs With Five Interval or Six Interval

The musical score consists of five staves of music in a single system, all in a key signature of one flat (Bb) and a common time signature of 2/4. The lyrics are written below the notes.

Staff 1: (hai luo na ji) na yi na ai (huo na na ma) ss

Staff 2: (na you you sheng) (o o luo huo) you sheng na you

Staff 3: ra e na (o luo huo) ra lu huo (na you) za sha

Staff 4: **Five interval**
(ha luo hu na) you na you e she

Staff 5: (ha luo ha you sheng hei na yi re e lu!)

Figure 11 Hai luo na ji na na

Retrieved from Fieldwork

Main idea of lyrics

Na Ji Na Na sing

No singing, no singing

Sing and say where it came from

If you don't sing Na Ji Na Na

I don't know the names of places and people

2. Musical Structure

The structure of Qiang songs is mostly short and simple. There are five types of music materials collected and sorted out in the field survey. The first one is the two segment structure

and the extended one, the second one is the three segment structure, the third one is the four segment structure, the fourth one is the one segment structure and the fifth one is the five segment structure.

2.1 Paragraph And Extended Paragraph of Two Segment Structure

2.1.1 Main Music Segment of Two Segment Structure

This kind of structure reflects the function of answering questions, balancing up and down, corresponding function of falling together, and stable function of moving and static. Its music is usually the second segment using new musical segments or repeated for the change of the first segment. In the two segments, the eastern tone in the upper segment is more than the tonic or the tonic in the mode, while the eastern tone in the lower segment is more than the tonic in the mode. Show on figure 12

(o) xi xi suo ya la you la ba (o) suo ha

(o) xi xi suo ya la you la ba o suo ba

Figure 12 Make wine

Retrieved from Fieldwork

The lyrics were improvised according to the mood of the singer at that time.

2.1.2 Two Segment Structure Square Integrity

The structure of the two segments usually consists of 4 + 4 or 8 + 8 square integral segments, sometimes there are 4 + 5 or 6 + 8 non square integral special segments. Show on figure 13



Figure 13 Sleeping on the ground

Retrieved from Fieldwork

The main idea of lyrics

The breeze blows gently

People sleep quietly

Looking at the blue sky

My heart flies into the blue sky

My heart follows the white cloud slowly

Dream of the girl in the sky

How I want to marry her

2.1.3 Extended Passages Based on Two Segments

The extended passages based on two segments are also common in Qiang songs.

Show on figure 14



Figure 14 The bride is beautiful

Retrieved from Fieldwork

The main idea of lyrics

The bride is very beautiful

Looks like a fairy

Eyes are very big

Lips are very small

Hope to see you every day

2.2 Three Segment Structure

The three segment structure segment refers to the segment composed of the upper segment or the lower segment repetition, change and repetition. This kind of structure breaks the balanced and symmetrical layout, which makes the melody develop smoothly and have new ideas. Its structure mainly includes three types: one upper segment, two lower segments (abb¹), two upper segments, one lower segment (aa¹b), one segment, one lower segment, and one upper segment (aba). Show on figure 15

The figure shows a musical score for the song 'Sing wont (leader of the uprising)'. It consists of three staves of music, each with a label above it and lyrics below it. The first staff is labeled 'a' and contains the lyrics 'na ji na la (yo youwo) (ye) ya mu youxie (yo)'. The second staff is labeled 'b' and contains the lyrics 'you xi ya la (yo ye) yu len za sa (yo)'. The third staff is labeled 'b1' and contains the lyrics '(wo) you you xi (yo ye) you xi ra la (yo)'. The music is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature.

Figure 15 Sing wont (leader of the uprising)

Retrieved from Fieldwork

2.3 Four Segment Structure

Compared with the two segment structure, the four segment structure has more expressive force, more complex melody relationship and more colorful structure. Among them, there are four phrases, which are starting, bearing, turning and closing. Show on figure 16



Figure 16 Cuckoo is coming

Retrieved from Fieldwork

2.4 One Segment Structure

Occasionally, there is a musical structure of a phrase in Qiang songs. This kind of songs usually has a lead and a segment ending lining cavity. Show on figure 17



Figure 17 Wedding song

Retrieved from Fieldwork

The main idea of lyrics

Wood comb comb hair oh?

I'm getting married today?

On the beautiful handkerchief?

Silver Earrings with ears?

Beautiful shoes on your feet?

2.5 Five Segment Structure

According to the results of the field survey, there are five phrases in Qiang songs. Show on figure 18

(na ha you mi luo) ai na ha you mi

8 luo) na ji li na na ma (o)

14 you mi (luo yi wei ai)

21 ra ma na you xi ya (o) you mi

27 luo (huo) you ye (yo huo)

34 re sheng na na ra na yo

41 yo luo lu huo you mi luo

Figure 18 Hey, here

Retrieved from Fieldwork

3. Rhythm And Beat

Rhythm is the pulse of music, which can bring distinct personality to music. The beat is a measure that restricts the rhythm of music. It is of great significance in music performance. Therefore, different rhythms provide strong impetus and emotional color for the performance of music.

3.1 Rhythm And Beat Type

There are two types of rhythm and beat of Qiang songs, namely free rhythm songs and regular rhythm songs, which are related to the classification of songs.

3.1.1 Free Beat Songs

Most of the songs that people sing when they walk in the field or work in the field for rest are improvised by the singers according to the environment at that time. The rhythm is mostly free, and the melody changes according to the changes of the lyrics. The accompanying rhythm is also more natural, often using free beat. Show on figure 19



Figure 19 Standing on a high hillside
Retrieved from Fieldwork

The main idea of lyrics

Standing on the high hillside

Looking at the clouds in the distance

My lover

where are you?

3.1.2 Songs With Regular Beat

Some of the Qiang songs are performed together with the dance, and the rhythm of these songs is neat. Most of them use $2/4$, $3/4$, $4/4$, $5/4$ and so on. The reason is that most of the songs are closely matched with the rhythm of labor, dance songs need to be matched with the rhythm of dance, some songs need to be matched with the drumbeats of sheepskin drum and dance steps.

3.2 Rhythm Form

From the perspective of basic rhythm form, there are mainly two kinds of rhythm: equal and unequal. The average rhythm of dance songs and encouragement songs is more than that of drinking songs and mountain songs. Show on figure 20, Show on figure 21

3.2.1 Rhythm Form of Long Front And Short Back

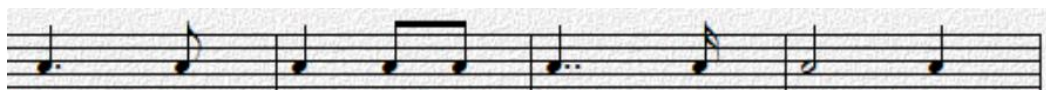


Figure 20 Rhythm type 1

Retrieved from Fieldwork

3.2.2 Short Front And Long Back Rhythm



Figure 21 Rhythm type 2

Retrieved from Fieldwork

From the aspect of form and structure, it seems that there is a great difference between the front short and back long rhythm patterns and the front long and back short rhythm patterns, but in fact, these two rhythm patterns have many things in common. Both rhythm patterns are very consistent with the rhythm habits of Qiang language, close to the natural moist cavity. The dotted note appears to emphasize and lengthen the time value of strong sound. The two types of rhythm are the most typical ones in Qiang songs. They depend on each other in the development of Qiang songs' melody and play a key role in the formation of music characteristics. In Qiang songs, there are rich changes in rhythm type, and few single rhythm is used.

3.2.3 Free Rhythm Form

Most of the Qiang songs have no fixed lyrics and melody mode, so they start with free rhythm and end with free rhythm. Show on figure 22



Figure 22 Thank you

Retrieved from Fieldwork

The main idea of lyrics

Thank you for taking care of me today
 I'm sorry I didn't have a good rest
 My family is looking forward to meeting again.

4. Mode Characteristics

Mode is one of the basic elements of music performance. In the development of music history, different periods and stages have formed different and colorful modes. The formation of these modes often reflects the characteristics of musical style of a period or a nation. According to the current field investigation, collection, arrangement and analysis of the existing music score, Qiang songs are mainly characterized by three modes, namely, Zhi mode, Gong mode and Shang mode, and sometimes feather mode and angular mode are also used. Show on figure 23, Show on figure 24, Show on figure 25, Show on figure 26, Show on figure 27, Show on figure 28

4.1 Zhi Mode Qiang Songs



Figure 23 Love song

Retrieved from Fieldwork

The main idea of lyrics

My lover,

You are the soul of my heart

I want to whisper to you

My lover, you are the one I miss

You are my heart, more important than my life

Zhi mode

a na ya shan ji ya shuo o xi na jia na

5

o na ya o shan ji ya shuo o xi na jia na o yo mi

10

Zhi mode

luo o shuo o xi na jia na

Figure 24 Na ya shan ji

Retrieved from Fieldwork

The main idea of lyrics

Main idea of lyrics: Sarang dance, dance

The song of drinking

This is a new highland barley wine

Just opened the cellar to entertain friends

4.2 Gong Mode And Shang Mode Qiang Songs

♩ = 88

5

9

13

17

21

25

Gong mode

Figure 25 Daughter says goodbye to mother

Retrieved from Fieldwork

The main idea of lyrics

My mother

I hate to leave you

I want to stay with you

I don't want to get married

But I have to go

My mother

♩ = 75

Shang mode

Figure 26 Yearning song

Retrieved from Fieldwork

The lyrics are improvised in different scenes, but the melody remains the same.

4.3 Yu Mode And Jue Mode Qiang Songs

♩ = 68

6

11

16 ♩ = 80

22

26

31 Yu mode

Figure 27 Lover is thinking about her

Retrieved from Fieldwork

The main idea of lyrics

Lover is thinking about her

She didn't know

We can't see each other across the mountains

Can't cross the bridge to see your lover

We can't fly without wings

Only be patient and wait to meet

The day of meeting will come



Figure 28 Farewell song of brother and sister

Retrieved from Fieldwork

The main idea of lyrics

My brother

The vast sky is full of stars

Fields like stars are left to you

My sister

Please don't work too hard

My brother missed you very much

5. Musical Scale Characteristic

The scales of Qiang songs mainly use five tone scale and six tone scale, and some songs use seven tone scale and four tone scale, but the number is very small.

5.1 Five Tone Musical Scale

Qiang songs have the most pentatonic scales composed of Gong, Shang, Jue, Zhi and Yu.

Show on figure 29

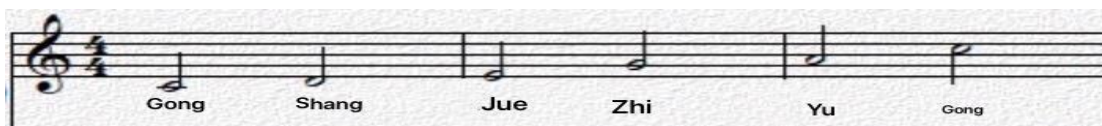


Figure 29 Pentatonic scale

Retrieved from Fieldwork



Figure 30 The bride is beautiful

Retrieved from Fieldwork

The main idea of lyrics

The bride is very beautiful

Looks like a fairy

Eyes are very big

Lips are very small

Hope to see you every day



Figure 31 Love song

Retrieved from Fieldwork

The main idea of lyrics

My lover

You are the soul of my heart

I want to whisper to you

My lover, you are the one I miss

You are my heart, more important than my life

5.2 Six Tone Musical Scale

There are two kinds of six tone scales in Qiang songs. One is the six tone scale formed by the five tones of Gong, Shang, Jue, Zhi and Yu, which is added to the six tone scale formed by QingJue. Show on figure 32



Figure 32 Six acoustic mode(QingJue)

Retrieved from Fieldwork

Figure 33 Ri zi la ri la

Retrieved from Fieldwork

There is no fixed mode for the general idea of lyrics, which is improvised



Figure 34 Standing on a high hillside

Retrieved from Fieldwork

The main idea of lyrics

Standing on the high hillside

Looking at the clouds in the distance

My lover

where are you?

Another is the addition of BianGong to the pentatonic scale Gong, Shang, Jue, Zhi, and Yu on the basis of the five notes. Show on figure 35

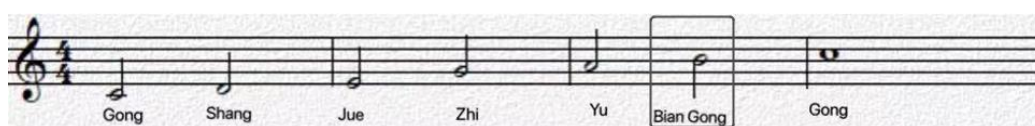


Figure 35 Six acoustic mode (BianGong)

yo he bei bei yo sa bei bei sa sa bei yo sa!

5
a sa yo o lu ma lu ma lu ma lu ma sa mu lu wei sa

9
a sa yo o mu lu wei sa mu lu wei sa

Figure 36 A glass of wine

Retrieved from Fieldwork

The main idea of lyrics

Sweet wine

Drink slowly

What I want to say to you

Say it clearly

Start early for the party

Wine from morning till sunset

(a ha) se ya na sha na ji na na ya

5 se ya la ye wei ya la sha (o)

9 yo xi li ra na ya xi ya na sha ya ha ra wa na zha sha

12 se ya la sha wei ya ha sha

Figure 37 Song of drinking

Retrieved from Fieldwork

The main idea of lyrics

The good wine in the altar

Across the mountains from afar

Najinana's song

Fly to the sky like a bird

Please have a cup of barley wine

Celebrate our harvest

5.3 Four Tone Musical Scale

There are three scales of four tones in Qiang songs. The first one is composed of four tones of Gong, Shang, Jue, Yu, the second one is composed of four tones of Zhi, Yu, Gong, and the third one is composed of four tones of Jue, Zhi, Yu and Gong. Show on figure 38, Show on figure 39, Show on figure 40

First kind

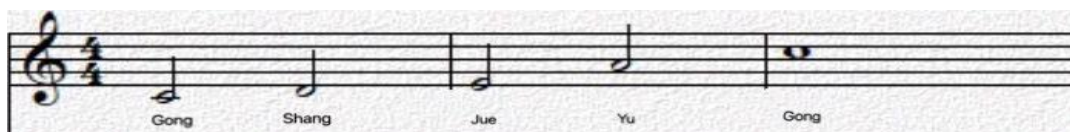


Figure 38 Four tones mode

Second kind

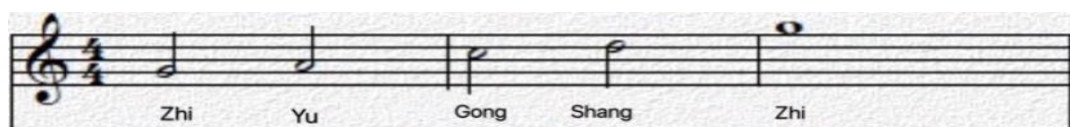


Figure 39 Four tones mode

Third kind

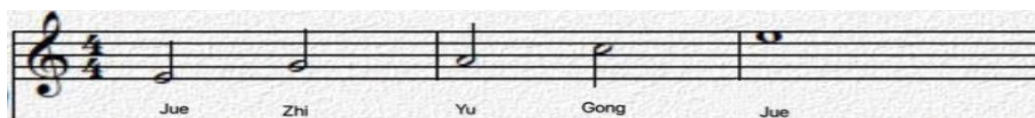


Figure 40 Four tones mode



Figure 41 Can you hear me singing, my lover?

Retrieved from Fieldwork

Main idea of lyrics

Sing a song of good luck
 Singing across the mountains
 Singing across the river
 My lover, do you hear me?
 The song in my heart
 That's my call to you
 That's where our happiness lies

na ji a na na yo na ma
 5 yo xi ai o yo yo xie
 8 ra na ya o ren na o za sha o

Figure 42 It is better to sing

Retrieved from Fieldwork

There is no fixed mode for lyrics, which will change according to different scenes. Show on figure 43

6

Figure 43 My lover looks so beautiful

Retrieved from Fieldwork

The main idea of lyrics

How beautiful you look

My lover

Your waist is very thin.

You have a big head

5.4 Seven Tone Musical Scale

There are few songs with seven scales in Qiang songs, but there are still some folk songs with seven scales in some areas. The seven tone scale is based on the five tone scale of Gong, Shang, Jue, Zhi, Yu and the two tones of QingJue and BianGong are added. That is to say, the two tones of fa and si in the diatonic major scales, but this Chinese seven tone mode is not the same as the natural major, which is unique in China. Show on figure 44

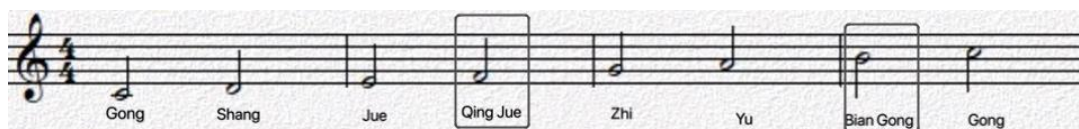


Figure 44 Diatonic scale



Figure 45 Miss Mom

Retrieved from Fieldwork

The main idea of lyrics

My mother

The mountain is blocking my eyes

I can't see anything

My mother

You are far away

We can't meet

6. Characteristics of Singing Methods of Qiang Songs

The melody of Qiang songs often uses neutral sound and "shaking sound". The so-called "shaking sound" is a special concept of Chinese traditional music theory and one of the important formal features of Chinese traditional music. It refers to the "sound" in which the pitch is not fixed at a certain point, shaking or swinging. When singers sing, they often improvise part of the scale to slightly high or low, or they can naturally fall from the previous tone to the next, which is a skill of "shaking sound". It is mainly influenced by the tonal fluctuation of Qiang language, so that it can achieve the effect of "correct pronunciation and round tone". The singing of Qiang's songs changes with the change of language tone, which shows that the aesthetic consciousness of using neutral tone and "shaking tone" widely in Qiang's songs is formed by the gradual development and improvement of Qiang's people in the long historical situation, and it is the common psychological demand of Qiang's aesthetic consciousness and thinking mode of art.

Here is a typical wine song that uses "shaking sound" singing method. Show on figure 46

(o o ye) na ji na na (yo o ye)
 o) nama yo xie (yo o ye ai) yousheng ra na
 you o le o) ra naza sha (you o yo)

Figure 46 Drinking song

Retrieved from Fieldwork

The singing method of this wine song is quite special. Men's voice mostly uses slow and large-scale facial sound in the long melody, while high falsetto is used in the high pitch area; women's voice mostly uses flat tune, and falsetto or trill is also used in the high pitch area. This singing method is suitable for singing in the mountains and fields. It can spread far and the voice has penetrating power. In addition, singers often use up or down glide, which is very distinctive. Show on figure 47



Figure 47 Cha si lei ba

Retrieved from Fieldwork

In addition, the multi voice folk songs of the Qiang Nationality in the northern dialect area are mainly composed of two parts: lead singing and chorus. Sometimes there are more than three parts in the chorus. The leader starts with the melody part, while the chorus part overlaps with the leader part by one beat or several beats and often repeats the leader part. However, the leader must then sing the feeling of the low part and form the chorus or duet with the high part. The end of the song is usually the end of homophony and likes to use the slow voice singing method to drag the long end.

7. Singing Form of Qiang Songs

In the process of historical development, most of the singing forms of Qiang songs have fixed or relatively fixed combination. Among them, the southern dialect area is mainly single part

folk songs, and the singing forms are mainly solo, duet, chorus and alternate singing; the northern dialect area is coexistence of single part folk songs and multi part folk songs, and the singing forms are both solo, duet, chorus, alternate singing, duet and Chorus.

In Qiang song singing, the singers who are solo or lead singers are usually singers with good voice and rich experience in singing, while chorus and chorus are mostly performed in the same timbre (male or female voice), less in mixed voice combination. The main reason for the formation of this feature is related to the way of labor combination. Because most of the Qiang's labor is done by men and women, the Qiang's songs are mostly in the form of men and women singing separately. The Qiang people live in a poor natural environment, with a primitive mode of production and a low level of productivity. Only by working together with the collective force can they survive in this condition, and naturally a form of chorus or chorus is formed in folk song singing. In terms of physiological characteristics, men and women have different ranges. If they sing in a mixed voice according to the natural range, they will have a sound separation effect, and the chorus or chorus voice with the same tone color can be integrated. In Qiang songs, the male chorus or duet is mainly used for sacrifice or banquet activities. Women's chorus or duet is mainly used in weddings and women's collective activities, while men's and women's chorus or duet is mainly used to convey emotions in large-scale festivals and field work.

CHAPTER V

CLASSIFICATION OF QIANG SONGS

In this second objective study the researcher used the criterion as create in chapter 3 is the main. For the song's classification Researchers can be divided as follows.

1. Work Songs

Work song is a kind of folk song style of all nationalities, and Qiang is no exception. Since the migration to this place, the ancestors of the Qiang people have lived here and created a life with labor. However, due to the particularity of its geographical location, the life of the plateau mountains has created their different ways of production and labor, so the Qiang's work songs have their own musical characteristics. According to the different ways of production and life of Qiang people, there are four main types of Qiang work songs.

1.1 Songs at the Beginning of Work

This kind of work songs are mainly songs sung by Qiang people walking on the road at the beginning of activities such as ploughing, weeding, harvesting and firewood cutting. The content of the lyrics is mostly related to the content of labor, which is often improvised by singers. Show on figure 48

zeu bu zai ga mu sul li ya hu wae za za wae
 mu neo ba na ya mu neu ya ya ya yu ywo he
 ya bu si zha si ya zha si beo geo deo heo le he
 e bu si zha si ya ma ya ba ga heo heo le he
 yeo si gu wa wu wa za za ya
 e si wu hu wa si wa ya ya e

Figure 48 Farmland song

Retrieved from Fieldwork

The main idea of lyrics

Plough in the field

To level the land

The ground is leveled and sown well

A good harvest comes after a good sowing

In the field

We need to level the land

The ground shall be leveled and the seedlings shall be carried well

Only when there are seedlings can they take root

Thick with leaves and deep-rooted

Fruit harvest



Figure 49 Song of chopping wood

Retrieved from Fieldwork

The main idea of lyrics

Today we go up the mountain to cut firewood

Everyone is very happy to come up the mountain

The firewood on the mountain is good and plentiful

Let's go all the way

Singing all the way

1.2 A Song Sung While Work is in Progress

This kind of work songs are mainly sung by Qiang people in the activities of tearing corn leaves, ploughing, weeding, harvesting and cutting firewood. The content of the lyrics is mostly related to the content of labor. Singers often improvise according to the labor situation and the mood at that time. Some songs directly cooperate with the rhythm of labor, the melody is cheerful, the rhythm is neat, and the rhythm is very dynamic. Some of them are not closely combined with labor, with free rhythm and beautiful melody. Among them, the corn tearing song of Qiang nationality is very distinctive. Corn is the most important crop of Qiang nationality.

Corn is the main living food of Qiang nationality. When the corn harvest is good, the villagers in the village will gather around to tear the corn leaves and peel the corn all night long, and sing while tearing. The melody is happy, fully expressing the joy of this year's harvest. Show on figure 50

The musical score is written in 4/4 time with a tempo marking of quarter note = 144. The key signature has two flats (B-flat and E-flat). The melody is presented on four staves, each with corresponding lyrics in Chinese characters below it. The lyrics are: e he ya le mu yo a nu i zi ma ya; du ju du ba jya nu ni du ju du ba ja heo heo neo ni; an ci le sa ga an ci le sa ga a swo sa ga mu an swo sa ga ru; wi ma se two eu ya ya i ma se to le in sang yo.

Figure 50 Tear corn leaf song

Retrieved from Fieldwork

The main idea of lyrics

Corn is thick and strong

Tear the edge of the leaf and put it on it

Mountains of corn,

Every family

• = 90

yu wa heo yu wa heo yu wa le heo heo

ha la yu wa yu wa wi wa

yu wa heo yu wa ya heo

ya ha he he heo ya mi se heo

Figure 51 Pick vegetables song

Retrieved from Fieldwork

The main idea of lyrics

Let's pick up the dishes

Go home and cook

The sun is very dry

We are very happy

Today's harvest

1.3 Songs Sung During Work Break

Qiang people also sing songs to relax when they work and rest. This part of songs have free rhythm, mainly male duet, and mostly trill singing. However, there are certain principles in the time sequence of the songs to be sung. Some songs are sung in the morning, but not in the afternoon. Some songs are sung at the back, not in advance. Show on figure 52



Figure 52 Mowing song

Retrieved from Fieldwork

The main idea of lyrics

Green potatoes are growing tall

Elder sister and younger sister come to pull grass

Pull the grass carefully

I hope the potatoes will ripen soon

1.4 Songs Sung at The End of Work

This kind of songs are sung by Qiang people on their way home at the end of labor activities such as farming, hunting, weeding, harvesting and firewood cutting. There are two main functions of this kind of Songs: one is to express the joy of the workers after they finish their work; the other is to sing to their families. When the families hear the songs, they start to prepare meals, and some hear the songs to go back to the intersection to welcome the workers back. Show on figure 53

♩ = 120

eo heo si ba si ya mi na

eo la eu wo eo heo beo si

a si ya ha beo heo si hi ya mi na beo heo si

eo leo beo beo si ya ha beo si

Figure 53 Song of ending work

Retrieved from Fieldwork

The main idea of lyrics

On the way home

You should be careful

Go out happily

Go home safely

Bridge in case of water

Detour in distress

On the way home

Don't hurt ants on the road

I've been tired all day

Eat well when you go home

Have a rest tonight

Work tomorrow with spirit

2. Mountain Songs

Mountain song is a song sung by Qiang men and women when they express their feelings in the fields and mountains, relieve their depression and convey their feelings. This kind of folk song has a long melody and a free and flexible rhythm. Qiang Folk songs are divided into four categories: Na Ji Na Na, Ha Yi Ha La, Ga Luo and Lou.

2.1 Na Ji Na Na

This is the abbreviation of a monophonic Lyric folk song. According to the Qiang custom, young people can't talk about love at home. Songs expressing love can only be sung in the fields in the mountains. Najinana is often used as the head of the song. Therefore, "najinana" has become the pronoun of Qiang love songs. The lyrics are mostly edited and created, and the content often shows the fun, flirting, praise and love of Qiang young men and women according to the mood at that time. Long melody, flexible rhythm, open and straightforward melody. Generally, it is a single segment composed of two and four phrases. The singing forms are mostly male solo, female solo and male female duet. The common singing repertoires are my little sister, daughter-in-law's pain, etc. Show on figure 54



Figure 54 Na ji na na

Retrieved from Fieldwork

The main idea of lyrics

Sing a song of good luck
 Singing across the mountains
 Singing across the river
 My lover, do you hear me?
 The song in my heart
 That's my call to you
 That's where our happiness lies



Figure 55 Where does Na ji na na come from?

Retrieved from Fieldwork

The main idea of lyrics

Singing najinana's song
 Where does this song come from?
 This song comes from far away

2.2 Ha Yi Ha La

Two part folk song sung by Qiang young men and women when they are herding cattle, sheep or walking in the mountains. This kind of folk song has a high pitch and a stretch melody. It often has four and five intervals. Most of these tunes are in Zhi mode. The rhythms of the two parts are basically the same, and they are relatively stable and long, but the low part often changes slightly in the high part. The content of the lyrics is mainly the singing of the natural scenery and

the expression of self mood. Most of the singing forms are male duet, male and female chorus or duet. Show on figure 56

Figure 56 Shepherd song

Retrieved from Fieldwork

The main idea of lyrics

It was a sunny day

We went to pasture the sheep

The goat is jumping up and down happily

I'm in a good mood

2.3 Ga Luo

It's a kind of two part folk song that doesn't stick to the singing occasion. The characteristics of music are similar to *Ha Yi Ha La*, but the number of singers is limited to two. The trill singing method is often used in singing, and the pitch is often with wandering. The melody rhythm of the two parts alternates with each other to form a contrast polyphonic texture. The lyrics are mainly function words with no specific meaning, and pay attention to the music interest of the two parts. Show on figure 57

The musical score consists of three systems of two staves each. The first system starts with a tempo marking of 70. The lyrics are: beo heo ja seo ja heo hu hu ha za heo heo eo za heo za heo heo eo. The second system includes measure numbers 1, 4, 11, 12, and 19. The lyrics are: hu hu hu hu ye heo hu yu eo ye leo zu ha yeo hwa ye heo ha ya heo ye. The third system includes measure numbers 11, 12, and 19. The lyrics are: hu hu ywoheo yu yu e eo a a heo eu heo ja heo a hu ywoheo heo ja e eo a a heo eu.

Figure 57 Drinking song

Retrieved from Fieldwork

The main idea of lyrics

Get together tonight

Dedicated to you a bowl of wine

2.4 Lou

Lou is a two part folk song sung by Qiang women when they are hoeing or walking together in the field. In the song, "Le" is often used as a contrast word, the number of singers is 2-8, and the singing form is mainly female duet. The music is full of the free and leisurely life interest of Qiang women.

3. Ritual Songs

Ritual songs are the songs sung by Qiang people in such folk activities as weddings and funerals, sacrificial activities, festivals, etc. the number of such songs is the largest among Qiang songs. According to the singing occasions and lyrics, folk songs can be divided into drinking songs, wedding songs, festival songs, funeral songs, etc. The following focuses on drinking songs and wedding songs.

3.1 Drinking Song

It is a song sung by the Qiang people in traditional festivals, weddings and funerals, sacrificial activities and other ritual activities. Qiang people are known as the "drinking nation", whose custom of drinking all at once has a long history.

This ancient drinking and singing custom has penetrated into all aspects of Qiang people's life after thousands of years of continuous development. Therefore, wine singing has become an important form of drinking for Qiang people. The local people have a saying that "when there is wine, there will be songs; when there is song, there will be wine; when there is wine, there will be song.". The performance content of Qiang's drinking songs is very rich and widely used. According to the content of the lyrics, it can be roughly divided into four categories: Congratulations, praises, greetings and thank-you, folk customs. According to the different singing occasions, it can be divided into wedding drinking songs, festival Drinking songs, greeting drinking songs, and birthday drinking songs. Show on figure 58

yo he bei bei yo sa bei bei sa sa bei yo sa!

5 a sa yo o lu ma lu ma lu ma lu ma sa mu lu wei sa

9 a sa yo o mu lu wei sa mu lu wei sa

Figure 58 A glass of wine

Retrieved from Fieldwork

The main idea of lyrics

Sweet wine

Drink slowly

What I want to say to you

Say it clearly

Start early for the party

Drink from morning till sunset

(a ha) se ya na sha na ji na na ya

5 se ya la ye wei ya la sha (o)

9 yo xi li ra na ya xi ya na sha ya ha ra wa na zha sha

12 se ya la sha wei ya ha sha

Figure 59 Song of drinking

Retrieved from Fieldwork

The main idea of lyrics

The good wine in the altar

Across the mountains from afar

Najinana's song

Fly to the sky like a bird

Please have a cup of barley wine

Celebrate our harvest

3.2 Wedding Song

Wedding song is a song sung by Qiang people in marriage ceremony. Qiang is a nation that pays great attention to marriage customs. In the whole process of wedding custom, "wedding song" plays an extremely important role. Before the wedding, the bridegroom's family will sing "the song of Rites" when they send bride price to the bride's house. The night before marriage, the bride and her good sisters should sing songs such as Hua'er Naji. The bride's parents sang songs of marriage before marriage to comfort her daughter, telling her that all women should be married, and that they should be a virtuous wife after marriage. On the wedding day, the

matchmaker will sing the song of marriage reception after the wedding reception team carries jewelry, red cloth, wine, sausage, bacon and other gifts, blows suona, beats gongs and drums, and sets off firecrackers to the bride's home. The bride is unwilling to leave her parents, brothers and sisters. She will sing the "wedding cry" to express her feelings. The bride receives the bridegroom's home to hold a grand wedding. Relatives and friends will sing "wedding song" to praise the bride's beauty, boast the bridegroom's talent and wish her a happy life. Most of the singing forms are solo, duet, performance and so on. Therefore, the wedding reflects the marriage life and psychological state of the Qiang people, which is an important part of their life. Show on figure 60, Show on figure 61, Show on figure 62



Figure 60 Wedding song

Retrieved from Fieldwork

The main idea of lyrics

Wood comb comb hair oh?

I'm getting married today?

On the beautiful handkerchief?

Silver Earrings with ears?

Beautiful shoes on your feet?



Figure 61 The bride is beautiful

Retrieved from Fieldwork

The main idea of lyrics

The bride is very beautiful

Looks like a fairy

Eyes are very big

Lips are very small

Hope to see you every day



Figure 62 Farewell song of brother and sister

Retrieved from Fieldwork

The main idea of lyrics

My brother

The vast sky is full of stars

Fields like stars are left to you

My sister

Please don't work too hard

My brother missed you very much

The musical score is written for a single melodic line on a treble clef staff. It begins with a tempo marking of quarter note = 88. The key signature consists of three sharps (F#, C#, G#). The time signature is 2/4. The score is divided into measures by bar lines, with measure numbers 5, 9, 13, 17, 21, and 25 indicated at the start of their respective lines. The melody features various rhythmic values including quarter notes, eighth notes, and half notes, often beamed together. There are several slurs and accents throughout the piece. The score concludes with a double bar line at the end of the sixth line.

Figure 63 Crying marriage song

Retrieved from Fieldwork

The main idea of lyrics

My mother

I hate to leave you

I want to stay with you

I don't want to get married

But I have to go

My mother

4. Dancing Song

Dancing song is a song sung by Qiang men, women, old and young people in group singing and dancing. When singing, there is no limit to the number of men and women, singing and dancing at the same time, which is collective and entertaining. Dancing song, a contemporary relic of ancient Qiang songs and dances, is a popular form of Qiang Folk Songs and dances with primitive cultural concepts in Qiang areas. When performing in an open place, men and women form an arc or circle at the front and back, singing and dancing in the form of song in vain. I divide Sarang into four categories according to my field work and the views of other scholars, namely, happy Sarang, worrying about things, etiquette and sacrifice to Sarang.

4.1 Celebration Dancing Song

In Qiang language, XiGeSu is a song sung by Qiang people during various festivals, weddings, harvest celebrations and dances. For example, the Qiang new year has the new year Dancing song, the golden autumn harvest Dancing song, and the wedding activities have the wedding Dancing song and so on. Festive Dancing song is popular in the whole Qiang area. When performing festive Dancing song, people are dressed in colorful national costumes, with men and women in a line. The front women or the front men and the back women stand up. Most of them are led by dancers who are good at singing and dancing, singing and answering. In the singing and dancing, men and women exchange seats to form a lively atmosphere. The rhythm of the song and the rhythm of the strong and weak alternation are obvious, the tune is short, and the mode often has alternation phenomenon. Dancing song expressed the optimistic and heroic feelings of the Qiang people. Show on figure 64, Show on figure 65

Figure 64 shows a musical score for the song 'Na ya shan ji'. It consists of three staves of music in a single system, each with Chinese lyrics underneath. The first staff starts with a treble clef and a key signature of one flat. The lyrics are: a na ya shan ji ya shuo o xi na jia na. The second staff begins with a measure rest of 5 measures, followed by the lyrics: o na ya o shan ji ya shuo o xi na jia na o yo mi. The third staff begins with a measure rest of 10 measures, followed by the lyrics: luo o shuo o xi na jia na. The music is written in a simple, melodic style with various note values and rests.

Figure 64 Na ya shan ji

Retrieved from Fieldwork

Main idea of lyrics

Sarang dance, dance

The song of drinking

This is a new highland barley wine

Just opened the cellar to entertain friends

Figure 65 shows a musical score for the song 'Thank you'. It consists of two staves of music in a single system, each with Chinese lyrics underneath. The first staff starts with a treble clef and a key signature of one flat. The lyrics are: ze se za la za za la ya se rang (o ya huo. The second staff begins with a measure rest of 4 measures, followed by the lyrics: huo ye) huo rang huo le rang. The music is written in a simple, melodic style with various note values and rests.

Figure 65 Thank you

Retrieved from Fieldwork

The main idea of lyrics

Thank you for taking care of me today

I'm sorry that you didn't have a good rest

My family is looking forward to meeting again.

4.2 Funeral Dancing song

The Qiang language is called NaiBuGeReMu. It is a song and dance performed in the funeral and mourning activities after the death of the elderly. It is the form of music and dance used by the Qiang people to bid farewell to the venerable elderly. When singing, the duet of male and female chorus is adopted. The singing is sad and desolate. The music is mostly recited with strong rhythm. The dance steps are deep and slow. The atmosphere is solemn and sad. The lyrics are mostly used to express the praise and memory of the dead and the comfort of their relatives. Show on figure 66

beo si ya beo si beo di seo ke ni ya seo neo beo si beo se

beo si ya le i meo deo seo pe ni ya seu neo pe si beo si

beo si ya beo si leo si beo si ni la du la seo si beo si

beo si ya deo di leo he mi la du la be si beo se

Figure 66 Funeral song

Retrieved from Fieldwork

The main idea of lyrics

Death of a loved one

We are sad

We miss you very much

My loved ones

4.3 Etiquette Dancing song

In Qiang language, is called RenMuNaSongWa, which means "respect guests and treat each other with courtesy". It is a special ceremonial song and dance that Qiang people welcome guests to participate in major celebrations. It is also an ancient custom passed down from generation to generation by Qiang people. During the performance, women over 60 years old usually lead the singing and leading the dancing, while men mainly accompany the dancing and singing. Song and dance are usually held at the beginning and the end of the ceremony to welcome guests. During the performance, there are several men and women. Facing the guests, the men and women are divided into two teams, standing in an eight character shape, with their hands and fingers clasped close to the girdle of the dancing partner. At the beginning, the men and women slowly sang and danced, while the body moved anticlockwise, singing and dancing performance to the middle part, the men stood in place to sing, the women's singing stopped and the feet stepped on the ground with elegant posture, which pushed the singing and dancing to the climax. The tone of this kind of Sasha is bright, the lyrics are simple, the rhythm is stable and solemn, and the melody is in one breath. Show on figure 67



Figure 67 Welcome, Guest from afar

Retrieved from Fieldwork

The main idea of lyrics

The birds in the trees sing

Guests came to Qiang shanzhai

Men, Women and Children like to greet each other

We all are in a big family
 We danced a Dancing song
 Memorable memories of the night
 Welcome guests from afar

4.4 Sacrifice Dancing song

It is mainly reflected in religious activities such as mountain sacrifice and vows, and often performed when Shibi is exorcising. The number of performers is usually about 20. Shibi, the leader, is dressed in red cloth and made of sheepskin. Shibi carries a staff on his left shoulder and a bell in his right hand. He reads aloud. The rest of the performers hold sheepskin drums and sing and dance while playing them in a counterclockwise direction. The song is sometimes slow, sometimes sonorous and powerful. Dance steps are accompanied by legs bending and driving sheepskin drum to do all kinds of dance, the whole scene is mysterious. The lyrics of this kind of Dancing song are Shibi's verses. The music is solemn and steady, the rhythm is slow or free, and the singing is dignified and solemn. Show on figure 68

• = 156

wa gi na na na a lwo ni ye

a lwo ni a swo la cyu na sha in beo

jeo da jeo da jeo bu da yu na sha

ra bi ra bi ra so du cyu na ssa

Figure 68 Dancing song

Retrieved from Fieldwork

The main idea of lyrics

Let's jump together
God blessed us with good weather
Bless the crops
We must have a good harvest

4.5 Swear Dancing song

A large male song and dance performed by Shibi while reciting the TaiPing sutra for soldiers on the battlefield. This Dancing song and dance has a strong call to action and demonstration. Under the leadership of the leader, the performers held weapons and lined up, striding neatly and vigorously. Under the leadership of the leader, the performers held weapons and lined up. They sang powerful marching songs rhythmically and rhythmically, and wielded the weapons in their hands to change various formations. This Dancing song is huge and the scene is very spectacular.

CHAPTER VI

THE ANALYZE SELECTED MUSIC EXAMPLES

This chapter mainly describes the third research goal. I will select the representative Qiang songs in field work to analyze music examples. The specific content includes the following points.

1. The Structure of the Two-Voice Qiang Song

Example 1, Show on figure 69

heo eu a heo lo ha ha ya heo cyu ha leo

hu nu ya i heo heo e eu a ha eu eu

Figure 69 Drinking song

Retrieved from Fieldwork

The main idea of lyrics

Today is a great day

We'll be good friends

Sing three lines of drinking songs

Example 2, Show on figure 70

Figure 70 Drinking song

Retrieved from Fieldwork

The main idea of lyrics

Please have a bowl of sweet wine

Let our friendship last forever

Through the analysis of example 1 and example 2 , we can get the following characteristics of singing variability.

First, in terms of lyrics, the drinking song sung by the older generation inheritors Wang Zhixiang and Bai Maji (Example 1) and the drinking song sung by the younger generation inheritors Dong Yunshou and You Chungui (Example 2), in the lyrics and melody There are obvious differences in form. Although the lyrics of the above two pieces of music are all sung at the welcome ceremony, three sentences are used in Example 1, while only two sentences are used in Example 2. In addition, the lyrics sung by the younger generation inheritors are more contemporary.

Second, in terms of melody, in Example 1, the range of the first part (the part marked on the score) and the range of the second part (the part marked below the score) are composed of two octaves ($bd^1 - bd^3$) constitute. The range of the two voices in Example 1 is the same. That is, the range of the first voice in Example 2 is Major thirteen ($be^1 - c^3$), and the highest note c^3 of the entire melody appears in this voice. The range of the second part is Major ten ($be^1 - g^2$). Compared

with the first part, the range of this part is narrower. That is, the range of the two voice parts in Example 2 is not the same.

From the above two examples, among the two-generation inheritors of Xinmin Village, the older generation inheritors sang a relatively wide range of drinking songs, while the younger generation inheritors sang a relatively narrow range of drinking songs. This is mainly due to the differences in the singer's own singing ability. According to a survey of the younger generation of singers in Xinmin Village, it is found that the singing range of young people in this area is generally narrow. Because people like music with a wider range, the number of listeners who choose drinking songs is gradually decreasing.

Example 3, Show on figure 71

The musical score consists of two staves. The first staff has a treble clef and a key signature of three flats. It contains measures 1, 4, 5, and 2. The lyrics for the first staff are: "ya heo sya ha hu ha deo heo i". The second staff has a bass clef and the same key signature. It contains measures 24, 25, 3, and 39. The lyrics for the second staff are: "a bu ze ya heo sya ha hu ha i", "ju yeo he eu a a eu eu", and "zu ha ja yeo he eu a a eu eu". There are various musical notations including notes, rests, and accidentals throughout the score.

The main idea of lyrics

Figure 71 Drinking song

Retrieved from Fieldwork

In example 1, the first part [1], the beginning of the low voice to the eighth beat (number 8); the second part [2], the ninth to the twenty-fifth beat, (number 25); the third part [3] to the second Sixteen beats are over.

In Example 2, the first part 1, the low part starts to the fifth beat (the number 5 is $b^B - b^A - b^A - b^B$ four pitches); the second part 2, the sixth to the twenty-fifth beat, (Number 25); The third part 3, the twenty-sixth beat to the end.

In example 3, the first part 1, the beginning of the low voice to the fourth beat (number 4); the second part 2, the fifth beat to the twenty-fourth beat, (number 24); the third part 3, the twentieth Five beats to the end.

The three sections of Song 1 are composed of three parts. These three parts are composed of the low-voice lead part, the overlapping part of the melody of the high-voice and the low-voice, and two identical voices are formed in parallel.

According to Example 1, Example 2, and Example 3, we can see that the overall structure of each piece of music is composed of multiple changes in a paragraph. Each section starts with the low voice, and then joins the high voice until the end. In the same interval of two voices, the paragraph can be divided into three components according to the singing form.

2. The Melody Structure of the Two-voice Qiang Song

The melody of the two-voice Qiang song is a combination of two independent voices. The combination of their respective sounds will inevitably generate the relationship between the vertical and horizontal pitch and sound value.

2.1 Pitch

In terms of pitch, Qiangge melody mainly includes two elements: the horizontal range from low to high pitch in a voice and the interval relationship between one voice and another in the vertical direction.

First of all, in terms of vocal range, the music span of the three songs of Example 1, Example 2, and Example 3 is very large. The vocal range is more than two octaves, and even higher voices appear in some songs. This greatly exceeds the range of tenor voices recognized by Westerners. The highest pitch sung in Qiang songs is a pitch that is not often found in tenor parts. We found that the singers did not use false voices but real voices when singing these high notes, so they could sing both high notes and low notes. This very high sound or very low sound

constitutes a very wide range. This kind of voice can be high or low, it is a unique voice in Qiang songs.

Secondly, in terms of interval. The interval relationship of the two-voice melody mainly refers to the distance between the longitudinal tones between the high-voice and low-voice parts. In the three songs mentioned above, the interval relationship between the two parts is mainly reflected in the first part (low part) and the second part (overlapping sound) of each. They appear in parallel pure first intervals, pure fourth intervals, and pure fifth intervals.

2.2 Value

The sound value of the two-part melody of Qiangge mainly includes two factors: rhythm and speed.

In terms of rhythm, the two voices have no regular or periodic beat form, and quarter notes are mainly used in songs. The low part is not limited by the beat when singing the first part, and the singer can lengthen or shorten the music when singing. At the same time, decorative sounds can be added to individual pitches, and even the melody of each part will have subtle changes. In the two parts of the second and third parts, a one-to-one formal structure appears. That is, quarter notes to quarter notes, half notes to half notes, and whole notes to whole notes. Sometimes there will be a slight change from one note to two notes in the second part, but in the third part it is completely from one note to one note. These same intervals are widely used in the same decorative sound, portamento, and vibrato, which is very rare.

In terms of speed, like rhythm, there is no speed limit. But every song is composed of three parts: slow-fast-slow. At the beginning of the song, each singer will be a little slower, and when the two parts are combined, the song will become a little faster, and when the vibrato of the same interval is reached, the song will become slower again. In the first part of the song, the singer will slowly enter, with a hazy musical beauty. In the second part, the two people will sing faster, as if they are chasing each other, which is very interesting. The third part of the song is also the climax of the whole song. At this time, the speed of the music will slow down, and the listener will be notified by voice that a passage has ended.

CHAPTER VII

CONCLUSION DISCUSSION AND SUGGESTION

1. Conclusion

This dissertation takes Qiang songs as the research object, and takes musical characteristics as the breakthrough point. It focuses on the analysis of the representative Qiang songs in existence and circulation, and makes new classification and case analysis of Qiang songs. The research conclusions mainly include the following aspects

Qiang Song musical structure and rhythm has various forms. There are four main types of musical structure, and the rhythm of the song is very colorful. The interval span in Qiang songs is very large and it is very difficult to sing. The mode is mainly Zhi mode. The language used in singing is also different depending on the region. Qiang songs belong to the Chinese national mode, mainly based on five-tone scale and six-tone scale. The music has bright colors and smooth melody.

For the classification of Qiang songs, different scholars and literature have different classification methods. Based on a large number of fieldwork investigations and combined with the music characteristics of Qiang songs, this thesis divides Qiang songs into four categories: work song, mountain song, ritual song, and dancing songs. Drinking songs and wedding songs are classified as Ritual Songs.

In the selected music examples, I chose the most representative two-voice drinking song in Qiang songs as the object of analysis. Carry out careful analysis from several aspects such as the music structure, pitch and value of the song.

2. Discussion

The creators and inheritors of Qiang songs are the Qiang people themselves, and there is no fixed composer, lyricist, and fixed singer. Qiang songs originally had creators, but the author's surname, gender, ethnicity, birth date and other information are difficult to determine. They are often deleted or replaced, changed, and rewritten in the long-term singing process. In this process, the lyrics and melody are gradually weakened, the general mood of the people is increased, and



the artistic practice is adapted to different regions and different occasions. Therefore, Qiang songs are not the work of a single individual, but the common work of the people.

The creators and inheritors of Qiang songs are an inseparable unity, and their transmission lies in the process of creating and singing. For example, although the drinking song of the Qiang nationality has gone through a long period of time, it still maintains its unique heritage and tradition. The Qiang language lyrics and two-voice melody inherent in the drinking songs all maintain the traditionalness of the music culture of the Qiang people. Like folk songs of other ethnic groups, Qiang folk songs are inherited through oral transmission. If the inheritor is lost in the transmission process, then its artistic form will disappear.

At present, in our field investigations, in addition to specific descriptions of the subject's history, culture, religious beliefs, and social life, it is also very necessary to meticulously and accurately record and organize Qiang songs. The recording of Qiang song music score plays a very important role in learning and inheriting Qiang music. Accurately recording music scores is an important means to ensure the continuous transmission of music tradition. Notation work is more difficult for people studying ethnomusicology, and it is also a more complicated task. Similarly, notation is also a manifestation of musical ability. Therefore, notation and singing are of equal importance.

The creators of Qiang songs are both inheritors and performers. The creators of folk songs are not only inheritors, but also singers. When people who sing Qiang songs learn to sing, they generally sing according to memory, but in the process of singing, they have almost slight changes in their unconscious and conscious improvisation. For example, improvisation of lyrics content, length of melody time value, width and narrowness of range, etc.

Variation refers to giving new content to lyrics or absorbing new melody forms in the process of transmission. For example, in the process of singing and inheriting the Qiang drinking song, the lyrics or melody always change to a certain extent. The changes in the lyrics are mainly quotations of contemporary language, and the changes in the melody are mainly due to the changes in the voice and range of different singers. The singers of drinking songs have a wider range than those of single-melody folk songs, and at the same time they have to cooperate with other voices and accurately sing the melody of their independent voices. These necessary conditions and strict singing process are bound to produce changes.

Up to now, folk singers do not have the ability to record their own songs, so if the folk songs they sing have no appeal and attraction to the audience, they will lose the opportunity of transmission. For example, in the real life of Qiang people, according to the needs of different rituals, the singing of drinking songs is chosen by Qiang villagers according to different situations. Although the creation and transmission of "wine song" are all individuals, it is a community that chooses drinking songs. In other words, the audience plays a major role in the selection of drinking songs. No matter what kind of change the singer gives, if the audience doesn't choose, then it can't be the art of transmission.

3. Suggestion

At present, the collection, sorting, introduction, and research of Qiang songs are not good enough. Although some musicians have worked hard to protect, inherit, and spread Qiang songs, and have achieved certain results. However, there are still many problems in the process of protection and transmission. For example, the inheritors are aging, lack of awareness of protection, and the cultural space is changed. These all require us to think and solve.

Every scholar's research has limitations. This thesis mainly studies the music characteristics and classification of Qiang songs. It is a pity that there is no in-depth study of the music culture and history of Qiang songs. Especially after the Wenchuan County earthquake, the research on the rescue and protection of Qiangge was not involved. After the Wenchuan County earthquake, the ecological environment of Qiangge has undergone tremendous changes. In a new cultural space, how we develop and inherit, this is a question we have to think about. In the future, we hope that more scholars can see more research results in rescuing and protecting Qiang songs.

This research only studies the Qiang songs, and has not dealt with the relationship between the accompaniment instruments of the Qiang songs and the performance of the Qiang songs. I hope that more scholars can study the interrelationship between Qiang songs and accompaniment instruments in music performance, especially the music accompaniment forms and musical characteristics of the Qiang flute in Qiang songs. These studies and data will better promote the development of Qiang music culture.

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Appendix

Interview Record 1

1. Time

November 2019 to June 2020

2. Site

Tongshan village, Yanmen Township, Wenchuan County

Name	Question	Results
Zhao Guozhi	1. Do you speak Qiang? 2. Is it improvisation? 3. Who did you learn from? 4. Apart from parents, have you ever received any other professional study? 5. What kind of Mountain Song are you good at? 6. How many songs can you sing? 7. Will you continue to inherit and protect Qiang music? 8. Can sing multi - voice folk songs? 9. Can you sing other kinds of folk songs? 10. Will you use the stave to record songs?	1. Yes 2. Improvised 3. Parents 4. No 5. Mountain Song 6. More than 20 7. Inheriting 8. Yes 9. Yes 10. No
Zhao Siwen	1. Do you speak Qiang? 2. Is it improvisation?	1. Yes 2. Improvised

	<p>3. Who did you learn from?</p> <p>4. Apart from parents, have you ever received any other professional study?</p> <p>5. What kind of Mountain Song are you good at?</p> <p>6. How many songs can you sing?</p> <p>7. Will you continue to inherit and protect Qiang music?</p> <p>8. Can sing multi - voice folk songs?</p> <p>9. Can you sing other kinds of folk songs?</p> <p>10. Will you use the stave to record songs?</p>	<p>3. Parents</p> <p>4. Never</p> <p>5. Love song</p> <p>6. About 30</p> <p>7. Inheriting</p> <p>8. Yes</p> <p>9. No</p> <p>10. No</p>
Liu Suxiang	<p>1. Do you speak Qiang?</p> <p>2. Is it improvisation?</p> <p>3. Who did you learn from?</p> <p>4. Apart from parents, have you ever received any other professional study?</p> <p>5. What kind of Mountain Song are you good at?</p> <p>6. How many songs can you sing?</p> <p>7. Will you continue to inherit and protect Qiang music?</p> <p>8. Can sing multi - voice folk songs?</p>	<p>1. No</p> <p>2. Non improvisation</p> <p>3. Professor</p> <p>4. About 20 years</p> <p>5. Folk custom song</p> <p>6. 12</p> <p>7. No</p> <p>8. Yes</p> <p>9. No</p> <p>10. No</p>

	<p>9.Can you sing other kinds of folk songs?</p> <p>10.Will you use the stave to record songs?</p>	
Yu Shixiang	<p>1. Do you speak Qiang?</p> <p>2. Is it improvisation?</p> <p>3. Who did you learn from?</p> <p>4. Apart from parents, have you ever received any other professional study?</p> <p>5.What kind of Mountain Song are you good at?</p> <p>6.How many songs can you sing?</p> <p>7.Will you continue to inherit and protect Qiang music?</p> <p>8.Can sing multi - voice folk songs?</p> <p>9.Can you sing other kinds of folk songs?</p> <p>10.Will you use the stave to record songs?</p>	<p>1.No</p> <p>2.Non improvisation</p> <p>3.Professor</p> <p>4.17 years</p> <p>5.Mountain Song</p> <p>6.15</p> <p>7.No</p> <p>8.No</p> <p>9.No</p> <p>10.No</p>
Zhao Hanwu	<p>1. Do you speak Qiang?</p> <p>2. Is it improvisation?</p> <p>3. Who did you learn from?</p> <p>4. Apart from parents, have you ever received any other professional study?</p> <p>5.What kind of Mountain Song are you good at?</p>	<p>1.Yes</p> <p>2.Improvised</p> <p>3.Parents</p> <p>4.No</p> <p>5.Mountain Song</p> <p>6.More than 40</p>

	<p>6.How many songs can you sing?</p> <p>7.Will you continue to inherit and protect Qiang music?</p> <p>8.Can sing multi - voice folk songs?</p> <p>9.Can you sing other kinds of folk songs?</p> <p>10.Will you use the stave to record songs?</p>	<p>7.Inheriting</p> <p>8.Yes</p> <p>9.No</p> <p>10.No</p>
Liu Hanxiu	<p>1. Do you speak Qiang?</p> <p>2. Is it improvisation?</p> <p>3. Who did you learn from?</p> <p>4. Apart from parents, have you ever received any other professional study?</p> <p>5.What kind of Mountain Song are you good at?</p> <p>6.How many songs can you sing?</p> <p>7.Will you continue to inherit and protect Qiang music?</p> <p>8.Can sing multi - voice folk songs?</p> <p>9.Can you sing other kinds of folk songs?</p> <p>10.Will you use the stave to record songs?</p>	<p>1.No</p> <p>2.Non improvisation</p> <p>3.Master</p> <p>4.Professional singer</p> <p>5.Drinking song</p> <p>6.20</p> <p>7.Occasionally</p> <p>8.No</p> <p>9.A little</p> <p>10.No</p>
Zhao Kaiqing	<p>1. Do you speak Qiang?</p> <p>2. Is it improvisation?</p> <p>3. Who did you learn from?</p>	<p>1.Yes</p> <p>2.Improvised</p> <p>3.Master</p>



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	<p>4. Apart from parents, have you ever received any other professional study?</p> <p>5. What kind of Mountain Song are you good at?</p> <p>6. How many songs can you sing?</p> <p>7. Will you continue to inherit and protect Qiang music?</p> <p>8. Can sing multi - voice folk songs?</p> <p>9. Can you sing other kinds of folk songs?</p> <p>10. Will you use the stave to record songs?</p>	<p>4. Folk singer</p> <p>5. Folk custom song</p> <p>6. About 20</p> <p>7. Occasionally</p> <p>8. Yes</p> <p>9. No</p> <p>10. No</p>
Zhao Guoping	<p>1. Do you speak Qiang?</p> <p>2. Is it improvisation?</p> <p>3. Who did you learn from?</p> <p>4. Apart from parents, have you ever received any other professional study?</p> <p>5. What kind of Mountain Song are you good at?</p> <p>6. How many songs can you sing?</p> <p>7. Will you continue to inherit and protect Qiang music?</p> <p>8. Can sing multi - voice folk songs?</p> <p>9. Can you sing other kinds of folk songs?</p>	<p>1. Yes</p> <p>2. Improvised</p> <p>3. Master</p> <p>4. Folk singer</p> <p>5. Labor song</p> <p>6. More than 10</p> <p>7. No</p> <p>8. No</p> <p>9. No</p> <p>10. No</p>

	10. Will you use the stave to record songs?	
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Interview Record 2

1. Time

November 2019 to June 2020

2. Site

Tongshan village, Yanmen Township, Wenchuan County

Name	Question	Profession
Zhao Guozhi	1.What do you think of the classification of Qiang songs 2.When is the Dancing song performed, Was it improv 3.Is the work song improvised, Is there a fixed melody and lyrics 4.What are the occasions for performing ritual songs songs 5.Can sing multi - voice Qiang songs 6.How many mountain songs can you sing 7.From whom did you learn your Qiang songs 8.Which kind of Qiang songs do you know the most	Folk artist
Zhao Siwen	1.What do you think of the classification of Qiang songs 2.When is the Dancing song performed, Was it improv 3.Is the work song improvised, Is there a fixed melody and lyrics 4.What are the occasions for performing ritual songs songs 5.Can sing multi - voice Qiang songs 6.How many mountain songs can you sing 7.From whom did you learn your Qiang songs	Folk artist

	8.Which kind of Qiang songs do you know the most	
Liu Suxiang	<p>1.What do you think of the classification of Qiang songs</p> <p>2.When is the Dancing song performed, Was it improv</p> <p>3.Is the work song improvised, Is there a fixed melody and lyrics</p> <p>4.What are the occasions for performing ritual songs songs</p> <p>5.Can sing multi - voice Qiang songs</p> <p>6.How many mountain songs can you sing</p> <p>7.From whom did you learn your Qiang songs</p> <p>8.Which kind of Qiang songs do you know the most</p>	Folk artist
Yi Ming	<p>1.What do you think of the classification of Qiang songs</p> <p>2.When is the Dancing song performed, Was it improv</p> <p>3.Is the work song improvised, Is there a fixed melody and lyrics</p> <p>4.What are the occasions for performing ritual songs songs</p> <p>5.Can sing multi - voice Qiang songs</p> <p>6.How many mountain songs can you sing</p> <p>7.From whom did you learn your Qiang songs</p> <p>8.Which kind of Qiang songs do you know the most</p>	Folk artist
Wang Baohua	<p>1.What do you think of the classification of Qiang songs</p> <p>2.When is the Dancing song performed, Was it improv</p> <p>3.Is the work song improvised, Is there a fixed melody and lyrics</p> <p>4.What are the occasions for performing ritual songs songs</p>	Folk artist

	<p>5.Can sing multi - voice Qiang songs</p> <p>6.How many mountain songs can you sing</p> <p>7.From whom did you learn your Qiang songs</p> <p>8.Which kind of Qiang songs do you know the most</p>	
Chen Muliangmu	<p>1.What do you think of the classification of Qiang songs</p> <p>2.When is the Dancing song performed, Was it improv</p> <p>3.Is the work song improvised, Is there a fixed melody and lyrics</p> <p>4.What are the occasions for performing ritual songs songs</p> <p>5.Can sing multi - voice Qiang songs</p> <p>6.How many mountain songs can you sing</p> <p>7.From whom did you learn your Qiang songs</p> <p>8.Which kind of Qiang songs do you know the most</p>	Folk artist
Zhao Kaiqing	<p>1.What do you think of the classification of Qiang songs</p> <p>2.When is the Dancing song performed, Was it improv</p> <p>3.Is the work song improvised, Is there a fixed melody and lyrics</p> <p>4.What are the occasions for performing ritual songs songs</p> <p>5.Can sing multi - voice Qiang songs</p> <p>6.How many mountain songs can you sing</p> <p>7.From whom did you learn your Qiang songs</p> <p>8.Which kind of Qiang songs do you know the most</p>	Folk artist
Yang Chenrui	<p>1.What do you think of the classification of Qiang songs</p>	

	<p>2. When is the Dancing song performed, Was it improv</p> <p>3. Is the work song improvised, Is there a fixed melody and lyrics</p> <p>4. What are the occasions for performing ritual songs</p> <p>5. Can sing multi - voice Qiang songs</p> <p>6. How many mountain songs can you sing</p> <p>7. From whom did you learn your Qiang songs</p> <p>8. Which kind of Qiang songs do you know the most</p>	Folk artist
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VITA

1.Profile

Sun Jian, Male, Lecturer in Chengdu Huayang Middle School, Sichuan Province. PhD candidate in Mahasarakham University, Thailand. Member of Chinese Art Anthropology Association, Member of Sichuan Musicians Association.

2.Education and Work Experience

2.1 Education

2.1.1 09/2008-07/2012, Bachelor's degree, Shaanxi Normal University

2.1.2 09/2013-06/2017, Master' Degree, Shaanxi Normal University

2.1.3 07/2018 till now, Doctorate Degree, PhD Program in music(Musicology)

Mahasarakham University, Thailand

2.2 Work Experience

2.2.1 08/2012 till now, Music lecturer, Huayang Middle School, Chengdu city, Sichuan Province.

2.2.2 09/2013, Obtain Secondary School Teacher Qualification.

2.3 Conference Attended

2.3.1 11/2018, Attending The 10th Anniversary of MSU School of Music International Music and Performing Arts, Speaking on The Musical Characteristics of Sichuan Folk Songs.

2.3.2 06/2019, The 23rd Asia-Pacific Society for Ethnomusicology Annual Conference 2019 (APSE), a speech on Sichuan Yi folk songs.

3.Awards, Publications and Research

3.1 Awards

3.1.1 06/2016 First Prize in the Vocal Skills Competition for Music Teachers of Primary and Middle Schools in Chengdu.

3.1.2 12/2017 Best Piano Accompaniment Award in Chorus Competition of Tianfu New District, Sichuan Province.

3.2 Publications

3.2.1 03/2020 Published Thesis in The Voice of the Yellow River on The Spread of Sichuan Folk Songs in Thailand.

04/2020 Published a Paper in The Drama House. Research on The Spread of Sichuan Folk Songs in Southeast Asia from The Perspective of The Belt and Road.

3.3 Monographs

3.3.1 01/2019 Published academic monographs and research on Chinese folk vocal music teaching. Northeast Normal University Press.

3.4 Research Topics (Participation)

3.4.1 Participated in the Sichuan Provincial Social Science Research Project, The Study of The Spread of Sichuan Folk Songs in Southeast Asia Under The Vision of The Belt and Road.

BIOGRAPHY

NAME	Sun Jian
DATE OF BIRTH	August 1st 1990
PLACE OF BIRTH	Sichuan
ADDRESS	888 Jiangpu Road, Chengdu City, Sichuan Province, China
POSITION	Lecturer
PLACE OF WORK	Chengdu Huayang Middle School, Sichuan Province
EDUCATION	2008 - 2012 Bachelor Shaanxi normal University 2013 - 2017 Master's Shaanxi normal University 2018 - 2020 PH.D College of Music Mahasarakham University



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