



A Study of the Status and Transmission Process of Tibetan Music in Qinghai, China

Weirui Shi

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
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TITLE A Study of the Status and Transmission Process of Tibetan Music
in Qinghai, China

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ABSTRACT

This research has 3 objectives were 1) To describe The Status of Qinghai Tibetan Folk Music Performance Art Forms and Types, 2) To analyze Qinghai Tibetan folk music performance art and its carrier song and dance correlation analysis. and 3) To propose the guidance for the transmission of Qinghai folk Music to new generation. The sample group comprised scholars, singers, and audiences. The findings revealed the following:

The Tibetan music are: 1. Religious music: (1) Chanting is a daily and important religious ceremony in temples. When chanting, all the monks gathered in the hall. In addition to bringing a strong religious atmosphere, the chanting music also embodies the characteristics of traditional Chinese music combining dynamics and statics, contrasting simplicity and complexity, and elegance.

Qinghai Tibetan music has the characteristics of melodious tunes, wide range, unique style, and intriguing, making people yearn for freedom. Whenever people hear high-pitched, crisp, bright and pure Tibetan songs, they seem to travel on the Qinghai-Tibet Plateau. This feeling is so beautiful that it cannot be expressed in words.

the guidance for the transmission of Qinghai folk Music to new generation.1) Use the family institution, 2) Organizing social activities, 3) Create a folk music curriculum, 4) Organized international music festival and 5) A cultural center has been established

Keyword : Folk music, Qinghai China, Transmissions



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Weirui Shi

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Chapter I

Introduction

1. Research Background

Qinghai is a province with a large area, sparsely populated, and rich in resources, which many ethnic minorities gather here, and is famous for its vastness, vastness, abundance and magical characteristics. Since ancient times, many ethnic groups have lived here, and the Han culture of the Central Plains and the culture of the ethnic minorities in the west have intersected. In the historical development of ethnic minorities, they have created colorful, diverse and splendid ethnic folk songs. Because of the different styles of folk songs of various nationalities, it occupies an important position in the national folk songs of our country, and it is a unique art among the national folk songs. This article briefly describes the genres and styles of Tibetan music, and further explores the reasons for today's "Tibetan songs fanaticism" and the reference significance of Tibetan music to the contemporary era.

Qinghai Tibetan music has the characteristics of melodious tunes, wide range, unique style, and intriguing, making people yearn for freedom. Whenever people hear high-pitched, crisp, bright and pure Tibetan songs, they seem to travel on the Qinghai-Tibet Plateau. This feeling is so beautiful that it cannot be expressed in words.

The development of Qinghai Tibetan music has undergone a transition from the earliest original ecological singing to the integration of world music. The compassion and benevolence advocated by Buddhism are thoroughly expressed in music works. The caring for sentient beings, the harmony between man and nature, the awe of nature, and the understanding of life expressed in the song convey an optimistic and open-minded attitude towards life. For example, the artistic conception described in "A Sister Drum" that both yearns for the solemnity and purity of the lofty Buddhist world and enjoys the secular pleasures has aroused strong resonance among people.

At present, after years of development, Qinghai Tibetan music has undergone tremendous changes in both its form and style, and related research has also made progress. However, these studies are still too superficial and one-sided, and need to be



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further deepened and perfected. In the 1960s, Tibetan music became popular throughout the country. Tibetan musicians headed by Caidan Zhuoma stepped onto the stage of Chinese folk music. After the reform and opening up, with the improvement of education level and economic development, the music creation team in Tibetan areas has gradually developed and grown. In the 1990s, Tibetan music carried elements of tradition, fashion, and popularity, and became an important part of popular cultural and entertainment life in Tibetan areas at that time. It also became a link for other ethnic groups to understand Tibetans. Nowadays, there is a wave of "Tibetan music culture fever", which is characterized by a wide range of singing, a large singing "team", multiple awards, expanding influence, going abroad and singing all over the world. This music craze is not only the companion of the international and domestic "Tibetan songs fanaticism", it is also brought by the unique artistic charm of Tibetan music, and it is the product of the close integration of economy and culture.

Nowadays, both the original ecology and the Tibetan music that combines popular elements are developing rapidly. And many outstanding Tibetan singers have emerged. The combination of national music and popular music and its integration with world music fully reflects the progress of Tibetan culture. This phenomenon also proves that "the national is the world." But today's Tibetan music can be said to be mostly commercial products, with profit as the main purpose. On the one hand, commercialized Tibetan music can indeed promote Tibetan music culture, allowing more people to pay attention to it and understand it, but on the other hand, according to the development of this situation, how many real ethnic factors can Tibetan music retain? This question deserves to be raised reflection!

Therefore, the researcher is interested in the study of folk music in Qinghai City to analyze the musical characteristics and to find a way of transmission it for its persistence.

2. Research Objectives

2.1 To describe the status of Qinghai Tibetan Music performance art forms and types

2.2 To describe the musical characteristics of Qinghai Tibetan music



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2.3 To propose measures for the preservation and transmission of Qinghai music to the new generation.

3. Research Questions

3.1 What is the present situation and art form of Qinghai Tibetan folk music performance art?

3.2 What are the correlations between Qinghai Tibetan folk music performance art and carrier song and dance?

3.3 How to transmission of Qinghai folk Music to new generation?

4. Benefits of the research

4.1 we will know the history and development in the Qinghai-Tibetan region of China.

4.2 We will know the music characteristic in the Qinghai-Tibetan region of China.

4.3 we can know how to transmission Qinghai folk music to new generation

5. Scope of the research

5.1 In the study of Qinghai Tibetan folk music performance art the six Tibetan autonomous prefectures in Qinghai Province are mainly taken as research space.

5.2 In the study of Qinghai Tibetan folk music performance art the Tibetans in Qinghai prvince.

6. Definition of Terms

6.1 The history refers to the history of Qinghai folk music in Qinghai province

6.2 The music characteristic refers to the melody rhythm lyrics of Qinghai folk music in Qinghai province

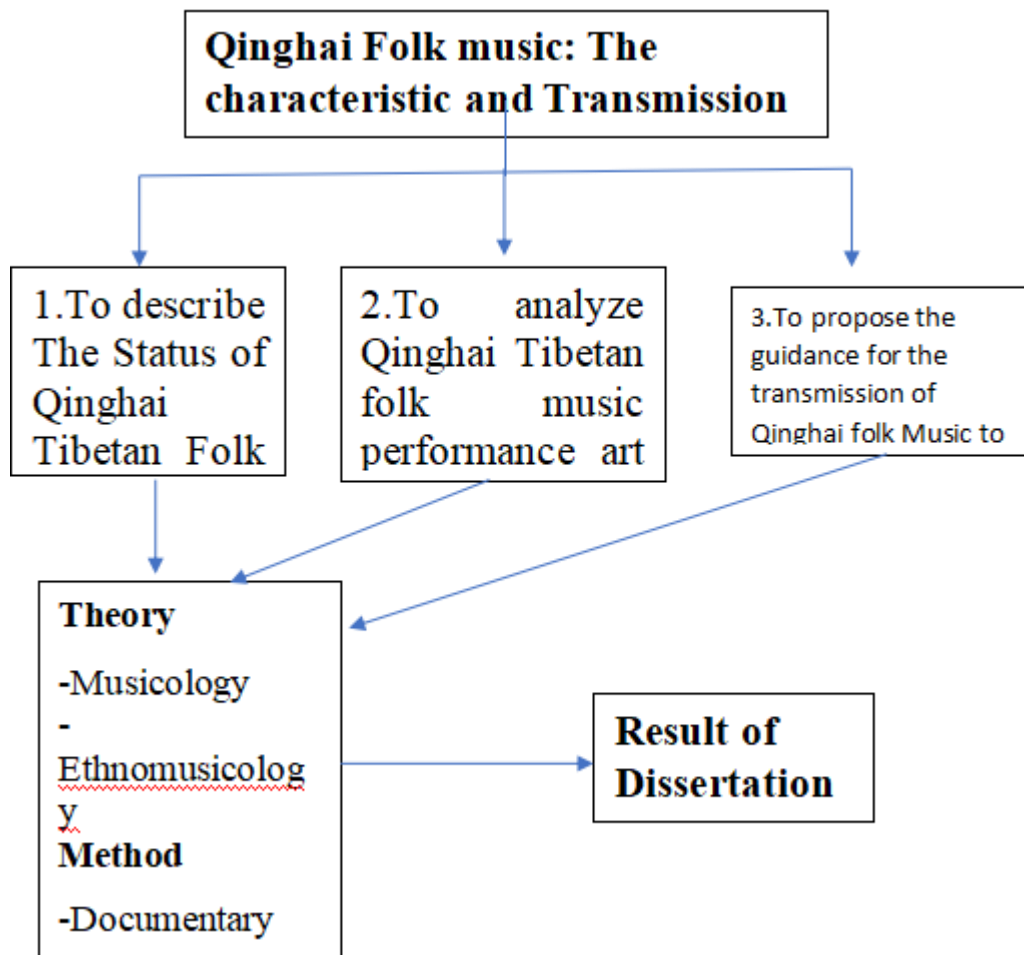
6.3 The transmission refers to the way to send the knowledge of Qinghai folk music to new generations



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7. Conceptual Framework



Chapter II

Literature Reviews

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. Introduction to the historical background of Tibetan folk music in Qinghai
2. General knowledge of Qinghai Tibetan folk music in China
3. The theory used in research
4. Documents and relevant research
5. A summary of the development of Tibetan folk music performing art in Qinghai

1. Introduction to the Historical Background of Tibetan folk music in Qinghai

1.1 Introduction to the Historical Background of Tibetan in Qinghai

Qinghai is a province with a large area, sparsely populated, and rich in resources, which many ethnic minorities gather here, and is famous for its vastness, vastness, abundance and magical characteristics. Since ancient times, many ethnic groups have lived here, and the Han culture of the Central Plains and the culture of the ethnic minorities in the west have intersected. In the historical development of ethnic minorities, they have created colorful, diverse and splendid ethnic folk songs. Because of the different styles of folk songs of various nationalities, it occupies an important position in the national folk songs of our country, and it is a unique art among the national folk songs. This article briefly describes the genres and styles of Tibetan music, and further explores the reasons for today's "Tibetan songs fanaticism" and the reference significance of Tibetan music to the contemporary era.

Qinghai Tibetan music has the characteristics of melodious tunes, wide range, unique style, and intriguing, making people yearn for freedom. Whenever people hear



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high-pitched, crisp, bright and pure Tibetan songs, they seem to travel on the Qinghai-Tibet Plateau. This feeling is so beautiful that it cannot be expressed in words.

The main forms of Tibetan music are: 1. Religious music: (1) Chanting is a daily and important religious ceremony in temples. When chanting, all the monks gathered in the hall. The chanter holds the bell in his left hand and sings softly in a deep voice under the accompaniment of instruments such as Jialin, Faluo, Tongqin, Gangling, E'a, and Dapu. The monks all sat with closed eyes, echoed in unison, with a pious demeanor and a solemn atmosphere. Chanting music often recite the same tune repeatedly. In addition to bringing a strong religious atmosphere, the chanting music also embodies the characteristics of traditional Chinese music combining dynamics and statics, contrasting simplicity and complexity, and elegance. (2) Kagura dance: This is a music dance that expresses worship to the gods in the mind. In hundreds of years of evolution, it has gradually developed into a series of music and dance forms. It delights both the gods and the public. Music and dance are usually performed by monks in the temple. The performers play the role of guardian gods and various birds and beasts, lions, cows, ghosts, ghosts, and child prodigies. 2. Tibetan folk music: Tibetan music mostly comes from farming, weddings, and sacrifices by working people. The types of Tibetan folk music include folk songs, labor songs, love songs, and custom songs.

From the perspective of natural and humanistic environment, Tibetan areas have created unique customs due to their unique natural and humanistic environment. The Tibetan people love this land that has nurtured them. In Tibetan songs, they depict pictures of pastures full of dreams, poetry, and pastoral songs, where there are snow-capped mountains, spectacular canyons, where there are emerald plateau lakes surrounded by forests, and there are endless meadows and flower sea, magnificent temples, a quiet and peaceful ancient city. These scenes do not need to be artificially crafted, just like naturally generated. The quaint Tibetan folk customs and profound historical and cultural background, including religious music full of mystery and Tibetan folk songs full of life interest, have been deposited for thousands of years. Among the mysterious Buddhist music, vigorous monks' chanting, floating scriptures, rotating prayer wheels, ancient clumsy religious dances, holy hatha, majestic horse racing, lively singing and dancing festival, love song duet singing of hunting and



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herding, etc. scene. The enthusiasm of the working people for life is shown in the lively, simple and lyrical beautiful Tibetan songs. Tibetan songs lead the listener into an unimaginable magical world, and bring people a brand new listening enjoyment. (Yang feng chuan, 1993)

From the perspective of artistic uniqueness, the rhythm, melody and singing method of Tibetan songs are unique, and they are in sharp contrast with the music and dance of other ethnic groups. On the basis of minor syllables, raise the musical mode of the sixth note, such as the song the Faraway Place, Dongji Ciren, the Road of Pilgrimage and so on. Another example: In a strong style song, occasionally there is a voice control with the throat. In folk, this kind of singing is called "pillow", which means that the corner of the voice is a very special vocal modification position. Such as: Langma, Tibetan opera singing all use this technique, mainly used to emphasize the color changes in style.

Nowadays, both the original ecology and the Tibetan music that combines popular elements are developing rapidly. And many outstanding Tibetan singers have emerged. The combination of national music and popular music and its integration with world music fully reflects the progress of Tibetan culture. This phenomenon also proves that "the national is the world." But today's Tibetan music can be said to be mostly commercial products, with profit as the main purpose. On the one hand, commercialized Tibetan music can indeed promote Tibetan music culture, allowing more people to pay attention to it and understand it, but on the other hand, according to the development of this situation, how many real ethnic factors can Tibetan music retain? This question deserves to be raised reflection. (Ci deng zhao ga & Yang jin zhao ga, 2009)

The development of Qinghai Tibetan music has undergone a transition from the earliest original ecological singing to the integration of world music. The compassion and benevolence advocated by Buddhism are thoroughly expressed in music works. The caring for sentient beings, the harmony between man and nature, the awe of nature, and the understanding of life expressed in the song convey an optimistic and open-minded attitude towards life. For example, the artistic conception described in "A Sister Drum" that both yearns for the solemnity and purity of the lofty

Buddhist world and enjoys the secular pleasures has aroused strong resonance among people. (Tian Qing, 1997)

The enthusiasm of praying for blessing in Tibetan songs satisfies people's mentality of praying for peace and returning to the original. According to legend, the more miserable the nation's heritage, the more beautiful the singing. The Tibetan people live in a harsh environment, but they have a wonderful singing voice. The most primitive and instinctive desire of mankind is to pray for the auspiciousness and peace of life. Everyone supports oneself through the gloom and depression in life by pursuing a belief, which is especially reflected in Tibetan music. No matter where you are, you can listen to Tibetan music at any time and immerse yourself in the blessing atmosphere it creates. For example, the song *Life Stands as a Tree for the Yushu Earthquake*: "A lighted butter lamp, ignites all the hopes of the plateau,-blooming Gesang flowers light up the world". All the blessings are passed on from the music. The song expresses the blessings to the suffering compatriots and the courage and confidence in defeating the earthquake. This song is very contagious and is one of the recent representative works of Tibetan style music.

At present, after years of development, Qinghai Tibetan music has undergone tremendous changes in both its form and style, and related research has also made progress. However, these studies are still too superficial and one-sided, and need to be further deepened and perfected. In the 1960s, Tibetan music became popular throughout the country. Tibetan musicians headed by Caidan Zhuoma stepped onto the stage of Chinese folk music. After the reform and opening up, with the improvement of education level and economic development, the music creation team in Tibetan areas has gradually developed and grown. In the 1990s, Tibetan music carried elements of tradition, fashion, and popularity, and became an important part of popular cultural and entertainment life in Tibetan areas at that time. It also became a link for other ethnic groups to understand Tibetans. Nowadays, there is a wave of "Tibetan music culture fever", which is characterized by a wide range of singing, a large singing "team", multiple awards, expanding influence, going abroad and singing all over the world. This music craze is not only the companion of the international and domestic "Tibetan songs fanaticism", it is also brought by the unique artistic charm



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of Tibetan music, and it is the product of the close integration of economy and culture. (Zhou Bing qi & Cheng Li, 2007)

I have loved Qinghai Tibetan music since 20 years ago. From the original Tibetan folk songs to the current Tibetan popular songs, including Xianzi, Aga, Guozhuang, as well as palace and religious music. The experience in Tibetan areas gave me close contact with Tibetan music and Tibetan people, and deepened my understanding of music. This article conducts an in-depth study of the game between ethnic music and popular music in the development of Tibetan music, which is believed to be useful for the development of various ethnic music in the world.

After the reform and opening up, with the improvement of education and economic development, the music creation team in Tibetan areas gradually developed and formed. In the 1990s, Tibetan music carried elements of tradition, fashion, and popularity. It not only became an important part of popular cultural and entertainment life in Tibetan areas, but also became a link for people outside Tibetan areas to understand Tibetan areas. This article preliminarily sorts out the development process, characteristics and phenomena of Tibetan music, so that readers can understand the current situation of Tibetan music and the status of the music team, and provide references for the further development of Tibetan music in the future. Because the "Tibet-Yi Corridor" ethnic music heritage is affected by many factors and is in an endangered situation, its preservation is of urgency. In addition to applying for the "Tibet-Yi Corridor" to be included in the United Nations Human Oral and Intangible Heritage List, the development model of the "Tibet-Yi Corridor" national music culture should also be strengthened. Economic globalization will inevitably affect the transmission and development of culture, and the traditional music of ethnic minorities in western my country is facing serious problems. How to promote the nation Cultural traditions, maintaining national characteristics, and improving the transmission of traditional music of ethnic minorities are problems that we have to solve. In the new historical background, we must strengthen preservation, continuous innovation, coordinated development, and maintain the characteristics of national music. Only. Only in this way can traditional ethnic minority music enter the scope of the world's ethnic art, and maintain artistic vigor and vitality forever. (Zhou Bing qi & Cheng Li, 2007)



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1.2 Introduce of Geography

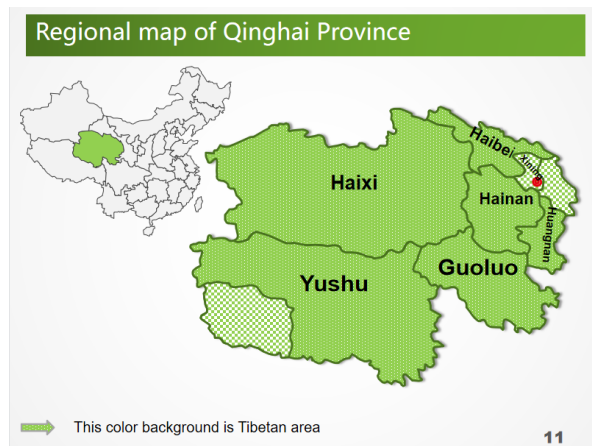


Figure 1 Picture of Qinghai regional map
By: Shi Wei Rui (Make 2021,11)

Tibetans in Qinghai are mainly distributed in the five Tibetan autonomous prefectures of Haibei, Hainan, Huangnan, Yushu, and Guoluo, Tianjun and Dulan counties in Haixi Mongolian and Tibetan Autonomous Prefecture, and Tanggula Mountain in Golmud City. There are also some Tibetans living in the eight agricultural counties in the Haidong region and Xining City. The Tibetans are the ethnic group with the largest population and the widest distribution among the ethnic minorities in the province (Jue Ga, 2020)

The Qinghai Tibetan area can be divided into three major areas geographically, namely the Qingnan area, the lake area and the agricultural area. Animal husbandry is the main planting industry in Qingnan area and the surrounding lake area. The terrain in this area is steep, with thin air, low air pressure, strong sunlight radiation, and large temperature difference between day and night. Rainfall is concentrated in summer and less in winter and spring. The average annual temperature is between -5°C and 3.7°C . The average temperature of the hottest month in this place is around 14°C , and the average temperature of the coldest month is below -20°C . It is a special alpine climate zone in our country. Agriculture is characterized by agricultural areas or semi-agricultural and semi-pastoral or mainly

agriculture. The climate is characterized by rainy and cool summers and dry and cold winters. It is a continental climate.

After the collapse of the Tubo Dynasty, the tribal form of Qinghai Tibetan areas was transmitted. Although society is developing and progressing, there is still a difference in speed. Tibet was in a feudal serfdom society before liberation, while the Qinghai Tibetan area was mainly composed of feudal tribes of different sizes. The agricultural area is basically the same as the Han area, and it is a semi-feudal society. This means that the social development situation in Qinghai Tibetan areas is different from both Tibet and the interior.

1.3 Population of Tibetan in Qinghai Province

Qinghai is a province where many ethnic groups gather. Historically, Qinghai's ethnic composition and the proportion of ethnic groups have undergone major changes. In ancient times, the residents of Qinghai were mainly ethnic minorities. In modern times, the proportion of the Han population has continued to rise. At the beginning of liberation, the Han and ethnic minority populations were basically half of the population. (Yang feng chuan, 1993)

Tibetans are the inhabitants of the Qinghai-Tibet Plateau, and Qinghai is one of the main areas where Tibetans live. Judging from the current ethnic composition, the residents in the eastern agricultural areas are dominated by the Han, followed by the Hui, Tibetan, Tu, and Salar ethnicities; the residents in the pastoral areas in southern Qinghai are dominated by the Tibetans, followed by the Han and Mongolians. The Tibetan population declines from east to west, and is the ethnic group with the largest number and most widespread distribution among the ethnic minorities in Qinghai Province. There are 19.85% of the Tibetan population living in Qinghai Province, of which 78.8% live in 6 ethnic autonomous prefectures, and the rest live in scattered places.

Haixi Mongolian-Tibetan Autonomous Prefecture is located in the northern part of the Qinghai-Tibet Plateau and borders Qinghai Lake in the east. The prefecture governs 7 counties, cities, and towns in Ulan County, Dulan County, Tianjun County, Golmud City, Mangcui Administrative Committee, Delingha City, and Dachaidan Town. The total area of the state is 325,800 square kilometers, accounting for 45.18% of the total area of the province. The residents of Haixi are mainly Tibetan and

Mongolian in history. After 1949, due to the development of natural resources and the influx of people, the population structure of the past was changed, so the Haixi became a multi-ethnic area. Tibetans account for 9.92% of the total population of Haixi.

Haibei Tibetan Autonomous Prefecture is located in the Qilian Mountains on the north side of Qinghai Lake. The prefecture governs Menyuan Hui Autonomous County, Qilian County, Gangcha County, and Haiyan County. The land area of the whole state is 34,700 average kilometers, accounting for 4.8% of the total area of the province. The Tibetan population accounts for 20.24% of the total population of the prefecture.

Yushu Tibetan Autonomous Prefecture is located in southern Qinghai. The prefecture governs 6 counties: Yushu, Nangqian, Zhengdu, Zadu, Zhidu, and Qumarai. The total area of the state is 197,800 square kilometers, accounting for 27.43% of the total area of the province. Yushu residents are mainly Tibetans, and the Tibetan population accounts for 96.5% of the total population of the prefecture.

Guoluo Tibetan Autonomous Prefecture is located in the southeast of Qinghai Province. The prefecture has jurisdiction over 6 counties: Maqin, Gande, Dari, Banma, Maduo, and Jiuzhi. The total area of the prefecture is 78,400 square kilometers, accounting for 10.89% of the total area of the province. The Tibetan population of the prefecture is 106,000, accounting for 88.06% of the total population of the prefecture.

Hainan Tibetan Autonomous Prefecture is located on the south side of Qinghai Lake. The prefecture governs 5 counties of Gonghe, Guide, Guinan, Xinghai and Tongde. The total area of the prefecture is 41,600 square kilometers, accounting for 5.77% of the total area of the province. The total population of the prefecture is 363,000, of which the Tibetan population accounts for 53.75%.

Huangnan Tibetan Autonomous Prefecture is located south of the Yellow River, so it is called Huangnan. The prefecture governs Tongren, Jianzha, Zeku and Henan Mongolian Autonomous Counties. The total area of the prefecture is 17,900 square kilometers, accounting for 2.48% of the total area of the province. The residents of Huangnan are mainly Tibetan and Mongolian. The Tibetan population is

116,400, accounting for 63.6% of the total population of the prefecture. (Yang feng chuan, 1993)

In summary, we can see through specific analysis of Tibetan music that the reason why Tibetan music is full of vitality in the cultural collision today is because it not only retains the traditional characteristics of the nation, but also removes the shortcomings of the old things. Keep the advantages. Tibetan music has both artistic appreciation and practicality, which is in line with the contemporary public's pursuit of music style. More importantly, the religious thought and spirit reflected behind Tibetan music are needed and respected by contemporary people.

2. General knowledge of Qinghai Tibetan folk music in China

2.1 Basic knowledge of Tibetan folk music in Qinghai

Qinghai has vast land but sparse population with rich resources and a large population of ethnic minorities. It is renowned for its vastness, abundance and magic. Since ancient times, many ethnic groups have inhabited here so it is a place where the Han culture and the culture of ethnic minorities meet. During its development, Qinghai has created colorful, diverse and various ethnic folk songs, and they are different in styles. They are of great importance in our national folk songs, and can be described as a unique artistic wonder among our national folk songs.

There are Le, Layi Song, Ningle Ritual Song, Zhongqin Shi Song, Gemao called Lege Dao Song, Jiangle Wall Song, Yula, Playing Field Song, Milking Song, Hypnotic Song, Nursery Song, Prayer Prayer songs, mani tunes, chanting tunes, and elegy among Tibetan folk songs. In the Yushu area of our province, Jiao Le, Du Le, Do Le, Chang Le, as well as daily tent songs, carpeting songs, and whole stoves Songs, Chai Songs, Children's Clapping Songs, Playing Stone Songs, Qiyang Songs, etc. are also popular. (Luo Hongyu & Li Xin, 2012)

"Le" is a song, generally referring to family music in Tibetan areas of Qinghai, is the most popular and common form of singing among the Tibetan people, and it is sung by almost all. It is an entertaining song during the holidays, harvest festivals, and rest at home. The mood is optimistic and cheerful, the tune is euphemistic and beautiful, and it has a strong life atmosphere and prairie style. The lyrics and melody

of "Le" can be divided into yin song, Xiang song, amusing song, tragic song, answer song, persuasion song and auspicious song.

"Rai" and "la" means mountain, and "yi" means song, so it actually means a folk song. It is a song when the prairie puts the prairie, travel, hunting, and the field to work, expressing the love of young men and women. "Rai" can be divided into content such as choosing a spouse, falling in love, complimenting, missing, fighting for a couple, giving up a couple, breaking up in love, ridiculing each other, please stay away, and wishing for parting.

"Ningle" is a custom ceremonial song characterized by duet or joint singing. For example, a girl sings a "marriage song" when she gets married, sings a "farewell song" to the father of the family, and sings a "song of items" all the way across the mountains and rivers. The mother-in-law's family sang "welcome song", "real guest song", and guest-off song, relatives and friends sang "blessing song" and "tea wishing song", sang the "matchmaker song" to the matchmaker, and the male and female slave party's relatives.

"Ge Mao" and "Ge" mean songs, and "Mao" means divination. "Gemao" is called in the Yushu area, and called "Yiya in the Qinghai Tibetan area", which is a game song. This kind of singing is often used to foretell the ending of love in the Yushu area and it is a unique entertainment song for guessing the mind with objects. It means that young men and women gather together, exploit small objects such as rings and bracelets that they carry with them as props, and hand them to the "singing style" recommended from them. The two things that each person handed over symbolize himself and his lover. The "song-hand style" hides the exchanged objects, then takes out one of them and sings in the hand. After the singing is finished, they will be recognized in public. When the content of the fingering shows that love and marriage are complete and beautiful, the owner is very happy. Fortunately, if the song alludes to the ups and downs of love, or even suggests ominousness, he believes it and feels depressed. It deeply attracts young men and women with its lyrical and gorgeous tunes and witty and seductive lyrics, so as to establish feelings and foresee the future.

"Zhong Le" is a narrative song characterized by continuous singing, similar to the "Pingshu" of the mainland, such as "The Biography of King Gesar", "Danido", "Nagar Cailuo", "The Story of Zallo", etc. It mainly tells stories about heroes, myths,

and love. The tunes are also very pleasant. Compared with other folk songs, the tunes are short, single, and generally not applied to each other.

"Labor Song" is a singing chant created by the Tibetan people in the long-term production and labor. It plays the role of coordinating labor, eliminating fatigue and motivating labor emotions. Such as "Dachang Song", "Wall Song", "Don't Maige", "Milking Song", "Dachai Song" and so on.

"Yula" is a "crop song" that specifically reflects farming.

"Children's songs" are loved by children since the content and tunes are both very rich and interesting, such as "On the top of the king's palace", "Where do you go to the moon mother", "Old crow, old crane" and so on.

Besides, there are folk songs sung with Tibetan opera music. These folk songs are in the form of solo, duet or joint singing, among which duet is the main form. There are single duet, collective duet, everyday duet, and ceremonial duet. The antiphonal song is for entertainment, but it is also for the younger of Hui, who is often proud of the winners and ashamed of failures. Because of this sense of honor and disgrace, they are often at odds with each other when they get together, and even show no signs of weakness all night long. The content includes praises of natural beauty such as grasslands, cattle and sheep, horses, snow-capped mountains, rivers, sun, moon and stars, songs of national traditions and national hero deeds, praises of labor and gratitude, and loves. There are also those who wish good luck, astronomy, geography, customs, all-encompassing, and singing all. It's really touching the scene, composing songs every time, with a bright image, an open artistic conception, a strong atmosphere of life, and a fresh artistic style. (Luo Hongyu & Li Xin, 2012)

The Tibetans are a nation that are good at singing and dancing. It not only has rich folk songs, but also various forms of dances. Tibetan dances popular in the vast rural and pastoral areas of our province include Yi, Zhuo, Reyi, Reba, Guoguai, tap dance, Xiaowu dance, classical dance, lion dance, and similar singing "Zere".

"Yi" is a collective dance, called "Xianzi" in the Kham area. Its movements are brisk, lively and romantic. Many movements are imitating production activities such as horse riding, hunting, harvesting, and sheep shearing. After refining and artistic processing, the emotional dance movements are closely related to the labor and daily life of the masses, making the dance movements and tunes fully show the



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diligence, bravery and intelligence of the Tibetan people. Almost everyone can dance this kind of dance, and they all like to dance. When jumping "Yi", the man's feet are tied with a string of bells, and they are picked up loudly, with a unique style. String bells not only play a role in exaggerating the atmosphere, but also unify the rhythm of the dance. It can be said to be a unique accompaniment instrument and accompaniment form of the Tibetans.

"Zhuo" is an old collective dance, also called "Guozhuang" in Sichuan and Yunnan Tibetan areas. Its character is solemn and generous, unrestrained and unrestrained. When the movement is slow, it is like a feather falling to the ground without sound, and when it is fast, it is like a tiger out of the woods, majestic. The music is sometimes deep, sometimes fast. "Zhuo" is divided into two types: religious and folk style. Religious "Zhuo" mainly promotes living Buddhas, lamas, singing gods, and destiny. Only men are allowed to dance, women are forbidden to participate, and they can only be performed when they welcome living Buddhas, heads, or hold temple fairs carrying religious color and can be called as "welcome dance for the religious and upper-class people. The content of this dance is far from the life and labor of the people, especially in the performance time, occasions, etc. There are strict restrictions on the number of participants, gender of participants, etc. Over time, a gap has formed with the working people. In addition, the dance moves are majestic and solemn, the music language is dull and elegant, the lyrics are profound and difficult to understand, and the rhythm is sluggish. Unhappiness, this gap has deepened, affecting popularization. The popular "rate" among the folks is that all men, women, and children can dance. Singing, sometimes rushing to sing, there is no time or occasion restrictions, and it is rarely influenced by religion, so it is more popular. The content is mainly to praise the landscape, human feelings, and sing friendship ideals. After liberation, with the development of the political and economic situation, The addition of new content such as song event party, singing turnaround liberation, etc., has made many changes and developments in dance, music, and lyrics. The lead dancer of "Zhuo" is appointed by the "jumping home" elected by the masses, and once it becomes the lead dancer, It will become a lifelong "dancing head", do not change casually, and those who are elected are also proud of it. (Shi Wei Rui, 2014)

"Reyi" is another kind of dance. Although it belongs to the category of "yi", it does not sing and dance like "yi". It only imitates typical movements such as backwatering and milking in labor and life to show the good merit and taste of the Tibetan people's love of labor. There is very little artistic processing. If there is a dance that imitates the jumping action of a rooster lying in the hot ash, accompanied by the chirping sound of the chicken when it is too hot, the action image, realistic ventriloquist, is very humorous, and one person in front of the stage will play the dance while holding the horns. , The young men and women in the back spread their waists with their hands, their heads high, and they stepped on the brisk little bump. When they change their movements, the lead dancer will give a loud white notice in advance. Most of the formations are interspersed with men and women, and it is completely a "dumb dance" that only performs without singing. If you don't watch it with your own eyes, it is impossible to appreciate its simple artistic beauty.

"Reba" is literally translated as an artist, which was originally a dance performed by professional artist and gradually became the name of this dance form. "Reba" is actually original singing, a "bell drum" without band accompaniment, and it is also a emotional dance" featuring vigorous, heroic, and highly skilled. As soon as he appeared on the stage, the man waved the bell indulgently, while the woman leaped with flying drums. The dancing was vigorous and flexible and the mood was enthusiastic. In addition to the group dance composed of "lower waist", "turning", "jumping" and other movements, Zhongwen also interspersed with "spinning", "solitary jump", "flip", "grab the back" and "single dance". Du Shun is composed of difficult purely technical movements such as "leg turns". It can be seen from the solo dance of "Reba" that, in order to enrich the dance art of their own people, the Tibetans boldly blended the movements of many Han folk dances into the dance vocabulary of their own people to make them more perfect.

"Guowa" is the "bow and arrow dance" showing the ancient Tibetan warriors practicing martial arts. The Shun has a bow in his left hand and a special sword in his right. He wears a round red topped silk hat on his head and colored silk ribbons on his body. It is just like a military costume with a strong national color. After playing, they are divided into two teams, each with more than a dozen people. The two leading dancers hold a sword in one hand and a shield in the other. During the dance, they



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sometimes chant and sometimes sing. In addition to learning the basic gestures and steps of dancing the god dance, the movements are all about pulling the bow and laying the arrow, sprinting and stabbing, which is very powerful from beginning to end. In the past, there was a limit of 80 people per team when performing this kind of dance, no more than this number, no less than this number, and they could only perform during a grand welcoming ceremony or a grand temple fair. It is said that the "guo baby" has existed as early as five to six hundred years ago. Judging from its artistic characteristics and generation time, whether this dance is related to the battle deeds of the national hero in the epic poem "Gesar". (Shi Wei Rui, 2014)

"Little Bird Dance" is a series of lively movements imitating little bird taking off, spinning, chasing, falling, looking for food, draught, and offering Hada. "This light and vigorous dance is very appropriate for children's performances.

"Classical dance" is also called Qing Dynasty dance, whose costumes resemble Qing Dynasty warriors, with horses kicking sleeves and red tops holding short swords. The dance moves are tossing back and forth, fighting and assassinating, without singing, only playing penna, and the rhythm is relatively free.

"Lion Dance" is a Tibetan dance for lion training. Lions can be divided into snow mountain lions and plain lions. The so-called "snow mountain lions" are white-haired lions and the plain lions are similar to the green-haired lion inland. The lion trainer is played by three people. The main trainer wears a mask, dances with a hydrangea, and plays with a lion. The other wears a red hat, a short sword, and a Qing Dynasty costume; the other is dressed as an ancient warrior, old and weak.

"Zere" is a kind of small-scale singing different from dance and common folk songs. It is characterized by two or more men and women, holding the long sleeves in one hand and holding each other in turn in the other hand. While singing, they rotate back and forth in one place. Although there are some simple movements, they cannot form a dance with rhythm, regularity, and visual picture. This form is mainly popular in small agricultural areas in Hainan and Huangnan. In addition to the above, there are also Longtouqin, Zhega and so on. Play and sing by yourself, accompanied by some simple movements, and the performance is witty and quiet, which is deeply welcomed by the masses. Among the above dances, there are dozens to dozens of dances that



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belong to the same kind of dance, and they form their own systems, each of which is spread among the masses in a unique form. (Shi Wei Rui,2014)

2.2 Society and Culture of Qinghai Tibetan folk music

2.2.1 Qinghai folk culture and Qinghai song and dance

Tibetan songs and dances are closely related to folk songs, but they were not integrated in the early days. Having gone through a long period of historical development, the dances and songs have gradually evolved. Today, the songs can not only be recited and sung, but also dancers can sing along with them. A long time ago, the Tibetan people have two different understanding of singing and dancing. They believed that there was singing before dancing. At that time, whenever the local government of Tibetan areas held a grand ceremony, there were always folk singing and dancing teams to cheer up. It's called "Zuo Ba Xi Ma". The "Zuba" means the dance team at the front of the team; "Xima" refers to the backing vocal behind the dance team. The song and dance gradually evolved and developed, it finally forms the custom of that there is dance in the song, and song is in the dance.

We need to further research the origin and development of the songs and dances due to the lack of historical records of Tibetan folk songs and dances. However, some experts and scholars have researched through various methods and have made many inferences with some reference value. Next, we will launch research in terms of lyrics, and we may draw valuable conclusions on the origin and development of singing and dancing. For example, the lyrics of "Yi" dance are mostly in "Lu Ti" format. Generally speaking, the number of sentences in the "Lu Ti" format varies, but most of them are four sentences per paragraph, and there are also five or six sentences, up to more than ten sentences, and each sentence has the same syllable, usually six to eleven syllables. This kind of folk song format has written records as early as the 8th century, and it can be said to be one of the earliest types of Tibetan folk songs. Due to the extensive influence of "Lu Ti" folk songs, the "Lu Ti" folk songs are also widely used in "The Biography of King Gesar". Analyzing the lyrics of "Yi" dance, we can see the deeper influence of "Lu Ti" folk song, which was also greatly influenced by the love song of the Dalai Lama Cangyang Gyatso in the 16th century. So can we think that the age of "Yi" dance should be Earlier. The lyrics of "Zerou" dance are mostly improvisational and random. It may be more influenced by



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the unique improvisational singing styles of other ethnic folk songs, but there can also be traces of the influence of "Lu Ti" folk songs. The lyrics are mostly straightforward, close to life, and good at simplicity. Especially the lyrics contain the phenomenon of multi-ethnic cultural integration, therefore, the age of its singing and dancing should not be too late. "Zhuo" dance is one of the oldest forms of folk song and dance of the Tibetans. It is believed that it originated in the time when the Samye Temple was built (the 8th century AD). According to legend, when the Samye Temple was built, people built walls during the day and at night. Ghosts and gods tear down the walls and cannot build temples. In order to suppress ghosts, Master Padmasambhava invited 150 Zhuo dance artists "Zuo Ba" from Gongbu area to sing and dance all night long. The wonderful dance fascinated all the ghosts. Not only did they stop destroying them, but they also helped people build Buddhist temples. Similar legends can be heard in other regions. Another point of view is that the folklore Laqing Cangba Abu, Nyainqen Tangla, and Zula Ren Zhuqing are Zhuo gods, and there are also many words praising the three gods in the ancient Zhuo Wu. The gods are also regarded as the guardian god of Gesar, and there are three gods in all editions of "The Biography of King Gesar". Although the above is only folklore, we may find some clues in it. The dance of "Dancing Ownership" also originated in Samye Temple. According to research, it was created by the Tantric Taishi Padmasambhava at the time in the second half of the 8th century. "Lianhua Legacy" stated that it was Padmasambhava "the first to use dance to show the story of subduing demons and monsters". The "Religion of the Royal Ministry" records: When the Samye Temple was built, "Master Padmasambhava took the lead in applying a kind of dance in the orbital ritual in order to temper evil spirits." As early as the Songtsan Gampo era, the Tubo subjects held a grand ceremony with mask dance and encouragement to celebrate the formulation of the Tibetan law. The "Dancing Ownership" dance was later formed by integrating many local cultural factors including this teaching ritual. Therefore, it can be considered that "Jumping Ownership" is a complete form of ancient ritual dance, which has a long history. (Bao Hengzhi, 1985)

In short, from the perspective of lyrics, the lyrics in song and dance have developed quite mature at that time. Bixing techniques are widely used in the lyrics, and the image is more vivid and artistically appealing. In the late 11th century, with

the creation of "Dao Songs" with a special style by Wilareba, folk songs began to become more and more popular, which had an important influence on the development of lyrics in song and dance music.

2.3 Qinghai natural Customs and Qinghai Tibetan folk music

Since The Tibetan dances are in multiple styles, fascinating and colorful with a long history, so the Tibetans are famous for their singing and dancing, which have become treasures in the Tibetan culture. Tibetan dance has a long history and reflects traditional culture. Our ancestors express their most exciting feelings by dancing with their hands and their feet. The folk dance of the Amdo Tibetan has existed for a long time, and it still makes a difference in people's lives. It is mostly regarded as a custom to represent its cultural connotation.

Living in a specific environment with unique labor and lifestyle, the Tibetan people have created various dance forms. Considering the Tibetan people are nomadic and live by water, so they created a fluid grassland culture, a exquisite and colorful farming culture, and a broad and profound grassland culture, which became the foundation of the folk dance of the Amdo Tibetans. Because of the influence of the Amdo Tibetans' environment, ecology, production methods, lifestyles, religious beliefs, etc., the Amdo Tibetans have created dances with unique local styles and characteristics. During its long development, Amdo Tibetan folk dance has formed a stable dance form and style characteristics. They dance on different occasions, different places and reflect the different emotions. In Tibetan collective dances, in addition to sacrificial and religious dances, most of the people present participated in it. Amdo Tibetan folk dance not only refers to the colorful dances, but also refers to the mass and universality of Tibetan dances. In their own traditional festivals, people gather together to spend the festive season, the purpose of which is naturally to say peace to each other, celebrate festivals, and exchange ideas. The grand traditional festival must comply with the regulations of the festival, as well as the corresponding singing and dancing. Dance comes from life, and dance is also an important part of people's lives. Tibetan dance is bound to be bound by the traditional moral concepts and unwritten laws of the nation, which is closely related to the cultural background of the nation's historical development. Therefore, the Amdo Tibetan folk dance has strict specifications in terms of content, performance form, and movement



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specifications. From the content point of view, it also reflects the history of production, labor, living customs, love between young men and women, worship to gods, and national warfare. From the time point of view, every traditional festival, festive events, after work, sacrificial and religious activities, naturally dance. In modern times, the Amdo Tibetan folk dance has not only entered major cities as a square art, but also has appeared on the stage as a performing art. The Tibetan dance art has become the cultural wealth of the Chinese nation. (Cao Wenli, 2009)

2.4 Qinghai Religious Belief and Qinghai Tibetan folk music

The foundation and source of Tibetan culture attributed to the rich religious beliefs. The Amdo Tibetan folk dance is inspired by the original Tibetan religious beliefs. The idea of reincarnation and primitive religions (including totem worship and early Bon religion) originated from the concept of "all things have spirits". Its characteristic is that everything is spiritual, and everything is worshipped. Therefore, the Tibetan ancestors worshipped nature, animals, and then souls and ancestors. Therefore, the dances and dance costumes they usually performed reflected their expectations and hope for life. Decorative patterns such as right-handed, yongzhong, masks, and yak dance are all reflected in the dance.

Tibetan Buddhism culture makes a big difference on folk song and dance in content and form. Therefore, a lot of religious elements are mixed into singing and dancing. Because Tibetan Buddhism stresses the religious concept of "right-handed" as supremacy, many dances are performed from the right-hand side. For example, "Guozhuo" is a form of singing and dancing in a circle. The concept of causal reincarnation in Tibetan Buddhism is embodied in the "circle". Reincarnation circle is the most basic aesthetic idea of Tibetan folk dance, which reflects the perfect spirit and life pursuit of the Tibetan nation. When the human body rotates around the heart, the long sleeves wave the image of the heart, the feet touch the earth, and the rhythm of the heart is stepped out, the past and the future, history and myths, life and dreams, life and death, and the end. Connect with the starting point. Heart and heart are connected together. Men and women, old people and children, each village merged into a nation, and in the dance of the heart, it became a perfect circle. "The circle is a way for the Tibetan people to communicate with the gods and to have a dialogue with the heavens and the earth. One way is to dedicate the universe with this land and sky

to the future mankind. The circle culture is a kind of understanding and understanding with heart. Litigation, the culture of dancing with heart, singing with heart, and loving with heart. It is the historical significance and the eternal yearning of mankind to unite around people's hearts in a round manner.? "The lyrics of Tibetan songs and dances also reflect religious content. The lyrics of "Mani Ge" are all six-character mantras, which directly reflect the content of the Tibetan people's beliefs. In addition to the content of the lyrics reflecting religious consciousness, the changes in the formation of dances and the route of the dance also reflect people's religious concepts, which are consistent with the direction of the prayer wheel in daily life and the temple. In addition to the connotation of Tibetan dance body language constructed by Tibetan culture, Buddhist culture is also constructing the framework of its mainstream consciousness. Devout believers go to some Buddhist monasteries with a pious heart and step by step toward the gods in their hearts. A strong personality makes Tibetans use their postures and movements, such as chest-shaking, knee-trembling, bending and rounding, to realize the metaphorical meaning of religious "round and round" in the dance of circle dance. (Liu Xiumin,2001)

The Yongzhong characters are also widely used in costumes, which originated from Bon religion. "Swastika" and "Shi" are two special patterns in Tibetan costumes. "Swastika" is called "Zhong" in Tibetan. It was originally a symbol and mantra in ancient times. It was considered to be a symbol of fire and sun. In Sanskrit, it means an auspicious sign on the chest. In clothing, the Yongzhong pattern symbolizes solidity, eternity, exorcism and good luck, and good luck. "There are still many people who sew the Yongzhong pattern on the neckline, placket, boot surface, hair cover and various accessories of men's and women's clothing. It not only has the function of "amulets", but also can be used for clothing decoration. "Ten" The word pattern is also used for the decoration of clothing and boots. The two patterns have a profound relationship with Tibetan history and religious belief. As a decorative pattern of a religious nature, it has strong vitality and appeal, and people pray for eternal happiness. Peace and safety. It always affects the lives of the Tibetan people. For many years, it has not changed its unique existing value with the renewal of the times, but has been used for generations. This is the Tibetan people's worship of Buddhism and the life of Buddhism to people. It is caused by the severe influence of

customs. In primitive beliefs, it is believed that “everything is anim”. Animal worship is one of the worships. People deify animal bones such as yak skulls or sheep skulls. These spiritual objects are deified, The divine substance promotes folk festivals, which has the meaning of suppressing demons and preserveing peace. Under the fusion of modern art, people put primitive dances on the stage, and the beauty of dance must be set off by clothing, and the "bull skull" pattern is used Sewn on dance clothes, or directly on the stage, highlights the dance characteristics even more. (Liu Xiumin,2001)

3. The theory used in Research

3.1 Musicology

The object and focus of the musicology in different periods are different. The noun Musicology was officially used by German scholars represented by Helmholtz in the 1860s. Musicology studies of all things concerning music, human history and all musical works today. First of all, his research object is all music created by mankind in all ages, from the primitive age to the present.

Secondly, musicology also studies all musical behaviors of individuals and nations in historical and modern times, that is, the musical physiological behaviors, creative behaviors, performance behaviors, aesthetic behaviors, acceptance behaviors, and learning behaviors.

All in all, the study of musical behavior is a study of actors, and a study of people. Especially in today's changing and developing society, the investigation, analysis and research on creators, performers, singers, producers, spreaders and people who appreciate music will also have an impact on the music life of the society. It is the study of human beings to explain the reasons for the production and dissemination of various music. (Zhang Weiyu, 2022)

3.2 Music Ethnology

Asia and Europe have been studying folk music very early. But the beginning of music ethnology as a science, is generally marked by the paper "On the Scales of Various Nations" (Chen Chong.2008) published by A.J. Ellis in England at the end of the 19th century. He suggested the use of centimeter notation in the comparative study

of the tone systems (mainly musical scales) of various ethnic groups, thus laying the foundation for the scientific method of sound determination.

In 1902, the German musicologist C. Stumpf used the newly invented recording method to collect acoustic data of ethnic music by setting up a record data file in his research room (University of Berlin), and tried his best to accurately measure and record it. Soon after, EMvon Hornbostel, O. Abraham, R. Rahman and others who belonged to the Berlin School gave a lot of attention to the music of non-European nations from the perspectives of vocal music, national psychology, and anthropology. Among them, the formation process of melody and scale has been studied, and the research results that are still influential so far have been published.

Before the 1930s, the Berlin School had another outstanding achievement, this is, C. Sachs and others laid the foundation for comparative instrumentology. He proposed the classification of musical instruments, which means dividing the musical instruments into: body-sounding instruments, membrane-sounding instruments, stringed instruments, and air-sounding instruments (after adding electro-sounding instruments), which is the highlight of the most widely used music ethnology research. Results. (Ma Li, 2017)

In 1950, the musicologist J. Kinster, who studied Javanese music, published the book "Music Ethnology" and suggested that "comparative musicology" should be renamed "music ethnology". After that, the society tended to emphasize music research according to the entire social and cultural background, and the study of music ethnology in the United States, Japan and other countries has also made significant developments. China has attached great importance to the study of music rhythm theory and other aspect since ancient times, Entering the 20th century, Wang Guangqi firstly introduced the music ethnology of the Berlin School to the East, aiming to study traditional Chinese music theory from the perspective of music ethnology, and listed Chinese music in the world's three major music systems, in the broad background of music It is examined in the book, and he is the researcher of Study on Eastern and Western Music System (1926), History of Chinese Music (1934), etc.

The theory of Ellis' phonetic notation was also introduced to China by Miao Tianrui (Liu Xue), Yang Yinliu, Shen Zhibai and others. During the War of



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Resistance Against Japan, the Chinese Folk Music Research Association in Yan'an conducted a large-scale survey of the Shaanxi-Gansu-Ningxia Border Region. Since 1979, in order to save the national folk music heritage, the compilation and publication of Chinese folk songs, opera music, folk art music, national folk instrumental music, song and dance music, is being vigorously carried out across the country. (Ma Li, 2017)

Yang Yinliu is also the researcher of Twelve Kinds of Reference Materials for Music Business, which is a monograph on the methodology of traditional Chinese music research. In June 1980, the first national-scale academic seminar on traditional Chinese music was held in Nanjing. Since then, academic exchange activities will be held every other year.

Shen Qia's A Review of the Development of Chinese Ethnomusicology (1950-2000) focuses on the development of ethnomusicology in China from 1950 to 2000.

In 1980, the "Ethnomusicology Symposium" held at the Nanjing University of the Arts was a key turning point. The two stages of the development of ethnomusicology in China were put forward on it. The first stage is from the 1950s to the end of the 1970s, and the second stage is from the late 1970s to the 21st century.

In the late 1970s, Ethnomusicology was introduced into China thanks to the introductory translations of ethnomusicology by Liao Naixiong and Luo Chuankai of the Shanghai Conservatory of Music. (Ma Li, 2017)

4. Documents and Relevant Research

4.1 Research on the Dynamics of Qinghai Tibetan folk music Performance art

4.4.1 Investigate and study Tibetan Reba music:

Mr. Tian Liantao has discussed: Reba is a large-scale folk song and dance performance art of the Tibetan nationality, with a long tradition. Reba is divided into wandering Reba and settled Reba. Wandering Reba is mainly concentrated in the Qamdo area of Tibet. The performances are highly technical and artistic, including Reba Zhuo (music and dance), Reba Harmony (sing and dance), small dramas, as well as juggling, qigong performances, Kaxia (approximate crosstalk), and yak dance, Deer Dance, etc. Settling in Reba (Leba, Laba) spreads in the inner and outer Tacheng areas at the junction of Weixi County, Shangri-La County, and Yulong Naxi

Autonomous County of Lijiang City in Diqing Tibetan Autonomous Prefecture, Yunnan, and the residences of Tibetan, Naxi, Lisu and other ethnic groups. The performances that settled in Reba have obvious religious sacrificial features, and the performance forms are similar and different from those of wandering Reba. Summarized in four aspects: (1), what is "Reba" (2), the historical origin of Reba (3), the area where Reba is spread (4), various Reba's activities. (Ouyang Zhao, 2009)

4.4.2 Study the Regional Characteristics and Musical Color areas of Tibetan music:

The article published by Mr. Tian Liantao states:

(1) Tibetan dialects and dialect areas Tibetan language includes three dialect areas: Wei Zang, Kang, and Amdo. The geographical scope of Tibetan folk music with different morphological characteristics is basically the same as that of dialect distribution, and can be divided into Three Tibetan folk music color areas. To analyze the regional characteristics of Tibetan folk music, we first need to pay attention to the division of Tibetan dialects and the historical, social and natural conditions of their formation. When studying dialect regions, it can directly explain that the geographic scope of Tibetan music color regions is related to the background of formation. (2) The color area and sub-color area of Tibetan traditional music, the Uizang and Kang dialect areas where the population is mainly agricultural, there are colorful and collective folk songs and dances, and the animal husbandry is the main area. The Amdo color district, where the population is scattered, lacks collective singing and dancing. The unique geographical conditions of the Kang dialect area have influenced the tone of the folk songs in the Kang area. (3) In the comparative study of the three major Tibetan music color areas, the music characteristics of the sub-color areas are different from the mainstream music characteristics of the three color areas. These areas are basically the same as the religious music of the vast Tibetan areas, and there is no major difference. But from the perspective of folk music, folk music in these sub-color areas is different from the three major music color areas to varying degrees (Tian Liantao, 2017a)

(2) Research on the definition and origin of Tibetan opera

Tibetan opera is a comprehensive performance art evolved from the long-term comprehensive evolution of Tibetan folk and religious singing and dancing,



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rap, music, dance, and acrobatics. On the basis of primitive folk songs, dances and rituals, with the development of Bon religion, Tibetan opera and folk songs, dances, and rap have been continuously improved. When Buddhism was introduced and became the main religion of the Tibetans, Tibetan opera was integrated with Buddhist ritual performance, combining religious ritual and aesthetic entertainment. When studying the definition and origin of Tibetan opera, it involves the source elements, historical starting point and its basic structure and form of Tibetan opera, as well as the definition of the name and type of Tibetan opera. It is also closely related to the genre and distribution of Tibetan opera. Tibetan opera should also consider its originality and derivation. Discuss from two aspects: (1) Research on the definition of Tibetan opera (2) Research on the source and time of Tibetan opera (Tian Liantao, 2013)

(3) The researcher Joke Ga's "On the Genre and Symbolic Techniques of Ajilam Drama Art" and "On the Story Songs of the Famous Tibetan Epic "King Gesar"

The research results of the two articles are as follows (1). On the genre and symbolism of Aguilam's drama art. Ajilam drama is one of the most representative genres of traditional Tibetan drama and one of the most representative genres of traditional Tibetan performing arts. The formation of Ajilam drama was influenced by Bon sacrificial rituals, Buddhist cham music and dance, folk rap art, and folk song and dance art, and it has gone through a long process of gestation, formation, development, and perfection. Among them, its development was relatively slow in the early stage, and relatively fast in the later stage. Especially in the 15th century, due to the integration, development and promotion of Tangdong Jeb, Aguilam's drama developed rapidly. In modern times, Aguilam drama has formed a complete performance program consisting of "Dun", "Xiong" and "Tashi", which means the opening, the main play, and the ending. It is one of the most high-level art forms in Tibetan traditional performing arts and has a very high level of art. The article analyzes and discusses the symbolism and genre techniques of Aguilam's dramatic art.1. The symbolic technique of Ajilam's drama art2. The typological technique of Ajilam's drama art Discussing the symbolic technique and genre technique of Ajilam's drama art, we must consider works of art the content and form



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and how to shape the artistic image. (2). On the story songs of the famous Tibetan epic "The Biography of King Gesar" , the interpretation of the uniquely famous Tibetan epic "The Biography of King Gesar" is mainly composed of two parts: one It is the storyteller who recites the story in the third person, which belongs to the genre of Quyi; the second is that the storyteller acts as the character in the story in the first person, and sings the story song to shape the image of the character and express the thought of the character, which belongs to music type. Although the music of "The Story of King Gesar" is only used as the story song of the character sing music, it has accumulated an extremely rich repertoire and extremely diverse morphological characteristics, and its artistic and academic value is extremely high(Tian Liantao, 2014b)

5. A summary of the Development of Tibetan folk music Performing art in Qinghai

5.1 Art, Dance and Music

According to historical records and archaeological discoveries, the ethnic relations in the Tibetan areas of Qinghai are relatively complicated in history, and many ancient ethnic groups have thrived here. In this land, ethnic groups such as Hui, Han, Tu and Mongolia live together with Tibetans. Because the Tibetan area of Qinghai is very vast, there are many varieties of singing and dancing. In the long historical development process, the multi-ethnic interactions, cohabitation and exchange of culture have integrated the singing and dancing art, language, customs, and production methods of the Tibetans in the region. After merging the music culture of different nationalities, Qinghai Anduo singing and dancing has formed a special style of art.

Every Tibetan people can sing and dance. In the long-term social development, the Tibetan people living in the snow-covered plateau recorded and summarized social life experiences and thoughts in various historical periods through singing and dancing. These song and dance music, which combines oral creation and performance, have a long history like the Yellow River and the Yarlung Zangbo River in our settlement area. The river is majestic, without end, and the water area is large. Drops of bright dewdrops and beautiful birdsongs, brewing wine, weaving colorful

brocades, and singing together, Tibetan life has become colorful, and the snow-covered plateau has become colorful and gorgeous. Countless folk songs and dances are praising happiness, looking forward to the future, praising the truth, goodness and beauty, and flogging the fake, evil and ugliness, just like the dewdrops and the singing of birds, reflecting thousands of years of ancient national culture. It is not only a beautiful song, a moving melody, but also a colorful painting. It reveals the personality of the nation and cultivates our interest, sublimates the realm, and expresses the local civilization. (Zhuoma, 2021)

In 1973, people discovered a painted pottery basin with dancing patterns in a primitive social tomb of Majiachuang culture in Shangsunjiazhai Village, Datong County, Qinghai Province. This is the first time a pattern depicting the lives of ancestors in the Neolithic Age has been discovered. The dancing colored pottery basin is made of muddy pottery and has a larger shape. On the bottom of the colored basin, there are four parallel strip patterns that represent the pool water, and three groups of dance scenes are clearly drawn on the inner wall, and five dancers in each group join hands to sing and dance in a circle. The dancers hold hands and move in the same way, each with a braid in the same direction and a tail at the back of their heads. The whole picture shows the same rhythm, pace, dynamics, and sentiment of the original dance. Shows the world the singing and dancing scenes of primitive people on the Qinghai-Tibet Plateau five thousand years ago. So far, this is the oldest dance object with a definable age and unearthed cultural relics. In 1995, a dancing colored pottery basin was once again unearthed at the Zongri site in Tongde County, Hainan Tibetan Autonomous Prefecture, Qinghai Province. The inner wall of the basin is painted with a group of 13 people in a group, 11 people in a group, and a total of 20 people in two groups. . According to carbonization determination, the history of the painted pottery basin was about 5,000 years. (Mao Weiyuan, 2020)

Through some records in the literature, we know the singing and dancing art as early as the prehistoric period. For example, it is recorded in the "General History of Tibet": "About the first century AD, the kings of all generations before the sixth Zanpu of the Tubo dynasty, because they respected the Bon monks, the rights of the Bon masters were equal to that of the kings. If the eminent monks did not agree, the king would not be able to issue decrees. The ministers would not discuss matters and

do not dance the songs and dances of the Bon monks. The royal ministers did not accept singing and dancing. The “Xin” here refers to the Bon monks who preside over religious activities by the king’s side. There was also a record in Tibetan historical records: "In the sixth century AD, during the Lange Lunzan period, the slavery society had produced folk art, and it was quite active. The "Lu" style folk song combined with dance and the Bon dance drum and witch dance the singing and dancing performances entered the court from the folk. (Song Yuehong, 2019)

"Amdo" Tibetan Qinghai folk songs are diverse in genres and rich in content. The gorgeous and unique colors reflect the production, labor, character characteristics of the Tibetan people and the unique social culture, customs, and natural features of the Qinghai Tibetan area. From many angles, the simple, kind and intelligent Tibetan people have been shaped. The Tibetan people love life and pursue the truth. In terms of genre and content, Qinghai "Amdo" Tibetan folk songs can be roughly divided into: "Le", "Rayi", "Ruotian", "Zerou", "Nianxie", "Rui", "Schiller", "Donglan", "Gul", "Mani" and so on. (Luo Hongyu & Li Xin, 2012)

5.2 The Evolution and Development Process of Qinghai Tibetan Folk Music

Traditional Tibetan music includes three categories: folk music, religious music, and court music. Tibetan music has extremely rich content and forms, and has a profound national charm. The task of systematically learning Tibetan music is difficult for two reasons. First of all, Tibetan folk music is the mother of Tibetan music and the most representative type of Tibetan music. Because Tibetan music has accumulated a profound cultural heritage in its long history of development. We can experience the corresponding Tibetan cultural connotations from Tibetan music. Second, because Tibetan folk music originates from the vast Tibetan people, music creation is closely related to their lives. They create music and spread it by word of mouth, which is accepted by the public. Therefore, Tibetan folk music is the richest life style of all Tibetan music and the music that best represents folk customs. It is in this process of development that has gone through thousands of years that Tibetan folk music has formed distinctive features such as nationality, regionality, times, religion, and culture. Following the development of Tibetan music, the historical development period can be divided into five stages: the budding of primitive society, the development of the Tubo era, the heyday of the unification of the Yuan Dynasty,

the prosperity of the Fifth Dalai Lama, and the popularity of the new era. This article mainly starts from the characteristics of Tibetan folk music in various periods, analyzes its cultural characteristics, and understands the cultural connotation of Tibetan folk music works. (Juega, 2015)

5.2.1 The Budding of Primitive Society

Due to various magical Tibetan legends and long historical origins, Tibetan music has been covered with a veil of mystery. We have not yet been able to verify what period the Tibetan people's multiplication can be traced back to. But we can understand that traditional Tibetan music has been handed down on such a profound historical foundation, so the originality of Tibetan traditional music culture can be preserved.

In our social cognition, the birth of ballads is often earlier than words. The reason is that ballads are easier to sing and remember than words. The Tibetan culture is also the same, the creation of music is far before the Tibetan writing. The Tibetan people record their lives and convey their emotions through cultural and artistic forms such as songs, dances, and paintings. Wang Qinruo and Yang Yi mentioned the solid musical foundation of the Tibetan people in their "Cefu Yuangui". The Tubo people are good at singing and dancing, drumming and playing the flute. It can be seen that most of the carriers of Tibetan primitive music are singing and dancing, which are described by songs and performed by dances. (Juega,2015)

In the primitive society, the theme of songs was narrower, and most of them were simple folk songs expressing the work of life. Folk songs are in the stage of oral creation and impromptu expression. The Tibetan people adopt their physical postures during work, capture simple rhythms, and express their mood through humming.

In addition, the songs of the primitive period are also religious. The religion of primitive society is not a systemic religion today, but a belief derived from human beings out of fear, respect and worship of nature. This belief forms a spontaneous primitive religion-stupid religion. In stupid ceremonies, shamans use "witch dance" to exorcise evil spirits, eliminate disasters, and pray. This kind of dance combines music, witchcraft, and dance, and has become an important part of the original Tibetan music.



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In summary, we can see that the music of the primitive age is closely integrated with labor, witchcraft and collective life. Because of the limited archaeological ability and historical records, the original music that has been handed down is still a small number, and many of the original rhythms are sealed in the depths of history, waiting for us to unlock. It is the accumulation of long-term primitive culture that Tibetan music can be continuously tapped and become the soil that nourishes the traditional music culture of later generations. (Huang Wei, 2015)

5.2.2 The Development of the Tubo era

About the sixth century AD, Tibetan society had changed from primitive society to class society. At the beginning of the seventh century, the Tubo Dynasty, the first slavery Dynasty in Tibetan history, was born. Due to the establishment of a new national regime and economic integration, all tributaries of Tibetan need to cultivate a common cultural cornerstone. The creation of Tibetan language has not only brought Tibetan culture into a new stage of development, but also injected new vitality into Tibetan traditional music. The most prominent growth is the Tibetan folk song, which has changed from the original improvisation to close to literary creation. The content and expression of lyrics have made new improvements, and the literary rhetoric of metaphor and Bixing have been added to the creation of folk songs. Therefore, creative techniques containing Tibetan national characteristics began to take shape gradually.

At the same time, the exchange between the Tubo Dynasty and the court of the Tang Dynasty made Tibetan traditional music full of vitality. During the period of all-round development of Tubo society, the Tang Dynasty in the Central Plains married Princess Wencheng to Songzan Ganbu. Princess Wencheng entered Tibet and brought far-reaching and long-standing Central Plains culture to Tibetan areas, including Central Plains music. In the Tang Dynasty, which was in its heyday, the magnificent palace music, folk music of folk art and singing were combined with Tibetan traditional music. Tibetan music flourished under the influence of colorful Han culture.

At the end of the Tubo era, an epic full of legend was born - the biography of King Gesar. The whole content of this masterpiece is expressed in the form of rap, mainly in verse singing, supplemented by prose narration. This work transmits the

form of the ancient Tibetan folk song "Lu style", is the crystallization of the collective wisdom of the Tibetan people, and spread at that time and even later generations. This work not only influenced Tibetan areas, but also spread to Mongolia with the spread of Buddhism. Through the secondary creation of Mongolian folk musicians, the work evolved into the Geser biography loved by the Mongolian people. Nowadays, in addition to Tibet and Mongolia, researchers found traces of this work in other ethnic minority settlements such as Qinghai, Xinjiang and Sichuan. The development, expansion and blending of Tibetan folk music laid the foundation from the Tubo Period. (Juega,2005).

In the Tubo era, whether it was the combination of Tibetan music and the music culture of the prosperous Tang Dynasty, or the collision with other national music. Tibetan music in the whole period showed the trend of comprehensive integration and development under the background of cultural blending. Music is not only a medium for people to convey emotion, but also one of the carriers of social history. Tibetan music not only reflects the real life of the Tibetan people, but also shows us the distant and magnificent Tibetan Dynasty, which is remembered by people for a long time.

5.2.3 The heyday of the Yuan Dynasty

In the middle of the 13th century, the Yuan Dynasty unified all ethnic groups, including Tibetans. At this time, China's territory is the vastest in history. The central court of the Yuan Dynasty established a local feudal regime of Lamaism in Tibetan areas. As a result, Tibetan society has entered a relatively stable situation, and political and social stability has laid the foundation for cultural prosperity. Therefore, Tibetan folk music achieved unprecedented development in this period.

Within the scope of a unified local government, the culture circulated in the political center can often affect the entire region. Because Sakya was the center of the political power at that time, the musical works sung by Sakya could greatly diffuse and affect the entire Tibetan area. The representative work of this period is "Sakya Motto", which is a collection of philosophical motto poems. Poetry is the integration and unity of poetry and song, and poetry embodies strong musicality. The work collects the folk songs that have been sung until today into a book, which not only records the ethical concepts of the Tibetan people in feudal society, but also



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includes the social customs and cultural traditions of Tibetan society for a long time. This work is a legacy of traditional Tibetan music.

The birth and development of the Tibetan opera was a milestone in the music. At the beginning, the hidden play was to use the God jumping ceremony to tell the story. Later, with the integration of the traditional Chinese "Hanson" (the ritual dance), "Zhuo Hanson" (the melody) and other folk dances, the performance of the play became more perfect. Many folk legends and epic stories were added to the story, and finally a complete and systematic art performance was formed. The music of the play was mainly reflected in a variety of plays (dozens of different types), such as "poor" (long melody), "Dong" (short melody), "Dong" (short melody), "Dong" (opposite melody), "Jue Lu" (sad melody), and so on. The change and combination of the songs enhanced the performance of the hidden melody, and the accompaniment of the drum instruments also added highlights to the music. According to the melody, plot, rhythm of the performance and the change of the role's mood, the drummer cooperated to beat a variety of rhythm. The artists cooperated with each other and formed a complicated trap. The fun and artistic nature of the play had been sublimated, becoming a typical representative of the folk music in the Tibetan region. (Tian liantao, 2001)

In summary, during this period, the performance had gradually formed a unique form based on singing and dancing. This was the combination of the folk music and the arts of drama.

5.2.4 The Prosperity of the Fifth Dalai

During the time of the Fifth Dalai Lama, the development of folk music was mainly reflected in the emergence of various forms of singing and dancing.

"Nangma" is a comprehensive art form integrating poetry, song and dance formed by traditional singing and dancing from all parts of Tibet. Although "Nangma" has fewer types of soundtracks, the styles of the categories are very different, so it can be used in coordination with accompaniment. It's fascinating. In this kind of music, we seem to be able to vaguely distinguish the Kunqu Opera in the Central Plains, the tones of Jiangnan Sizhu and the elements of Han music, and get a more relaxed and pleasant listening experience.

“Duixie is also one of the quintessence of Tibetan folk music. It is composed of "Xie Guo" (prelude), "Jian Xie" (slow song), "Jue Xie" (quick song), and "Xie Xiu" (end). Relying on the characteristics of strong norms, sense of rhythm, and easy to grasp, it is deeply loved by the Tibetan people. During this period, other forms of folk music, such as "fruit Harmony", "Gam Harmony", "Lai Harmony", and "Hai Harmony" emerged. "Ba" etc. There are many kinds of folk songs in various places, so the cultural life of the Tibetan people at that time was splendid. (Tian Liantao, 2014a)

During the time of the Fifth Dalai Lama, various forms of Tibetan folk music have generally formed their own systems. Whether it is folk songs with a strong breath of life, or sacred music affixed with religious slogans, they all flow into a river of traditional folk music. All kinds of Tibetan music inject simple folk customs, long history, and magnificent nature into national culture.

5.2.5 The Innovation in the Pop era

Since the establishment of the Tibet Autonomous Region in 1965, Tibetan music has gradually crossed the mountains and valleys and out of the Qinghai-Tibet Plateau. Taking advantage of the trend of popular music, Tibetan folk music has been sung to the north and south of the motherland. The development of Tibetan music can be roughly divided into 4 stages:

In the 1960s, a group of outstanding Tibetan musicians (such as Caidan Zhuoma) presented Tibetan music to the world. With its cheerful melody and distinctive national characteristics, Tibetan music has been accepted by the majority of listeners. Since then, Tibetan music has begun to enter the Chinese music arena, and it has also begun to enter the public's field of vision. More people learn about Tibetans through music.

The music works of the 1980s were relatively modest, and the themes of the works were mostly the love of the Communist Party and the praise of Chairman Mao. But the music works of the same period also sang the changes in social life and the yearning for a new life into the lyrics. They laid the groundwork for Tibetan music to enter a new period of development.

In the 1990s, Tibetan music began to rise in an all-round way and reached its peak. In the 21st century, the mysterious Tibetan culture has attracted thousands of

tourists to Tibet, and the cultural heritage of Tibetan folk music has become one of the representatives of Tibetan culture.

On the premise of adhering to the traditional Tibetan culture, Tibetan music in the new era has skillfully combined the national character of traditional music with the contemporary character of popular music. Artists have demonstrated the unique musicality and artistry of Tibetan folk music by processing flexible performance forms. In addition, the wave of music in the new era has cultivated a large number of Tibetan youth who love music and love singing. While maintaining their unique music style, they spread Tibetan folk music through digital media. Music creation teams and music studios of different styles have emerged in Tibetan areas, and they quickly assembled and achieved outstanding results. They let Tibetan music emit a distinctive light in the context of the new era. (Wei Yanan, 2017)

5.3 The Structure and Classification of the Performance art of Qinghai Tibetan folk Music

The Tibetan people are good at singing and dancing. Since ancient times, the Tibetan people love singing and dancing. When they are not working, men, women, young and old, they sing and dance on the broad grass to express their love for labor, life and nature. The integrated development of Qinghai Tibetan folk music performance art and its carrier singing and dancing can be divided into four categories:

The first category is called "Xie" in Tibetan and "Ye" in Qinghai. It means singing and dancing. Song is dominant and combined with singing and dancing. It is a form of singing and dancing. But it should be carried out on different occasions;

The second category, called "Zhuo" in Tibetan, means circle dance, which is a combination of dance and song;

The third category, called "Gar" in Tibetan, means music and dance, singing and dancing accompanied by musical instruments. There are two kinds of this kind of song and dance, one is "qugar", which means religious music and dance, and it is mostly used in temples or folk religious activities. One is called "Sagar", which means secular music and dance, that is, folk music and dance, which are mostly performed at large gatherings and are convened by the government;

The fourth category, called "Qiangmu" in Tibetan, means religious dance, that is, "God dancing" performed by monks and monks in religious temples.

In addition to dance and song, there are also many Tibetan folk non-dance and song, mainly "Le" means folk songs, including introduction songs, carols, amusing songs, elegy, dialogue songs, persuasion songs and auspicious songs; "Rai" means love songs, also known as folk songs. Love songs are sung in the wild, with more than 40 kinds of singing; "Dongling" means playing and singing songs while playing musical instruments and rap. Most of them are myths, legends and story songs; "Ai Zao varo" means a song composed of words and sung impromptu when working in all kinds of labor; "Siebel" means children's songs, songs and lullabys that teach children how to be human; Ceremonial songs are songs sung for marriage and wedding in family life. (He fan, 2015)

In Tibet, Tibetan drama is one of the ancient dramas in my country with a long history. Around the time of Yongzheng and Qianlong in the Qing Dynasty, Qinghai Tibetan drama was formed. When Buddhist monks from the Qinghai Tibetan language family went to Tibetan monasteries to study and returned to Qinghai, they introduced Tibetan drama to Qinghai. First, Tibetan dramas were sung in Tongren's Longwu Temple, and then gradually sung in major monasteries in Qinghai, and then introduced to the people. In the process of singing, it combines the Tibetan culture of the Amdo region. On the basis of folk songs, folk rap, and folk song and dance, it forms a new type of Tibetan opera with the characteristics of Qinghai Tibetan area. In addition to the eight traditional Tibetan operas, there are also unique Qinghai Tibetan operas, such as the series of "Gesar", "Yong Nu Da Mei", "Yile Fairy", "Muni Zanju", "Songtsen Gampo", "Dabandanbao", "Ramana" and so on. (Bao Hengzhi, 1985)

Tibetan music mainly includes folk music and religious music. Tibetan folk music is combined with life, song and dance, religion, and the times. It also has festival culture and noble virtues, and it also combines foreign culture. It has a mysterious culture, a rich life, simple folk customs and so on(Jue Ga.2017). Specific aspects include: 1. The life-oriented characteristics of Tibetan folk music (1) Production and life and Tibetan folk music (2) Tibetan folk dance and music (3) Times and Tibetan folk music 2. Religiousness of Tibetan folk music (1) The

Buddhist connotation of Tibetan folk music (2) Religious festivals of Tibetan folk music (3) The virtues of Tibetan folk music 3. The culture of folk music in Tibetans (1) Tibetan folk customs and customs (2) Rich natural landscape (3) Long-term history and culture (4) Enthusiastic auspicious spirit. (Zhou Weiwei, 2017)

The structure of Qinghai Tibetan folk music performance art: The concept of traditional Chinese music structure classification can determine the basic form of music structure, but ignores the analysis of the micro local structure. This article combines the methods of analyzing Chinese and Western music forms, and analyzes the musical structure of Tibetan traditional music. The structure of traditional Tibetan music is rich and diverse. Obviously, traditional Tibetan music has both commonality and individuality with the music of other ethnic groups. In terms of music structure and analysis methods, the following three points need to be paid attention to. [3]1. Comparison of changes in speed and the effects of musical structure2. Tripartiteness of music structure3. Various analysis methods. (Nima Cairang, 2007)

5.4 The Relationship Between Qinghai Tibetan folk music Performance art and Traditional Culture

China has a profound traditional culture, covering a wide range of categories. Music culture is a part of my country's traditional culture and occupies an important position. Tibetan music culture is part of our country's music culture. At this stage, Tibetan music has been circulating for a long time, and Tibetan music culture is very popular in our country. The influence and scope of Tibetan songs are constantly expanding. In Qinghai, in the process of the integration of Tibetan folk music performance art and its carrier song and dance with Tibetan music, the depth of Tibetan music culture promotes its development. Tibetan music culture sprouted in primitive society, developed in the Tubo era, prospered during the unification of the Yuan Dynasty, and flourished in the fifth Dalai Lama. Due to the rich music culture, we must actively analyze the resources of Tibetan music culture, carry forward Tibetan music, and develop our country's traditional music culture. (Yang Fengchuan & Lamao Suonan, 1993)

For thousands of years, due to the integration of Qinghai Tibetan folk music performance art and its carrier song and dance, the Chinese Tibetan people have created their own splendid national culture. Among them, countless folk songs have

various forms of expression and are very rich in content. It reflects the thoughts and aesthetics of the Tibetan people and the beautiful pursuit of life. In the process of the natural scenery and history of the snow-covered plateau, it vividly reproduces labor production and life, as well as unique folk customs, history and religious beliefs. It is one of the most precious cultural and artistic heritage of the Tibetan people. For example, in the Kham area (except Ganzi Prefecture, including Qamdo Prefecture in Tibet, Diqing Prefecture in Yunnan and Yushu Prefecture in Qinghai), the ancient name "Kam" means "Kang". The history of this area is recorded to BC, this area belongs to the "Southwestern Yi" area in the "Historical Records". The "Zhuqiang" and "Diqiang" after the Han Dynasty, and the "Xishan Eight Kingdoms" after the Tang recorded in the history books. Before the unification of Tubo, various ethnic tribes established places The political power is here. After the seventh century AD, Songtsen Gampo unified the area and became the jurisdiction of the Tubo dynasty. The Diqiang tribe here gradually merged into the Tibetans and formed a higher-cultural Tibetan community. In Tibetan Buddhism Under the influence of the Tibetan culture, not only the Tubo culture was formed here, but also the original Diqiang culture was preserved. The culture of the Kham area is not only typical of Tibetan culture, but also different from other Tibetan areas. So far, there are still many different languages and dialects here. As well as different folk songs and folklore. As the folk songs of Ganzi Prefecture in the Kham area, because of the content, the popular area, the relationship with the dance, the form and structure are different, there are many types in the region, so their names are also different. (Yin Zhu sang Mao, 2019)

At the same time, in the integration and development of Qinghai Tibetan folk music performance art and its carrier song and dance, it is constantly updated and developed in exchanges with traditional Chinese music culture, world music culture, and music culture of various brothers. Based on the correct evaluation of the historical development of Chinese traditional music culture, they changed the way of national thinking, value system and psychological quality, and constructed a new Qinghai Tibetan music culture system with modern consciousness, so that they can influence China and even the world music culture.

5.5 Research on the Dynamics of Qinghai Tibetan folk music Performance art

5.5.1 Investigate and study Tibetan Reba music:

Mr. Tian Liantao has discussed: Reba is a large-scale folk song and dance performance art of the Tibetan nationality, with a long tradition. Reba is divided into wandering Reba and settled Reba. Wandering Reba is mainly concentrated in the Qamdo area of Tibet. The performances are highly technical and artistic, including Reba Zhuo (music and dance), Reba Harmony (sing and dance), small dramas, as well as juggling, qigong performances, Kaxia (approximate crosstalk), and yak dance, Deer Dance, etc. Settling in Reba (Leba, Laba) spreads in the inner and outer Tacheng areas at the junction of Weixi County, Shangri-La County, and Yulong Naxi Autonomous County of Lijiang City in Diqing Tibetan Autonomous Prefecture, Yunnan, and the residences of Tibetan, Naxi, Lisu and other ethnic groups. The performances that settled in Reba have obvious religious sacrificial features, and the performance forms are similar and different from those of wandering Reba. Summarized in four aspects: (1), what is "Reba" (2), the historical origin of Reba (3), the area where Reba is spread (4), various Reba's activities. (Ouyang Zhao, 2009)

5.5.2 Study the Regional Characteristics and Musical Color areas of Tibetan music:

The article published by Mr. Tian Liantao states:

(1) Tibetan dialects and dialect areas Tibetan language includes three dialect areas: Wei Zang, Kang, and Amdo. The geographical scope of Tibetan folk music with different morphological characteristics is basically the same as that of dialect distribution, and can be divided into Three Tibetan folk music color areas. To analyze the regional characteristics of Tibetan folk music, we first need to pay attention to the division of Tibetan dialects and the historical, social and natural conditions of their formation. When studying dialect regions, it can directly explain that the geographic scope of Tibetan music color regions is related to the background of formation. (2) The color area and sub-color area of Tibetan traditional music, the Uizang and Kang dialect areas where the population is mainly agricultural, there are colorful and collective folk songs and dances, and the animal husbandry is the main area. The Amdo color district, where the population is scattered, lacks collective singing and dancing. The unique geographical conditions of the Kang dialect area have influenced the tone of the folk songs in the Kang area. (3) In the comparative

study of the three major Tibetan music color areas, the music characteristics of the sub-color areas are different from the mainstream music characteristics of the three color areas. These areas are basically the same as the religious music of the vast Tibetan areas, and there is no major difference. But from the perspective of folk music, folk music in these sub-color areas is different from the three major music color areas to varying degrees (Tian Liantao, 2017b)

(2) Research on the definition and origin of Tibetan opera

Tibetan opera is a comprehensive performance art evolved from the long-term comprehensive evolution of Tibetan folk and religious singing and dancing, rap, music, dance, and acrobatics. On the basis of primitive folk songs, dances and rituals, with the development of Bon religion, Tibetan opera and folk songs, dances, and rap have been continuously improved. When Buddhism was introduced and became the main religion of the Tibetans, Tibetan opera was integrated with Buddhist ritual performance, combining religious ritual and aesthetic entertainment. When studying the definition and origin of Tibetan opera, it involves the source elements, historical starting point and its basic structure and form of Tibetan opera, as well as the definition of the name and type of Tibetan opera. It is also closely related to the genre and distribution of Tibetan opera. Tibetan opera should also consider its originality and derivation. Discuss from two aspects: (1) Research on the definition of Tibetan opera (2) Research on the source and time of Tibetan opera (Tian Liantao, 2013)

(3) The author Joke Ga's "On the Genre and Symbolic Techniques of Ajilam Drama Art" and "On the Story Songs of the Famous Tibetan Epic "King Gesar"

The research results of the two articles are as follows (1). On the genre and symbolism of Aguilam's drama art. Ajilam drama is one of the most representative genres of traditional Tibetan drama and one of the most representative genres of traditional Tibetan performing arts. The formation of Ajilam drama was influenced by Bon sacrificial rituals, Buddhist cham music and dance, folk rap art, and folk song and dance art, and it has gone through a long process of gestation, formation, development, and perfection. Among them, its development was relatively slow in the early stage, and relatively fast in the later stage. Especially in the 15th century, due to the integration, development and promotion of Tangdong Jeb, Aguilam's drama

developed rapidly. In modern times, Aguilam drama has formed a complete performance program consisting of "Dun", "Xiong" and "Tashi", which means the opening, the main play, and the ending. It is one of the most high-level art forms in Tibetan traditional performing arts and has a very high level of art. The article analyzes and discusses the symbolism and genre techniques of Aguilam's dramatic art.1. The symbolic technique of Ajilam's drama art2. The typological technique of Ajilam's drama art

Discussing the symbolic technique and genre technique of Ajilam's drama art, we must consider works of art the content and form and how to shape the artistic image. (2). On the story songs of the famous Tibetan epic "The Biography of King Gesar" , the interpretation of the uniquely famous Tibetan epic "The Biography of King Gesar" is mainly composed of two parts: one It is the storyteller who recites the story in the third person, which belongs to the genre of Quyi; the second is that the storyteller acts as the character in the story in the first person, and sings the story song to shape the image of the character and express the thought of the character, which belongs to music type. Although the music of "The Story of King Gesar" is only used as the story song of the character sing music, it has accumulated an extremely rich repertoire and extremely diverse morphological characteristics, and its artistic and academic value is extremely high (Tian Liantao, 2014a)

(4) Analyze the labor and artistic characteristics of Tibetan "Axie Dance"

The Tibetan "Ashore Dance" is mainly labor-oriented. It is a large-scale Tibetan folk song and dance performance art. It is a dance performed by Tibetan people gathered together. It has unique labor characteristics and artistic characteristics during labor. Therefore, by studying the Tibetan "Ash dance", on the one hand, you can grasp the style and characteristics of the "Ash dance", and on the other hand, you can feel the Tibetan people's attitude towards life through dance. The article first analyzes the origin and classification of the Tibetan "Axer Dance", then analyzes the labor characteristics it contains, understands its causes and effects from labor, and finally analyzes the artistic characteristics of the "Axer Dance", such as Music, props and dance moves, so as to master the unique style of "Axie Dance". The article specifically analyzes three aspects, 1. The general situation of the Tibetan "Ash dance"; 2. The labor characteristics of the Tibetan "Ash dance"; 3. The artistic characteristics of the "Ash dance". Conclusion: National folk dance is not only a part



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of social life, it can also directly express the thinking of working people. As a Tibetan folk dance, "Axie Dance" is also one of my country's intangible cultural heritage. It combines labor and dance, so that the two complement each other and coordinate with each other. This article takes the labor characteristics and artistic characteristics of "Ash dance" as the research object, which can not only make more people aware of the roots of national culture and the strong vitality of national dance, but also allow more people to transmit and develop traditional dances (Yang Baochun, 2016)

The article studies the Qinghai Tibetan folk music performance art in the new era from the following aspects:

(1) Recombination and new development of Qinghai Tibetan folk music performance art and traditional excellent culture, and cultural self-confidence with ethnic minority characteristics

(2) Analyze the rapid development of self-media in the Internet age, Qinghai Tibetan folk music performance art has developed a new model, combining Tibetan folk music performance art with Internet self-media, new phenomena (multi-level, wide-ranging, Networked)

(3) The systematic compilation of Qinghai Tibetan folk music culture and other related materials and books into a volume, combined with the latest development of the times, to form a complete system. In the new era, Qinghai Tibetan folk music culture is full of new vitality and new elements are added for the cultural development of the Chinese nation. (Zhang Li, 2010)



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Chapter III

Research Methodology

1. Research scope

In the analysis and Research on the development of Tibetan music and art in Qinghai Province, researchers divided it into two types and three groups of works.

1.1 Scope of Content

To describe The Status and Overview and analyze To propose the guidance for the transmission of Qinghai folk Music to new generation

1.2 Scope of Sites

The Tibetan Autonomous Prefecture, Hainan Tibetan Autonomous Prefecture, Haibei Tibetan Autonomous Prefecture, Huangnan Tibetan Autonomous Prefecture, Yushu Tibetan Autonomous Prefecture and other Tibetan areas in Qinghai Province,

1.3 Timeline of Reaearch

From March 2021, to March 2023

2. Research process

2.1 Research site and key informant

Research site: Located in the Qinghai Tibetan, China

Informants

Key informant:

The criteria for selecting key informants are:

He or she was born and grew up in the Qinghai, and is a native.

He or she knows the culture and development of Qinghai Folk Music.

He or she is older and has many years of experience in Qinghai folk music

Based on the above selection criteria, the key informant I selected including:

2.2 Research equipment

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

2.3 Research Tools

The research tools used in this dissertation are mainly interview and observation. In order to obtain the research data, the researcher designed the questionnaire and designed the corresponding interview form and observation form according to different research objects.

Process of making the questionnaire (based on research objective).

- 1) Bring it to the advisor to examine.
- 2) Be modified according to advisor editing.
- 3) Send it to a expert for inspection before using
- 4) Modified according to specialist advice before being used in the field

work.

2.4 Methodology

Qualitative method uses interviews and observations as its main tools for collecting data. The qualitative research on the characteristics, which Dr. Suphang Chanwanich (2009) gives the following meaning. How to find the truth from the event. And the actual environment. By trying to analyze the relationship of events with the environment. To understand the insight (Insight) from the multidimensional perspective. This definition corresponds to the meaning of natural research. (Naturalistic Research), which allows everything in nature. No action (Manipulate) anything related.

Interview: A data collection technique in which information is collected from primary sources based on confrontation. (Face-to-face) This may be a one-on-one interview. Or perhaps a group interview is possible. But informants will give information from their own mouths.

Observation: A qualitative research technique where researchers observe participants' ongoing behavior in a natural situation. Depending on the type of observation research and the goal of the study.

Documents analysis: This is a form of qualitative research in which documents are interpreted by the researcher to give meaning around an assessment topic (Bowen, 2009). The researcher will obtain relevant literature from libraries and databases for analysis and research, and strive to obtain accurate information.

Open-ended Questionnaire: Consistent with qualitative research traditions, the open-ended questionnaire was used merely as an additional vehicle for collection of non-numerical data, and was not subject to statistical analysis.

2.5 Data Collecting

The researcher use classification and validation methods to manage the collected data.

2.6 Data Analysis

In the first objective, the researcher compare the data from "field work" and documentary research

In the second and third objective the researcher uses the fieldwork data the main to analyze.

2.7 Presentation

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

- 1) Chapter 1: Introduction
- 2) Chapter 2: Review Literature
- 3) Chapter 3: Methods of Research
- 4) Chapter 4: The history and development of Qinghai folk Music
- 5) Chapter 5: The music characteristic of Qinghai folk Music
- 6) Chapter 6: The transmission of Qinghai folk Music
- 7) Chapter 7: Conclusion, Discussion and Suggestions

Chapter IV

Qinghai Tibetan music performance art forms and types

Qinghai is a province with a large area, sparsely populated, and rich in resources, which many ethnic minorities gather here, and is famous for its vastness, vastness, abundance and magical characteristics. Since ancient times, many ethnic groups have lived here, and the Han culture of the Central Plains and the culture of the ethnic minorities in the west have intersected. In the historical development of ethnic minorities, they have created colorful, diverse and splendid ethnic folk songs. Because of the different styles of folk songs of various nationalities, it occupies an important position in the national folk songs of our country, and it is a unique art among the national folk songs. This article briefly describes the genres and styles of Tibetan music, and further explores the reasons for today's "Tibetan songs fanaticism" and the reference significance of Tibetan music to the contemporary era.

1. The History background of Tibetan folk music in Qinghai

Qinghai Tibetan music has the characteristics of melodious tunes, wide range, unique style, and intriguing, making people yearn for freedom. Whenever people hear high-pitched, crisp, bright and pure Tibetan songs, they seem to travel on the Qinghai-Tibet Plateau. This feeling is so beautiful that it cannot be expressed in words.

The main forms of Tibetan music are: 1. Religious music: (1) Chanting is a daily and important religious ceremony in temples. When chanting, all the monks gathered in the hall. The chanter holds the bell in his left hand and sings softly in a deep voice under the accompaniment of instruments such as Jialin, Faluo, Tongqin, Gangling, E'a, and Dapu. The monks all sat with closed eyes, echoed in unison, with a pious demeanor and a solemn atmosphere. Chanting music often recite the same tune repeatedly. In addition to bringing a strong religious atmosphere, the chanting music also embodies the characteristics of traditional Chinese music combining dynamics and statics, contrasting simplicity and complexity, and elegance. (2) Kagura dance: This is a music dance that expresses worship to the gods in the mind. In hundreds of years of evolution, it has gradually developed into a series of music and dance forms.



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It delights both the gods and the public. Music and dance are usually performed by monks in the temple. The performers play the role of guardian gods and various birds and beasts, lions, cows, ghosts, ghosts, and child prodigies. 2. Tibetan folk music: Tibetan music mostly comes from farming, weddings, and sacrifices by working people. The types of Tibetan folk music include folk songs, labor songs, love songs, and custom songs.

From the perspective of natural and humanistic environment, Tibetan areas have created unique customs due to their unique natural and humanistic environment. The Tibetan people love this land that has nurtured them. In Tibetan songs, they depict pictures of pastures full of dreams, poetry, and pastoral songs, where there are snow-capped mountains, spectacular canyons, where there are emerald plateau lakes surrounded by forests, and there are endless meadows and flower sea, magnificent temples, a quiet and peaceful ancient city. These scenes do not need to be artificially crafted, just like naturally generated. The quaint Tibetan folk customs and profound historical and cultural background, including religious music full of mystery and Tibetan folk songs full of life interest, have been deposited for thousands of years. Among the mysterious Buddhist music, vigorous monks' chanting, floating scriptures, rotating prayer wheels, ancient clumsy religious dances, holy hatha, majestic horse racing, lively singing and dancing festival, love song duet singing of hunting and herding, etc. scene. The enthusiasm of the working people for life is shown in the lively, simple and lyrical beautiful Tibetan songs. Tibetan songs lead the listener into an unimaginable magical world, and bring people a brand new listening enjoyment. (Yang feng chuan, 1993)

From the perspective of artistic uniqueness, the rhythm, melody and singing method of Tibetan songs are unique, and they are in sharp contrast with the music and dance of other ethnic groups. On the basis of minor syllables, raise the musical mode of the sixth note, such as the song the Faraway Place, Dongji Ciren, the Road of Pilgrimage and so on. Another example: In a strong style song, occasionally there is a voice control with the throat. In folk, this kind of singing is called "pillow", which means that the corner of the voice is a very special vocal modification position. Such as: Langma, Tibetan opera singing all use this technique, mainly used to emphasize the color changes in style.

Nowadays, both the original ecology and the Tibetan music that combines popular elements are developing rapidly. And many outstanding Tibetan singers have emerged. The combination of national music and popular music and its integration with world music fully reflects the progress of Tibetan culture. This phenomenon also proves that "the national is the world." But today's Tibetan music can be said to be mostly commercial products, with profit as the main purpose. On the one hand, commercialized Tibetan music can indeed promote Tibetan music culture, allowing more people to pay attention to it and understand it, but on the other hand, according to the development of this situation, how many real ethnic factors can Tibetan music retain? This question deserves to be raised reflection. (Ci deng zhuo ga & Yang jin zhuo ga, 2009)

The development of Qinghai Tibetan music has undergone a transition from the earliest original ecological singing to the integration of world music. The compassion and benevolence advocated by Buddhism are thoroughly expressed in music works. The caring for sentient beings, the harmony between man and nature, the awe of nature, and the understanding of life expressed in the song convey an optimistic and open-minded attitude towards life. For example, the artistic conception described in "A Sister Drum" that both yearns for the solemnity and purity of the lofty Buddhist world and enjoys the secular pleasures has aroused strong resonance among people.

The enthusiasm of praying for blessing in Tibetan songs satisfies people's mentality of praying for peace and returning to the original. According to legend, the more miserable the nation's heritage, the more beautiful the singing. The Tibetan people live in a harsh environment, but they have a wonderful singing voice. The most primitive and instinctive desire of mankind is to pray for the auspiciousness and peace of life. Everyone supports oneself through the gloom and depression in life by pursuing a belief, which is especially reflected in Tibetan music. No matter where you are, you can listen to Tibetan music at any time and immerse yourself in the blessing atmosphere it creates. For example, the song Life Stands as a Tree for the Yushu Earthquake: "A lighted butter lamp, ignites all the hopes of the plateau,-blooming Gesang flowers light up the world". All the blessings are passed on from the music. The song expresses the blessings to the suffering compatriots and the courage and



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confidence in defeating the earthquake. This song is very contagious and is one of the recent representative works of Tibetan style music.

At present, after years of development, Qinghai Tibetan music has undergone tremendous changes in both its form and style, and related research has also made progress. However, these studies are still too superficial and one-sided, and need to be further deepened and perfected. In the 1960s, Tibetan music became popular throughout the country. Tibetan musicians headed by Caidan Zhuoma stepped onto the stage of Chinese folk music. After the reform and opening up, with the improvement of education level and economic development, the music creation team in Tibetan areas has gradually developed and grown. In the 1990s, Tibetan music carried elements of tradition, fashion, and popularity, and became an important part of popular cultural and entertainment life in Tibetan areas at that time. It also became a link for other ethnic groups to understand Tibetans. Nowadays, there is a wave of "Tibetan music culture fever", which is characterized by a wide range of singing, a large singing "team", multiple awards, expanding influence, going abroad and singing all over the world. This music craze is not only the companion of the international and domestic "Tibetan songs fanaticism", it is also brought by the unique artistic charm of Tibetan music, and it is the product of the close integration of economy and culture. (Zhou Bing qi & Cheng Li, 2007)

From the original Tibetan folk songs to the current Tibetan popular songs, including Xianzi, Aga, Guozhuang, as well as palace and religious music. The experience in Tibetan areas gave me close contact with Tibetan music and Tibetan people, and deepened my understanding of music. This article conducts an in-depth study of the game between ethnic music and popular music in the development of Tibetan music, which is believed to be useful for the development of various ethnic music in the world.

After the reform and opening up, with the improvement of education and economic development, the music creation team in Tibetan areas gradually developed and formed. In the 1990s, Tibetan music carried elements of tradition, fashion, and popularity. It not only became an important part of popular cultural and entertainment life in Tibetan areas, but also became a link for people outside Tibetan areas to understand Tibetan areas. This article preliminarily sorts out the development process,



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characteristics and phenomena of Tibetan music, so that readers can understand the current situation of Tibetan music and the status of the music team, and provide references for the further development of Tibetan music in the future. Because the "Tibet-Yi Corridor" ethnic music heritage is affected by many factors and is in an endangered situation, its preservation is of urgency. In addition to applying for the "Tibet-Yi Corridor" to be included in the United Nations Human Oral and Intangible Heritage List, the development model of the "Tibet-Yi Corridor" national music culture should also be strengthened. Economic globalization will inevitably affect the transmission and development of culture, and the traditional music of ethnic minorities in western my country is facing serious problems. How to promote the nation Cultural traditions, maintaining national characteristics, and improving the transmission of traditional music of ethnic minorities are problems that we have to solve. In the new historical background, we must strengthen preservation, continuous innovation, coordinated development, and maintain the characteristics of national music. Only. Only in this way can traditional ethnic minority music enter the scope of the world's ethnic art, and maintain artistic vigor and vitality forever. (Zhou Bing qi & Cheng Li, 2007)

2. Qinghai Tibetan folk music in China

Qinghai has vast land but sparse population with rich resources and a large population of ethnic minorities. It is renowned for its vastness, abundance and magic. Since ancient times, many ethnic groups have inhabited here so it is a place where the Han culture and the culture of ethnic minorities meet. During its development, Qinghai has created colorful, diverse and various ethnic folk songs, and they are different in styles. They are of great importance in our national folk songs, and can be described as a unique artistic wonder among our national folk songs.

There are Le, Layi Song, Ningle Ritual Song, Zhongqin Shi Song, Gemao called Lege Dao Song, Jiangle Wall Song, Yula, Playing Field Song, Milking Song, Hypnotic Song, Nursery Song, Prayer Prayer songs, mani tunes, chanting tunes, and elegy among Tibetan folk songs. In the Yushu area of our province, Jiao Le, Du Le, Do Le, Chang Le, as well as daily tent songs, carpeting songs, and whole stoves



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Songs, Chai Songs, Children's Clapping Songs, Playing Stone Songs, Qiyang Songs, etc. are also popular. (Luo Hongyu & Li Xin, 2012)

"Le" is a song, generally referring to family music in Tibetan areas of Qinghai, is the most popular and common form of singing among the Tibetan people, and it is sung by almost all. It is an entertaining song during the holidays, harvest festivals, and rest at home. The mood is optimistic and cheerful, the tune is euphemistic and beautiful, and it has a strong life atmosphere and prairie style. The lyrics and melody of "Le" can be divided into yin song, Xiang song, amusing song, tragic song, answer song, persuasion song and auspicious song.

"Rai" and "la" means mountain, and "yi" means song, so it actually means a folk song. It is a song when the prairie puts the prairie, travel, hunting, and the field to work, expressing the love of young men and women. "Rai" can be divided into content such as choosing a spouse, falling in love, complimenting, missing, fighting for a couple, giving up a couple, breaking up in love, ridiculing each other, please stay away, and wishing for parting.

"Ningle" is a custom ceremonial song characterized by duet or joint singing. For example, a girl sings a "marriage song" when she gets married, sings a "farewell song" to the father of the family, and sings a "song of items" all the way across the mountains and rivers. The mother-in-law's family sang "welcome song", "real guest song", and guest-off song, relatives and friends sang "blessing song" and "tea wishing song", sang the "matchmaker song" to the matchmaker, and the male and female slave party's relatives.

"Ge Mao" and "Ge" mean songs, and "Mao" means divination. "Gemao" is called in the Yushu area, and called "Yiya in the Qinghai Tibetan area", which is a game song. This kind of singing is often used to foretell the ending of love in the Yushu area and it is a unique entertainment song for guessing the mind with objects. It means that young men and women gather together, exploit small objects such as rings and bracelets that they carry with them as props, and hand them to the "singing style" recommended from them. The two things that each person handed over symbolize himself and his lover. The "song-hand style" hides the exchanged objects, then takes out one of them and sings in the hand. After the singing is finished, they will be recognized in public. When the content of the fingering shows that love and



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marriage are complete and beautiful, the owner is very happy. Fortunately, if the song alludes to the ups and downs of love, or even suggests ominousness, he believes it and feels depressed. It deeply attracts young men and women with its lyrical and gorgeous tunes and witty and seductive lyrics, so as to establish feelings and foresee the future.

"Zhong Le" is a narrative song characterized by continuous singing, similar to the "Pingshu" of the mainland, such as "The Biography of King Gesar", "Danido", "Nagar Cailuo", "The Story of Zallo", etc. It mainly tells stories about heroes, myths, and love. The tunes are also very pleasant. Compared with other folk songs, the tunes are short, single, and generally not applied to each other.

"Labor Song" is a singing chant created by the Tibetan people in the long-term production and labor. It plays the role of coordinating labor, eliminating fatigue and motivating labor emotions. Such as "Dachang Song", "Wall Song", "Don't Maige", "Milking Song", "Dachai Song" and so on.

"Yula" is a "crop song" that specifically reflects farming.

"Children's songs" are loved by children since the content and tunes are both very rich and interesting, such as "On the top of the king's palace", "Where do you go to the moon mother", "Old crow, old crane" and so on.

Besides, there are folk songs sung with Tibetan opera music. These folk songs are in the form of solo, duet or joint singing, among which duet is the main form. There are single duet, collective duet, everyday duet, and ceremonial duet. The antiphonal song is for entertainment, but it is also for the younger of Hui, who is often proud of the winners and ashamed of failures. Because of this sense of honor and disgrace, they are often at odds with each other when they get together, and even show no signs of weakness all night long. The content includes praises of natural beauty such as grasslands, cattle and sheep, horses, snow-capped mountains, rivers, sun, moon and stars, songs of national traditions and national hero deeds, praises of labor and gratitude, and loves. There are also those who wish good luck, astronomy, geography, customs, all-encompassing, and singing all. It's really touching the scene, composing songs every time, with a bright image, an open artistic conception, a strong atmosphere of life, and a fresh artistic style. (Luo Hongyu & Li Xin, 2012)

The Tibetans are a nation that are good at singing and dancing. It not only has rich folk songs, but also various forms of dances. Tibetan dances popular in the vast

rural and pastoral areas of our province include Yi, Zhuo, Reyi, Reba, Guoguai, tap dance, Xiaowu dance, classical dance, lion dance, and similar singing "Zere".

"Yi" is a collective dance, called "Xianzi" in the Kham area. Its movements are brisk, lively and romantic. Many movements are imitating production activities such as horse riding, hunting, harvesting, and sheep shearing. After refining and artistic processing, the emotional dance movements are closely related to the labor and daily life of the masses, making the dance movements and tunes fully show the diligence, bravery and intelligence of the Tibetan people. Almost everyone can dance this kind of dance, and they all like to dance. When jumping "Yi", the man's feet are tied with a string of bells, and they are picked up loudly, with a unique style. String bells not only play a role in exaggerating the atmosphere, but also unify the rhythm of the dance. It can be said to be a unique accompaniment instrument and accompaniment form of the Tibetans.

"Zhuo" is an old collective dance, also called "Guozhuang" in Sichuan and Yunnan Tibetan areas. Its character is solemn and generous, unrestrained and unrestrained. When the movement is slow, it is like a feather falling to the ground without sound, and when it is fast, it is like a tiger out of the woods, majestic. The music is sometimes deep, sometimes fast. "Zhuo" is divided into two types: religious and folk style. Religious "Zhuo" mainly promotes living Buddhas, lamas, singing gods, and destiny. Only men are allowed to dance, women are forbidden to participate, and they can only be performed when they welcome living Buddhas, heads, or hold temple fairs carrying religious color and can be called as "welcome dance for the religious and upper-class people. The content of this dance is far from the life and labor of the people, especially in the performance time, occasions, etc. There are strict restrictions on the number of participants, gender of participants, etc. Over time, a gap has formed with the working people. In addition, the dance moves are majestic and solemn, the music language is dull and elegant, the lyrics are profound and difficult to understand, and the rhythm is sluggish. Unhappiness, this gap has deepened, affecting popularization. The popular "rate" among the folks is that all men, women, and children can dance. Singing, sometimes rushing to sing, there is no time or occasion restrictions, and it is rarely influenced by religion, so it is more popular. The content is mainly to praise the landscape, human feelings, and sing



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friendship ideals. After liberation, with the development of the political and economic situation, The addition of new content such as song event party, singing turnaround liberation, etc., has made many changes and developments in dance, music, and lyrics. The lead dancer of "Zhuo" is appointed by the "jumping home" elected by the masses, and once it becomes the lead dancer, It will become a lifelong "dancing head", do not change casually, and those who are elected are also proud of it. (Shi Wei Rui,2014)

"Reyi" is another kind of dance. Although it belongs to the category of "yi", it does not sing and dance like "yi". It only imitates typical movements such as backwatering and milking in labor and life to show the good merit and taste of the Tibetan people's love of labor. There is very little artistic processing. If there is a dance that imitates the jumping action of a rooster lying in the hot ash, accompanied by the chirping sound of the chicken when it is too hot, the action image, realistic ventriloquist, is very humorous, and one person in front of the stage will play the dance while holding the horns. , The young men and women in the back spread their waists with their hands, their heads high, and they stepped on the brisk little bump. When they change their movements, the lead dancer will give a loud white notice in advance. Most of the formations are interspersed with men and women, and it is completely a "dumb dance" that only performs without singing. If you don't watch it with your own eyes, it is impossible to appreciate its simple artistic beauty.

"Reba" is literally translated as an artist, which was originally a dance performed by professional artist and gradually became the name of this dance form. "Reba" is actually original singing, a "bell drum" without band accompaniment, and it is also a emotional dance" featuring vigorous, heroic, and highly skilled. As soon as he appeared on the stage, the man waved the bell indulgingly, while the woman leaped with flying drums. The dancing was vigorous and flexible and the mood was enthusiastic. In addition to the group dance composed of "lower waist", "turning", "jumping" and other movements, Zhongwen also interspersed with "spinning", "solitary jump", "flip", "grab the back" and "single dance". Du Shun is composed of difficult purely technical movements such as "leg turns". It can be seen from the solo dance of "Reba" that, in order to enrich the dance art of their own people, the Tibetans boldly blended the movements of many Han folk dances into the dance vocabulary of their own people to make them more perfect.



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"Guowa" is the "bow and arrow dance" showing the ancient Tibetan warriors practicing martial arts. The Shun has a bow in his left hand and a special sword in his right. He wears a round red topped silk hat on his head and colored silk ribbons on his body. It is just like a military costume with a strong national color. After playing, they are divided into two teams, each with more than a dozen people. The two leading dancers hold a sword in one hand and a shield in the other. During the dance, they sometimes chant and sometimes sing. In addition to learning the basic gestures and steps of dancing the god dance, the movements are all about pulling the bow and Layi singing the arrow, sprinting and stabbing, which is very powerful from beginning to end. In the past, there was a limit of 80 people per team when performing this kind of dance, no more than this number, no less than this number, and they could only perform during a grand welcoming ceremony or a grand temple fair. It is said that the "guo baby" has existed as early as five to six hundred years ago. Judging from its artistic characteristics and generation time, whether this dance is related to the battle deeds of the national hero in the epic poem "Gesar". (Shi Wei Rui,2014)

"Little Bird Dance" is a series of lively movements imitating little bird taking off, spinning, chasing, falling, looking for food, draught, and offering Hada. "This light and vigorous dance is very appropriate for children's performances.

"Classical dance" is also called Qing Dynasty dance, whose costumes resemble Qing Dynasty warriors, with horses kicking sleeves and red tops holding short swords. The dance moves are tossing back and forth, fighting and assassinating, without singing, only playing penna, and the rhythm is relatively free.

"Lion Dance" is a Tibetan dance for lion training. Lions can be divided into snow mountain lions and plain lions. The so-called "snow mountain lions" are white-haired lions and the plain lions are similar to the green-haired lion inland. The lion trainer is played by three people. The main trainer wears a mask, dances with a hydrangea, and plays with a lion. The other wears a red hat, a short sword, and a Qing Dynasty costume; the other is dressed as an ancient warrior, old and weak.

"Zere" is a kind of small-scale singing different from dance and common folk songs. It is characterized by two or more men and women, holding the long sleeves in one hand and holding each other in turn in the other hand. While singing, they rotate back and forth in one place. Although there are some simple movements, they cannot



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form a dance with rhythm, regularity, and visual picture. This form is mainly popular in small agricultural areas in Hainan and Huangnan. In addition to the above, there are also Longtouqin, Zhega and so on. Play and sing by yourself, accompanied by some simple movements, and the performance is witty and quiet, which is deeply welcomed by the masses. Among the above dances, there are dozens to dozens of dances that belong to the same kind of dance, and they form their own systems, each of which is spread among the masses in a unique form. (Shi Wei Rui,2014)

3. the Development of Tibetan folk music Performing art in Qinghai

According to historical records and archaeological discoveries, the ethnic relations in the Tibetan areas of Qinghai are relatively complicated in history, and many ancient ethnic groups have thrived here. In this land, ethnic groups such as Hui, Han, Tu and Mongolia live together with Tibetans. Because the Tibetan area of Qinghai is very vast, there are many varieties of singing and dancing. In the long historical development process, the multi-ethnic interactions, cohabitation and exchange of culture have integrated the singing and dancing art, language, customs, and production methods of the Tibetans in the region. After merging the music culture of different nationalities, Qinghai and duo singing and dancing has formed a special style of art.

Every Tibetan people can sing and dance. In the long-term social development, the Tibetan people living in the snow-covered plateau recorded and summarized social life experiences and thoughts in various historical periods through singing and dancing. These song and dance music, which combines oral creation and performance, have a long history like the Yellow River and the Yarlung Zangbo River in our settlement area. The river is majestic, without end, and the water area is large. Drops of bright dewdrops and beautiful birdsongs, brewing wine, weaving colorful brocades, and singing together, Tibetan life has become colorful, and the snow-covered plateau has become colorful and gorgeous. Countless folk songs and dances are praising happiness, looking forward to the future, praising the truth, goodness and beauty, and flogging the fake, evil and ugliness, just like the dewdrops and the singing of birds, reflecting thousands of years of ancient national culture. It is not only a beautiful song, a moving melody, but also a colorful painting. It reveals the



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personality of the nation and cultivates our interest, sublimates the realm, and expresses the local civilization. (Zhuoma,2021)

In 1973, people discovered a painted pottery basin with dancing patterns in a primitive social tomb of Majiachuang culture in Shangsunjiashai Village, Datong County, Qinghai Province. This is the first time a pattern depicting the lives of ancestors in the Neolithic Age has been discovered. The dancing colored pottery basin is made of muddy pottery and has a larger shape. On the bottom of the colored basin, there are four parallel strip patterns that represent the pool water, and three groups of dance scenes are clearly drawn on the inner wall, and five dancers in each group join hands to sing and dance in a circle. The dancers hold hands and move in the same way, each with a braid in the same direction and a tail at the back of their heads. The whole picture shows the same rhythm, pace, dynamics, and sentiment of the original dance. Shows the world the singing and dancing scenes of primitive people on the Qinghai-Tibet Plateau five thousand years ago. So far, this is the oldest dance object with a definable age and unearthed cultural relics. In 1995, a dancing colored pottery basin was once again unearthed at the Zongri site in Tongde County, Hainan Tibetan Autonomous Prefecture, Qinghai Province. The inner wall of the basin is painted with a group of 13 people in a group, 11 people in a group, and a total of 20 people in two groups. . According to carbonization determination, the history of the painted pottery basin was about 5,000 years. (Mao Weiyuan,2020)

Through some records in the literature, we know the singing and dancing art as early as the prehistoric period. For example, it is recorded in the "General History of Tibet": "About the first century AD, the kings of all generations before the sixth Zanpu of the Tubo dynasty, because they respected the Bon monks, the rights of the Bon masters were equal to that of the kings. If the eminent monks did not agree, the king would not be able to issue decrees. The ministers would not discuss matters and do not dance the songs and dances of the Bon monks. The royal ministers did not accept singing and dancing. The "Xin" here refers to the Bon monks who preside over religious activities by the king's side. There was also a record in Tibetan historical records: "In the sixth century AD, during the Lange Lunzan period, the slavery society had produced folk art, and it was quite active. The "Lu" style folk song

combined with dance and the Bon dance drum and witch dance the singing and dancing performances entered the court from the folk. (Song Yuehong, 2019)

"Amdo" Tibetan Qinghai folk songs are diverse in genres and rich in content. The gorgeous and unique colors reflect the production, labor, character characteristics of the Tibetan people and the unique social culture, customs, and natural features of the Qinghai Tibetan area. From many angles, the simple, kind and intelligent Tibetan people have been shaped. The Tibetan people love life and pursue the truth. In terms of genre and content, Qinghai "Amdo" Tibetan folk songs can be roughly divided into: "Le", "Rayi", "Ruotian", "Zerou", "Nianxie", "Rui", "Schiller", "Donglan", "Gul", "Mani" and so on. (Luo, Hongyu & Li Xin, 2012)

4. The Evolution and Development Process of Qinghai Tibetan Folk Music

Traditional Tibetan music includes three categories: folk music, religious music, and court music. Tibetan music has extremely rich content and forms, and has a profound national charm. The task of systematically learning Tibetan music is difficult for two reasons. First of all, Tibetan folk music is the mother of Tibetan music and the most representative type of Tibetan music. Because Tibetan music has accumulated a profound cultural heritage in its long history of development. We can experience the corresponding Tibetan cultural connotations from Tibetan music. Second, because Tibetan folk music originates from the vast Tibetan people, music creation is closely related to their lives. They create music and spread it by word of mouth, which is accepted by the public. Therefore, Tibetan folk music is the richest life style of all Tibetan music and the music that best represents folk customs. It is in this process of development that has gone through thousands of years that Tibetan folk music has formed distinctive features such as nationality, regionality, times, religion, and culture. Following the development of Tibetan music, the historical development period can be divided into five stages: the budding of primitive society, the development of the Tubo era, the heyday of the unification of the Yuan Dynasty, the prosperity of the Fifth Dalai Lama, and the popularity of the new era. This article mainly starts from the characteristics of Tibetan folk music in various periods, analyzes its cultural characteristics, and understands the cultural connotation of Tibetan folk music works. (Juega,2015)

4.1 The Budding of Primitive Society

Due to various magical Tibetan legends and long historical origins, Tibetan music has been covered with a veil of mystery. We have not yet been able to verify what period the Tibetan people's multiplication can be traced back to. But we can understand that traditional Tibetan music has been handed down on such a profound historical foundation, so the originality of Tibetan traditional music culture can be preserved.

In our social cognition, the birth of ballads is often earlier than words. The reason is that ballads are easier to sing and remember than words. The Tibetan culture is also the same, the creation of music is far before the Tibetan writing. The Tibetan people record their lives and convey their emotions through cultural and artistic forms such as songs, dances, and paintings. Wang Qinruo and Yang Yi mentioned the solid musical foundation of the Tibetan people in their "Cefu Yuangui". The Tubo people are good at singing and dancing, drumming and playing the flute. It can be seen that most of the carriers of Tibetan primitive music are singing and dancing, which are described by songs and performed by dances. (Juega, 2015)

In the primitive society, the theme of songs was narrower, and most of them were simple folk songs expressing the work of life. Folk songs are in the stage of oral creation and impromptu expression. The Tibetan people adopt their physical postures during work, capture simple rhythms, and express their mood through humming.

In addition, the songs of the primitive period are also religious. The religion of primitive society is not a systemic religion today, but a belief derived from human beings out of fear, respect and worship of nature. This belief forms a spontaneous primitive religion-stupid religion. In stupid ceremonies, shamans use "witch dance" to exorcise evil spirits, eliminate disasters, and pray. This kind of dance combines music, witchcraft, and dance, and has become an important part of the original Tibetan music.

In summary, we can see that the music of the primitive age is closely integrated with labor, witchcraft and collective life. Because of the limited archaeological ability and historical records, the original music that has been handed down is still a small number, and many of the original rhythms are sealed in the depths of history, waiting for us to unlock. It is the accumulation of long-term

primitive culture that Tibetan music can be continuously tapped and become the soil that nourishes the traditional music culture of later generations. (Huang Wei, 2015)

4.2 The Development of the Tubo era

About the sixth century AD, Tibetan society had changed from primitive society to class society. At the beginning of the seventh century, the Tubo Dynasty, the first slavery Dynasty in Tibetan history, was born. Due to the establishment of a new national regime and economic integration, all tributaries of Tibetan need to cultivate a common cultural cornerstone. The creation of Tibetan language has not only brought Tibetan culture into a new stage of development, but also injected new vitality into Tibetan traditional music. The most prominent growth is the Tibetan folk song, which has changed from the original improvisation to close to literary creation. The content and expression of lyrics have made new improvements, and the literary rhetoric of metaphor and Bixing have been added to the creation of folk songs. Therefore, creative techniques containing Tibetan national characteristics began to take shape gradually.

At the same time, the exchange between the Tubo Dynasty and the court of the Tang Dynasty made Tibetan traditional music full of vitality. During the period of all-round development of Tubo society, the Tang Dynasty in the Central Plains married Princess Wencheng to Songzan Ganbu. Princess Wencheng entered Tibet and brought far-reaching and long-standing Central Plains culture to Tibetan areas, including Central Plains music. In the Tang Dynasty, which was in its heyday, the magnificent palace music, folk music of folk art and singing were combined with Tibetan traditional music. Tibetan music flourished under the influence of colorful Han culture.

At the end of the Tubo era, an epic full of legend was born - the biography of King Gesar. The whole content of this masterpiece is expressed in the form of rap, mainly in verse singing, supplemented by prose narration. This work transmits the form of the ancient Tibetan folk song "Lu style", is the crystallization of the collective wisdom of the Tibetan people, and spread at that time and even later generations. This work not only influenced Tibetan areas, but also spread to Mongolia with the spread of Buddhism. Through the secondary creation of Mongolian folk musicians, the work evolved into the Geser biography loved by the Mongolian people. Nowadays, in

addition to Tibet and Mongolia, researchers found traces of this work in other ethnic minority settlements such as Qinghai, Xinjiang and Sichuan. The development, expansion and blending of Tibetan folk music laid the foundation from the Tubo Period. (Juega, 2005).

In the Tubo era, whether it was the combination of Tibetan music and the music culture of the prosperous Tang Dynasty, or the collision with other national music. Tibetan music in the whole period showed the trend of comprehensive integration and development under the background of cultural blending. Music is not only a medium for people to convey emotion, but also one of the carriers of social history. Tibetan music not only reflects the real life of the Tibetan people, but also shows us the distant and magnificent Tibetan Dynasty, which is remembered by people for a long time.

4.3 The heyday of the Yuan Dynasty

In the middle of the 13th century, the Yuan Dynasty unified all ethnic groups, including Tibetans. At this time, China's territory is the vastest in history. The central court of the Yuan Dynasty established a local feudal regime of Lamaism in Tibetan areas. As a result, Tibetan society has entered a relatively stable situation, and political and social stability has laid the foundation for cultural prosperity. Therefore, Tibetan folk music achieved unprecedented development in this period.

Within the scope of a unified local government, the culture circulated in the political center can often affect the entire region. Because Sakya was the center of the political power at that time, the musical works sung by Sakya could greatly diffuse and affect the entire Tibetan area. The representative work of this period is "Sakya Motto", which is a collection of philosophical motto poems. Poetry is the integration and unity of poetry and song, and poetry embodies strong musicality. The work collects the folk songs that have been sung until today into a book, which not only records the ethical concepts of the Tibetan people in feudal society, but also includes the social customs and cultural traditions of Tibetan society for a long time. This work is a legacy of traditional Tibetan music.

The birth and development of the Tibetan opera was a milestone in the music. At the beginning, the hidden play was to use the God jumping ceremony to tell the story. Later, with the integration of the traditional Chinese "Hanson" (the ritual



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dance), "Zhuo Hanson" (the melody) and other folk dances, the performance of the play became more perfect. Many folk legends and epic stories were added to the story, and finally a complete and systematic art performance was formed. The music of the play was mainly reflected in a variety of plays (dozens of different types), such as "poor" (long melody), "Dong" (short melody), "Dong" (short melody), "Dong" (opposite melody), "Jue Lu" (sad melody), and so on. The change and combination of the songs enhanced the performance of the hidden melody, and the accompaniment of the drum instruments also added highlights to the music. According to the melody, plot, rhythm of the performance and the change of the role's mood, the drummer cooperated to beat a variety of rhythm. The artists cooperated with each other and formed a complicated trap. The fun and artistic nature of the play had been sublimated, becoming a typical representative of the folk music in the Tibetan region. (Tian liantao, 2001)

In summary, during this period, the performance had gradually formed a unique form based on singing and dancing. This was the combination of the folk music and the arts of drama.

4.4 The Prosperity of the Fifth Dalai

During the time of the Fifth Dalai Lama, the development of folk music was mainly reflected in the emergence of various forms of singing and dancing.

"Nangma" is a comprehensive art form integrating poetry, song and dance formed by traditional singing and dancing from all parts of Tibet. Although "Nangma" has fewer types of soundtracks, the styles of the categories are very different, so it can be used in coordination with accompaniment. It's fascinating. In this kind of music, we seem to be able to vaguely distinguish the Kunqu Opera in the Central Plains, the tones of Jiangnan Sizhu and the elements of Han music, and get a more relaxed and pleasant listening experience.

"Duixie is also one of the quintessence of Tibetan folk music. It is composed of "Xie Guo" (prelude), "Jian Xie" (slow song), "Jue Xie" (quick song), and "Xie Xiu" (end). Relying on the characteristics of strong norms, sense of rhythm, and easy to grasp, it is deeply loved by the Tibetan people. During this period, other forms of folk music, such as "fruit Harmony", "Gam Harmony", "Lai Harmony", and "Hai



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Harmony" emerged. "Ba" etc. There are many kinds of folk songs in various places, so the cultural life of the Tibetan people at that time was splendid. (Tian liantao,2014)

During the time of the Fifth Dalai Lama, various forms of Tibetan folk music have generally formed their own systems. Whether it is folk songs with a strong breath of life, or sacred music affixed with religious slogans, they all flow into a river of traditional folk music. All kinds of Tibetan music inject simple folk customs, long history, and magnificent nature into national culture.

4.5 The Innovation in the Pop era

Since the establishment of the Tibet Autonomous Region in 1965, Tibetan music has gradually crossed the mountains and valleys and out of the Qinghai-Tibet Plateau. Taking advantage of the trend of popular music, Tibetan folk music has been sung to the north and south of the motherland. The development of Tibetan music can be roughly divided into 4 stages:

In the 1960s, a group of outstanding Tibetan musicians (such as Caidan Zhuoma) presented Tibetan music to the world. With its cheerful melody and distinctive national characteristics, Tibetan music has been accepted by the majority of listeners. Since then, Tibetan music has begun to enter the Chinese music arena, and it has also begun to enter the public's field of vision. More people learn about Tibetans through music.

The music works of the 1980s were relatively modest, and the themes of the works were mostly the love of the Communist Party and the praise of Chairman Mao. But the music works of the same period also sang the changes in social life and the yearning for a new life into the lyrics. They laid the groundwork for Tibetan music to enter a new period of development.

In the 1990s, Tibetan music began to rise in an all-round way and reached its peak. In the 21st century, the mysterious Tibetan culture has attracted thousands of tourists to Tibet, and the cultural heritage of Tibetan folk music has become one of the representatives of Tibetan culture.

On the premise of adhering to the traditional Tibetan culture, Tibetan music in the new era has skillfully combined the national character of traditional music with the contemporary character of popular music. Artists have demonstrated the unique musicality and artistry of Tibetan folk music by processing flexible performance

forms. In addition, the wave of music in the new era has cultivated a large number of Tibetan youth who love music and love singing. While maintaining their unique music style, they spread Tibetan folk music through digital media. Music creation teams and music studios of different styles have emerged in Tibetan areas, and they quickly assembled and achieved outstanding results. They let Tibetan music emit a distinctive light in the context of the new era. (Wei Yanan, 2017)

5. The Structure and Classification of the Performance art of Qinghai Tibetan folk Music

The Tibetan people are good at singing and dancing. Since ancient times, the Tibetan people love singing and dancing. When they are not working, men, women, young and old, they sing and dance on the broad grass to express their love for labor, life and nature. The integrated development of Qinghai Tibetan folk music performance art and its carrier singing and dancing can be divided into four categories:

The first category is called "Xie" in Tibetan and "Ye" in Qinghai. It means singing and dancing. Song is dominant and combined with singing and dancing. It is a form of singing and dancing. But it should be carried out on different occasions;

The second category, called "Zhuo" in Tibetan, means circle dance, which is a combination of dance and song;

The third category, called "Gar" in Tibetan, means music and dance, singing and dancing accompanied by musical instruments. There are two kinds of this kind of song and dance, one is "qugar", which means religious music and dance, and it is mostly used in temples or folk religious activities. One is called "Sagar", which means secular music and dance, that is, folk music and dance, which are mostly performed at large gatherings and are convened by the government;

The fourth category, called "Qiangmu" in Tibetan, means religious dance, that is, "God dancing" performed by monks and monks in religious temples.

In addition to dance and song, there are also many Tibetan folk non-dance and song, mainly "Le" means folk songs, including introduction songs, carols, amusing songs, elegy, dialogue songs, persuasion songs and auspicious songs; "Rai" means love songs, also known as folk songs. Love songs are sung in the wild, with more than



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40 kinds of singing; "Dongling" means playing and singing songs while playing musical instruments and rap. Most of them are myths, legends and story songs; "Ai Zao varo" means a song composed of words and sung impromptu when working in all kinds of labor; "Siebel" means children's songs, songs and lullabys that teach children how to be human; Ceremonial songs are songs sung for marriage and wedding in family life. (He fan,2015)

In Tibet, Tibetan drama is one of the ancient dramas in my country with a long history. Around the time of Yongzheng and Qianlong in the Qing Dynasty, Qinghai Tibetan drama was formed. When Buddhist monks from the Qinghai Tibetan language family went to Tibetan monasteries to study and returned to Qinghai, they introduced Tibetan drama to Qinghai. First, Tibetan dramas were sung in Tongren's Longwu Temple, and then gradually sung in major monasteries in Qinghai, and then introduced to the people. In the process of singing, it combines the Tibetan culture of the Amdo region. On the basis of folk songs, folk rap, and folk song and dance, it forms a new type of Tibetan opera with the characteristics of Qinghai Tibetan area. In addition to the eight traditional Tibetan operas, there are also unique Qinghai Tibetan operas, such as the series of "Gesar", "Yong Nu Da Mei", "Yile Fairy", "Muni Zanpu" , "Songtsen Gampo", "Dabandanbao", "Ramana" and so on. (Bao Hengzhi, 1985)

Tibetan music mainly includes folk music and religious music. Tibetan folk music is combined with life, song and dance, religion, and the times. It also has festival culture and noble virtues, and it also combines foreign culture. It has a mysterious culture, a rich life, simple folk customs and so on(Jue Ga.2017). Specific aspects include: 1. The life-oriented characteristics of Tibetan folk music (1) Production and life and Tibetan folk music (2) Tibetan folk dance and music (3) Times and Tibetan folk music 2. Religiousness of Tibetan folk music (1) The Buddhist connotation of Tibetan folk music (2) Religious festivals of Tibetan folk music (3) The virtues of Tibetan folk music 3. The culture of folk music in Tibetans (1) Tibetan folk customs and customs (2) Rich natural landscape (3) Long-term history and culture (4) Enthusiastic auspicious spirit. (Zhou Weiwei, 2017)

The structure of Qinghai Tibetan folk music performance art: The concept of traditional Chinese music structure classification can determine the basic form of

music structure, but ignores the analysis of the micro local structure. This article combines the methods of analyzing Chinese and Western music forms, and analyzes the musical structure of Tibetan traditional music. The structure of traditional Tibetan music is rich and diverse. Obviously, traditional Tibetan music has both commonality and individuality with the music of other ethnic groups. In terms of music structure and analysis methods, the following three points need to be paid attention to. [3]1. Comparison of changes in speed and the effects of musical structure2. Tripartiteness of music structure3. Various analysis methods. (Nima Cairang, 2007)

6. The Relationship Between Qinghai Tibetan folk music Performance art and Traditional Culture

China has a profound traditional culture, covering a wide range of categories. Music culture is a part of my country's traditional culture and occupies an important position. Tibetan music culture is part of our country's music culture. At this stage, Tibetan music has been circulating for a long time, and Tibetan music culture is very popular in our country. The influence and scope of Tibetan songs are constantly expanding. In Qinghai, in the process of the integration of Tibetan folk music performance art and its carrier song and dance with Tibetan music, the depth of Tibetan music culture promotes its development. Tibetan music culture sprouted in primitive society, developed in the Tubo era, prospered during the unification of the Yuan Dynasty, and flourished in the fifth Dalai Lama. Due to the rich music culture, we must actively analyze the resources of Tibetan music culture, carry forward Tibetan music, and develop our country's traditional music culture. (Yang Fengchuan, Lamao Suonan, 1993)

For thousands of years, due to the integration of Qinghai Tibetan folk music performance art and its carrier song and dance, the Chinese Tibetan people have created their own splendid national culture. Among them, countless folk songs have various forms of expression and are very rich in content. It reflects the thoughts and aesthetics of the Tibetan people and the beautiful pursuit of life. In the process of the natural scenery and history of the snow-covered plateau, it vividly reproduces labor production and life, as well as unique folk customs, history and religious beliefs. It is one of the most precious cultural and artistic heritage of the Tibetan people. For

example, in the Kham area (except Ganzi Prefecture, including Qamdo Prefecture in Tibet, Diqing Prefecture in Yunnan and Yushu Prefecture in Qinghai), the ancient name "Kam" means "Kang". The history of this area is recorded to BC, this area belongs to the "Southwestern Yi" area in the "Historical Records". The "Zhuqiang" and "Diqiang" after the Han Dynasty, and the "Xishan Eight Kingdoms" after the Tang recorded in the history books. Before the unification of Tubo, various ethnic tribes established places The political power is here. After the seventh century AD, Songtsen Gampo unified the area and became the jurisdiction of the Tubo dynasty. The Diqiang tribe here gradually merged into the Tibetans and formed a higher-cultural Tibetan community. In Tibetan Buddhism Under the influence of the Tibetan culture, not only the Tubo culture was formed here, but also the original Diqiang culture was preserved. The culture of the Kham area is not only typical of Tibetan culture, but also different from other Tibetan areas. So far, there are still many different languages and dialects here. As well as different folk songs and folklore. As the folk songs of Ganzi Prefecture in the Kham area, because of the content, the popular area, the relationship with the dance, the form and structure are different, there are many types in the region, so their names are also different. (Yin Zhu sang Mao, 2019)

At the same time, in the integration and development of Qinghai Tibetan folk music performance art and its carrier song and dance, it is constantly updated and developed in exchanges with traditional Chinese music culture, world music culture, and music culture of various brothers. Based on the correct evaluation of the historical development of Chinese traditional music culture, they changed the way of national thinking, value system and psychological quality, and constructed a new Qinghai Tibetan music culture system with modern consciousness, so that they can influence China and even the world music culture.

the labor and artistic characteristics of Tibetan "Axie Dance"

The Tibetan "Ashore Dance" is mainly labor-oriented. It is a large-scale Tibetan folk song and dance performance art. It is a dance performed by Tibetan people gathered together. It has unique labor characteristics and artistic characteristics during labor. Therefore, by studying the Tibetan "Ash dance", on the one hand, you can grasp the style and characteristics of the "Ash dance", and on the other hand, you



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can feel the Tibetan people's attitude towards life through dance. The article first analyzes the origin and classification of the Tibetan "Axer Dance", then analyzes the labor characteristics it contains, understands its causes and effects from labor, and finally analyzes the artistic characteristics of the "Axer Dance", such as Music, props and dance moves, so as to master the unique style of "Axie Dance". The article specifically analyzes three aspects, 1. The general situation of the Tibetan "Ash dance"; 2. The labor characteristics of the Tibetan "Ash dance"; 3. The artistic characteristics of the "Ash dance". Conclusion: National folk dance is not only a part of social life, it can also directly express the thinking of working people. As a Tibetan folk dance, "Axie Dance" is also one of my country's intangible cultural heritage. It combines labor and dance, so that the two complement each other and coordinate with each other. This article takes the labor characteristics and artistic characteristics of "Ash dance" as the research object, which can not only make more people aware of the roots of national culture and the strong vitality of national dance, but also allow more people to transmit and develop traditional dances (Yang Baochun, 2016)

The article studies the Qinghai Tibetan folk music performance art in the new era from the following aspects:

(1) Recombination and new development of Qinghai Tibetan folk music performance art and traditional excellent culture, and cultural self-confidence with ethnic minority characteristics

(2) Analyze the rapid development of self-media in the Internet age, Qinghai Tibetan folk music performance art has developed a new model, combining Tibetan folk music performance art with Internet self-media, new phenomena (multi-level, wide-ranging, Networked)

(3) The systematic compilation of Qinghai Tibetan folk music culture and other related materials and books into a volume, combined with the latest development of the times, to form a complete system. In the new era, Qinghai Tibetan folk music culture is full of new vitality and new elements are added for the cultural development of the Chinese nation. (Zhang Li , 2010)



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Ma Ne Move

嘛呢调

奄 ong 嘛 ma 呢 ne

叭 ba 咪 mei 咻 hong 唵 ong 咪 mei 嘛 ma

(噢) o 呢 ne 叭 ba 咪 mei 咻 hong

Figure 3 Ma Ne Move

Collector: Shi Wei Rui

(2) Kagura dance: This is a musical dance that expresses worship to the gods in the mind.



Figure 4 Picture of Yu shu Religious Sacrifice

By: Shi Wei Rui (collect in 2020,7)

After hundreds of years of evolution, it has gradually developed into a series of music and dance forms. It delights both the gods and the public. Kagura dance is usually performed by monks in the temple. The performers play protector gods and various birds and beasts, lions, cows, ghosts, and child prodigies. (Caoyali, 2012)

The musical score consists of two systems of three staves each. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The time signature is 2/4. The lyrics are written in Chinese characters and pinyin below the vocal line.

System 1:
 几 尼 松 喜 几 尼 松 喜 几 尼
 ji ni song xi ji ni song xi ji ni

System 2:
 松 喜 几 尼 松 几 尼 松 喜
 song xi ji ni song ji ni song xi

Figure 5 Religious music

Collector: Shi Wei Rui



Figure 6 Picture of Yu shu Jockey Club

By: Shi Wei Rui (collect in 2020,8)

1.1.2 Tibetan folk Music

Qinghai Tibetan music mostly comes from the farming, weddings, and sacrifices of the working people. Tibetan folk music includes folk songs, labor songs, love songs, and custom songs.

1.2 Current Status

The realistic value meaning and uniqueness of Qinghai Tibetan music in modern and contemporary times.

1.2.1 The publicity of traditional art

(1) From the perspective of natural and humanistic environment, the unique natural and humanistic environment of Tibetan areas has created a unique style. The Tibetan people love this land that has nurtured them. The Tibetan songs show a picture scroll full of dreams, poetry and pastoral songs. There are white snow-capped mountains, magnificent valleys, plateau lakes surrounded by forests, vast meadows and flowers, magnificent temples, and tranquil ancient cities. They are unadorned, just like a natural fit. The quaint Tibetan folk customs, profound historical and cultural background, mysterious religious music, interest Tibetan folk songs, mysterious Tibetan Buddhist music, vigorous Buddhist monks, chanting and floating

scriptures, rotating prayer wheels, ancient religious dance, the holy Hada, the majestic jockey club, the lively singing and dancing festival, hunting and grazing love song duet. Working people show their love for life in Tibetan songs that are active, enthusiastic, simple and lyrical. These songs lead the listener into an unimaginable magical world and bring a brand new listening experience. (Tianliantao, 2014)

Rye

拉伊



Figure 7 Rye

Collector: Shi Wei Rui

(2) From artistic uniqueness, the rhythm, melody and singing method of Tibetan songs are unique, which constitutes sharp contrast with the music and dance of other ethnic groups. Based on minor syllables, Tibetan songs adopt musical mode that Layi ses the sixth tone, such as the songs "In that distant place", "Dongzhi Ciren", "The Road of Pilgrimage" and so on. Another example: In strong Tibetan song, the singer occasionally uses throat to control the sound. This is called "Cushion Gu" in folk, which means that the corner of the voice is a special vocal modification technique. (Mengxinyang, 2001) This technique is used in Langma and Tibetan opera singing, and it mainly emphasizes the color change in style.

Qusan Dolma

曲 桑卓玛

Qinghai Folk Songs



Figure 8 Qusan Dolma

Collector: Shi Wei Rui

(3) The development of Tibetan music has gone from the earliest primitive singing to Tibetan pop music that is in line with world music. Tibetan folk songs are developing rapidly. Many music creators not only retain the traditional Tibetan characteristics, but also absorb modern music elements at home and abroad. Tibetan music creators have witnessed the regional culture and social environment with ethnic characteristics since childhood. As a result, their works are diverse in styles, angles, and techniques, which converge into a strong snow-covered style and colorful features. In recent years, people have begun to use electronic music to interpret Tibetan religious music, combined with the mixing of super-generational sounds, which makes the originally monotonous prayers musical and artistic. A typical work of ANU"FLY", the researcher presents the mystery, solemnity, holy spirit, and beauty of Tibet from unique perspective. This song perfectly combines traditional religious music with new-age electronic music.

FLY

Composers: ANU



Figure 9 FLY

Collector: Shi Wei Rui

1.2.2 Implied Spiritual Meaning and music Reference

(1) Tibetan music conveys noble spiritual sustenance. Tibetan Buddhism is the beacon of the spiritual world of the Tibetan people, and it guides their values and ethics. Qinghai Tibetan music has evolved from the original ecological singing in its early stage to be in line with world music. The compassion and benevolence advocated by Buddhism are thoroughly expressed in music works. The caring for sentient beings, the harmony between man and nature, the awe of nature, and the understanding of life expressed in the song convey an optimistic and open-minded attitude towards life. For example, the artistic conception described in Sister Drum that both yearns for the solemnity and purity of the lofty Buddhist world and enjoys the secular pleasures has aroused strong resonance among people. (Xiujun, 2003)

Chanting tune
诵经调



Figure 10 Chanting tune
Collector: Shi Wei Rui

(2) The praying for blessing enthusiasm in Tibetan songs satisfies people's mentality of praying for peace and returning to the original. According to legend, the more miserable the nation's heritage, the more beautiful the singing. The Tibetan people live in a harsh environment, but they have a wonderful singing voice. The most primitive and instinctive desire of mankind is to pray for the auspiciousness and peace of life. Everyone supports themselves through the gloom and depression in life by pursuing a belief, which is especially reflected in Tibetan music. No matter where you are, you can listen to Tibetan music at any time and immerse yourself in the blessing atmosphere it creates. For example, the song *Life Stands as a Tree for the Yushu Earthquake*: "A lighted butter lamp, ignites all the hopes of the plateau, - blooming Gesang flowers light up the world". All the blessings are passed on from the music. The song expresses the blessings to the suffering compatriots, the courage and confidence in defeating the earthquake, with strong appeal, it is one of the recent representative works of Tibetan style music. (Yangle, 2020)

In summary, we can see through specific analysis of Tibetan music that the reason why Tibetan music is full of vitality in the cultural collision today is because it not only retains the traditional characteristics of the nation, but also removes the shortcomings of the old things. Keep the advantages. Tibetan music has both artistic appreciation and practicality, which is in line with the contemporary public's pursuit

of music style. More importantly, the religious thought and spirit reflected behind Tibetan music are needed and respected by contemporary people.

2. Analysis of the Types and Characteristics of Qinghai Tibetan folk music

Performance art.

Nowadays, both the original ecology music and the Tibetan music that combines popular elements are developing rapidly. And many outstanding Tibetan singers have emerged. The combination of national music and popular music and its integration with world music fully reflects the progress of Tibetan culture. This phenomenon also proves that "the national is the world." But today's Tibetan music can be said to be mostly commercial products, with profit as the main purpose. On the



Figure 11 Picture of Student Performance

By: Shi Wei Rui (collect in 2010,9)

one hand, commercialized Tibetan music can indeed promote Tibetan music culture, allowing more people to pay attention to it and understand it, but on the other hand, according to the development of this situation, how many real ethnic factors can Tibetan music retain? This question deserves to beLayi sed reflection! I have loved Qinghai Tibetan music since 20 years ago. From the original Tibetan folk songs to the current Tibetan



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popular songs, including Xianzi, Aga, Guozhuang, as well as palace and religious music. My Tibetan experience gave me close contact with Tibetan music and people, and deepened my understanding of music. This article conducts an in-depth study of the game between ethnic music and popular music in the development of Tibetan music, which is believed to be useful for the development of various ethnic music in the world.

Toast song
祝酒歌



Figure 12 Toast song
Collector: Shi Wei Rui

In my country's music industry, the investigation and research of ethnic minority music started relatively late. Before 1949, there were only more than 20 kinds of publications related to ethnic minority music, most of which were collections of folk songs published in the 1940s, and there were many repetitive contents, and the materials of Tibetan music were scarce. At present, after years of development, Tibetan music has undergone tremendous changes in both its form and style, and related research has also made considerable progress. However, these research results are relatively simple and one-sided, and need to be further deepened and perfected. (Chenchong, 2008)

2.1 Type

2.1.1 "Zhuo" Dance and its Musical Characteristics

"Zhuo" dance is widely popular in Tibet, Sichuan, Qinghai and other places. Due to different regions, its title is also more complicated, but the meaning is similar. Tibetans dance the "Zhuo" dance on festivals, weddings and funerals. "Zhuo"

dances in Tibetan areas of Qinghai are roughly divided into "Quzhuo" (religious Zhuo) and "Meng Zhuo" (people's Zhuo). (Lishenggui, 2012)

Circle in
圆里转

Qinghai Folk Songs



博 斯 博 斯 民 — 博 啊 博 啊。
bo si bo si min yi bo a bo a

Figure 13 Circle in
Collector: Shi Wei Rui

"Quzhuo" is an ancient dance. According to legend, the dance was created by Kana Tulku from Yushu Jiegu Temple in Qinghai when he was drunk, and he himself taught the masses to sing and dance. People imitated his drunken actions. Although they couldn't even explain the lyrics, it has been imitated and passed down to this day. This kind of song and dance was gradually introduced into Qinghai's Amdo Tibetan area, and its dance style and music have also undergone certain changes. The main feature of this dance is that the dance is divided into two parts: Adagio and Allegro. In the adagio, the dance moves are slow, solemn. The body is bent forward, the swing of the shoulders and arms is large, which forms a special style full of intoxication. The allegro part is like a storm, and the dancers alternate their feet and jump cross-legged, which creates a frenetic atmosphere. "Quzhuo" often has a religious color, and is often closely related to religious activities. Its structure is different from ordinary song and dance music.

Ancient Asian wood

古来亚木

Qinghai Folk Songs

Lento

古来亚木 噢
gu lai ya mu o

霞 晓 利 未 来 苟 拉, 保 母 磁 累 措 母 拉 甚 巴 都 拉 呀 妹 哈。
xia xiao li wei lai gou la bao mu ci lei cuo mu la shen ba du la ya mei ha

Figure 14 Ancient Asian wood

Collector: Shi Wei Rui

For example:

The first part is the Adagio part, the speed is very slow, the tune is gorgeous because of the decorative tone. The second part is the Allegro part, the tune is concise, the rhythm is clear, and it suddenly changes from slow to fast. The speed is getting faster and faster, the dancer's mood gradually becomes frenetic until it reaches a climax.



Figure 15 Picture of Yushu Zhuo dance

By: Shi Wei Rui (collect in 2021,8)

"Meng Zhuo" is another form of Zhuo dance. Unlike "Qu Zhuo", it is a mass self-entertainment dance. "Meng Zhuo" is divided into "Ya Zhuo" for men's dance and "Cha Zhuo" for men's and women's dances. The content is the joy of praising hometown and wishing for harvest. Music and dance movements are divided into slow and allegro. Sometimes the middle board is added. The movements are rough and unrestrained, and the mood is high and passionate. The dancers are intoxicated.

Akbanma

阿克班玛



Figure 16 Akbanma

Collector: Shi Wei Rui

The structure of this kind of song and dance is the same as "Quzhuo", but its nature and singing and dancing habits are different. There are dances in both the slow and fast sections of "Qu Zhuo", while the adagio part of "Meng Zhuo" generally only sings but does not dance. During the middle board and allegro, the dancers have different movements while singing and dancing. There is also "Meng Zhuo" composed of middle board or an allegro. Such as "Meng Zhuo" popular in the Huangnan Tibetan Autonomous Prefecture. This type of "Meng Zhuo" has a carnival nature, and more expresses carnival and passionate emotions.

depend on
依

Composers: Yang Zhong



Figure 18 Depend on

Collector: Shi Wei Rui

There are many tunes in "Yushuyi", the melody is characteristic, some are passionate, some are lyrical and solemn, and some are carol-like in nature. Generally speaking, the main characteristics of the melody are simplicity and boldness. In the following example, the tune is "relaxed, it is carol-like in nature, and it is not lacking in joy. This type of "Yushuyi" dance has a certain degree of representativeness.

depend on
依

composers: Shi Hongqi



Figure 19 Depend on

Collector: Shi Wei Rui

"Andoyi" is mainly popular in Hainan and Huangnan Tibetan Autonomous Prefectures. "Andoyi" and "Yushuyi" are roughly the same in dance form, dance step



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combination, and movement characteristics. The differences in living habits and costumes of the people of the two places have led to different dance styles. For example, the accessories worn by women in this area, such as "Wasier", "Coujin", "Silver Shield," and many other clothing are thick and heavy, with long belts. Therefore, compared with "Yushuyi", "An Duoyi" is less dexterous and active, and more dignified.

Compared with the tunes of "Andoyi" and "Yushuyi", there are certain differences in their styles. "Andoyi" emphasizes lyricism, and there are few passionate tunes. However, the "Anduoyi" song still has the rugged and bold elements in the "Yushuyi" song. Because it is mainly popular in agricultural areas, "Andoyi" is deeply influenced by local life and customs, so it has the unique aesthetic taste of the local Tibetans.

2.1.3 "Zerou" Dance and its musical Characteristics

"Zerou" in Tibetan means playful, a game-like song and dance song, popular in Hainan, Huangnan Tibetan Autonomous Prefecture and Haidong area, which is a kind of song and dance used for festivals, weddings, birthday celebrations, large gatherings and other occasions. Its forms include pas de deux, quadruple or group dance. Generally, the dancers stand opposite



Figure 20 Picture of Huang Nan SANGJIE's family

By: Shi Wei Rui (collect in 2020, 6)

each other and sing "Aze" first, then the dancerLayi ses one hand up obliquely above, the other naturally hangs down, the upper body is leaning forward, and the legs are slightly bent. The dance steps are small, gentle and steady, expressing inner feelings. There are also dances that use lyrics and actions to express emotions. For example, dancers use vivid dance moves to describe their happiness and frustration in milking, dressing, weeding, and plowing. It has a strong breath, humorous lyrics and image movements coordinate with each other. Therefore, the "Zerou" dance often makes viewers laugh. Because of this form of singing and dancing, the tune is beautiful, the lyrics are funny and humorous, the mood is unrestrained and enthusiastic. Therefore, it is popular and popular among Tibetans.

The tune of "Zerou" is very rich, the melody has a special flavor. It is different from the rough and bold momentum of "Zhuo" and the light and graceful singing and dancing style of "Yi". "Zerou" music combines the elements of "Zhuo" and "Yi". The tune is full of bounce, tactfully and stretched, and the lyrics have a certain improvisation and randomness. The dance rhythm is often used in three beats, the dance is elegant and handsome, with unique artistic appeal. Some music music uses dotted notes and decorative sounds to form lyrical folk song. At the same time, the area also popular in "Android", "Sang Ayang" wedding welcoming song and dance, its dance and tune are similar to "Zerou".

2.1.4"Tiaoqiao" Dance and its musical Characteristics

"Tiaoqiao" dance is a kind of entertainment dance in Tibetan Buddhist temples. Later, with the spread of Buddhism in Tibetan areas, "Tiaoqiao" religious art further developed. There are many types of "Tiaoqiao", which is rare in Tibetan areas. According to survey statistics, "On the eve of liberation, there were about 650 more formal Buddhist temples in Qinghai, plus smaller temples, the total number is no less than a thousand." The popularization of Buddhist temples provided favorable conditions for the further development of "Tiaoqiao" dance. Regardless of the size of the temple, they have their own different styles of "Tiaoqiao" performances during mandala practice and religious festivals. For example, "Guowa" (Samurai Dance), "Lamao" (Fairy Dance), "Xiangqiang" (Deer Dance), and "Sangji" (Snow Lion



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Dance) are popular in temples in Yushu Prefecture. Dances such as "Tuogujiari" (skeleton dance), "Atuola" (prodigy dance), and "Qujie" (frightened King Kong)



Figure 21 Picture of Religious sacrificial activities in thar Temple

By: Shi Wei Rui (collect in 2022,2)



Figure 22 Picture of Religious sacrificial activities in thar Temple

By: Shi Wei Rui (collect in 2022,2)





Figure 23 Picture of Religious sacrificial activities in thar Temple

By: Shi Wei Rui (collect in 2022, 2)



Figure 24 Picture of Religious sacrificial activities in Youning Temple

By: Shi Wei Rui (collect in 2022, 6)

(dance) are popular in temples in the Tibetan area of Anduo. Although there are differences in the movements and specific numbers of dances in different regions, they have one thing in common, that is, they have strong religious atmosphere. The dance moves are slow, exaggerated and generous, the dance rhythm is loose, the music is simple and solemn, the melody is like a loose board, the music style is unique. Its content is to entertain the gods, disasters, and pray for blessings. It often gives people a mysterious deterrent, which reflects people's fear of gods and Buddhas.

Azara
阿扎拉

Qinghai Folk Songs



Figure 25 Azara

Collector: Shi Wei Rui

2.2 Feature Analysis

2.2.1 The aesthetic Characteristics of music Combining Sound and Emotion, Sound and Shape

The combination of sound and emotion in the Tibetan song and dance music art of Qinghai Tibetan area is as summarized in Sa Yingban Zhida's "On Music":

"Sing a happy song to express joy,
The singing in sorrow is like faith,
The love song is like flower arrow hit by the goddess of love.
The sacrificial song opens like auspicious flowers,
The sound of pure evil seems to be washed away in the salt river,
Praise each other is like a drum,
Depreciate each other party is like reprimanding a servant"

This kind of singing, which is based on meaning, expresses affection through the meaning, and chants with emotion on behalf of the voice, is also an excellent tradition of singers of all ethnic groups in our country. It is not only an excellent tradition of Tibetan folk music, but also a major feature of Tibetan singers.

In terms of the combination of sound and form, Qinghai Tibetan area song and dance art is just like what Sayi Pan Zhida said:

"Sing Luti songs must stand upright and bold,
Put your hands on your cheeks.
Bathe before singing the sacrificial song,

Religiously do cross-legged meditation.
 Sing confession song with shame,
 Kneel down and put your hands together as a sign of humilit
 Sing praise songs with joy,
 Sing derogatory and contending song to show prestige,
 Together with the movement of the hand, it is called resonant sound,
 In a peaceful world, others often accept it."

This artistic image with the same perspective of love and beauty strengthens the artistic charm of singing and makes the audience feel the enjoyment of beauty. This is Saerpan Zhida's summary of Tibetan folk song and dance art for thousands of years. There are many wonderful songs and exciting dances circulating in the Tibetan area of Qinghai. They always evoke the image of music and art, so that people are strongly infected by art, and they get beautiful artistic enjoyment, and arouse the resonance of the world.

2.2.2 The Artistic Characteristics of the Combination of Novel Modes and Beautiful Music Melody

The music of any nation is closely related to the language used in the living environment. Music is the sublimation of language and emotion. As the most basic factors of musical art such as mode and rhythm, it is still the extension and deepening of language. The basic characteristics of national song and dance music are rooted in its language laws. The lyrics express the people's thoughts, feelings, desires and will. The song is the voice of the people, and the strong feelings of the people are poured into it. Music gives dance a clear and artistic conception, and dance gives music a vivid image. As the languages, habits, psychological qualities and nationalities are different, the music melody, genre and style formed are necessarily different. The basic law of musical thinking is its melody mode. The national language tone itself contains different natural music, which is the basic material of the mode. As a complete melody in folk song and dance music, the mode factor of the basis of musical thinking, it is more vivid and prominent. Due to the special natural environment in Qinghai Tibetan areas, they differ slightly from other Tibetan people in their language, customs, and psychological qualities. Therefore, the music melody, genre and style they formed are all unique in their artistic characteristics. According

to relevant information, "The mode of singing and dancing music also uses pentatonic pentatonic scale as the main stem. The mode of pentatonic melody still has the four modes of Gong, Shang, Jiao, Wei, and Yu. There are also angle modes. , But used very little." "In general, five tones are the most common, six tones are less, and seven tones are the least. The style of the tune is not as simple as the five tones, and the rustic flavor is not so mellow. Among the four partial tones, in a few dance music, Qingjiao and Biangong are just some special tone styles that have been polished. Weiwei and Yuyu are generally rarely used. As mentioned above, their pentatonic melodic modes are similar to those of the Han nationality in my country. The pentatonic patterns of other ethnic groups have similarities. But they also have their differences. The melody of the ethnic group is also very characteristic. (Yingxiuwen, 2012)

Regarding the national technique of melody development, a piece of music often has to be repeated many times due to performance needs. This is the same principle as other folk songs and dances. In a tune, the composer will repeat the characteristic or typical tone patterns and music. The development of the melody is complex and the skills are varied. Song and dance music is short and refined, and its melody development is the development method of the dominant sound pattern. At the beginning of each song, it shows a specific and typical musical image with its special tone or phrase. The organization center of the composition embodies the musical characteristics of the composition. The ideological content and musical image of each song are based on the dominant sound pattern. The prerequisite of musical thinking is the dominant sound pattern, which has become the driving force behind its development and change. It originates from life, and through the creation of the people, it condenses into a vivid and specific characteristic tone, expands and enriches in a new direction, forms a novel and unique musical image. From musical image thinking, the dominant tone is the dialectical unity of concrete image and general image thinking.

2.2.3 The artistic characteristics of bright and cheerful music rhythm and regular and harmonious musical structure

The Tibetan song and dance music in Qinghai has an important feature of fixed, accurate rhythm and regularity. The beats of dance music are even numbers-



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2/4, 4/4. Except for "Geer", the beats of three, five, and six are generally not be used. Among them, 2/4 beats are more common, which is in line with the rhythm of dance movements. The beats of 2/4 and 4/4 have a special beat combination of folk song and dance. The accent (strong beat) of music does not follow the principle of seeking 2/4 (strong, weak) or 4/4 (combined strong, weak, second strong, weak). In singing and dancing performances, it often appears "weak, strong" (2/4), or "weak, strong, weak, strong" (4/4), which is completely different from the rhythmic accents of other ethnic singing at home and abroad. The alternating application of strong and weak makes the intensity of music more colorful. The contrast between the strength of the beat is more obvious, the expression of musical feelings is different, and the national style is more strong and unique. Since the founding of the People's Republic of China, with the continuous improvement of the material and cultural life of the Tibetan people in Qinghai, singing and dancing culture and art have developed. In addition to creators have changed new words in the content, new changes have also taken place in the music tune. It turned out that some elegant and graceful, slow-paced tones have become cheerful and clear in speed. The content and structure of music tunes have undergone qualitative changes. Compared with the original song and dance, the content genre and performance style give people a completely different feeling.

In terms of music structure, they are relatively standardized, showing a square structure. Due to the even-numbered beats and neat movements of the dance steps, the structure of the music must obey the requirements of the song and dance content. The musical passages form a rigorous whole. According to relevant research data, Qinghai Tibetan Songs and Dances are basically "combination structure". Because each group of singing and dancing in the performance consists of more than two independent and complete tunes. The combo style of this kind of music has traditional or customary fixed format. The composition law of speed is quite similar to the "Tuoqu style" of other ethnic groups. The structural principle is generally the beginning part (blessing), the middle part (life content, this part is composed of more than two tunes), and the end part (greeting each other and wishing each other auspiciousness). The combination law of music speed factors is generally to start slow, medium, fast or faster. Musical thought content and emotional expression are



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coherent with each other, which forms a highly unified musical form in terms of speed.

Ningibula

宁吉布拉



Figure 26 Ningibula

Collector: Shi Wei Rui

3. The Cultural Characteristics of Qinghai Tibetan folk music Performance art

3.1 Regardless of the Song and Dance, the melody is mostly progressive or circuitous. At the beginning of each phrase, it moves from bottom to top. At the end, the tone progresses from top to bottom, and then ends. The typical music tones are la-do-re from bottom to top; mi-sol-la; including the beginning phrase from top to bottom. The more typical tones are do-la-sol, re-mi-do, etc. The composition of tones is based on the major second plus minor third. The attack of different song and dance music tunes is also different. The attack of "Zhuo" dance tune mostly starts with the sound of "feather and horn". Followed by the "Shang" sound, the tune is solemn, and the ending sound is decisive.

The "Yi" dance mostly starts with the sound of "gong" or "zheng". The second is the beginning of "Yu" or "Shang" sound, the melody is lyrical, and the ending sound is natural. The attack of "Zerou" dance is mostly "jiao" sound, and the melody is soft and beautiful. Although "Tiaoqiao" begins with the sound of "jiao", it has a unique melody. In the "Zhuo" dance, the Yu and Shang modes are used more frequently. In the "Yi" dance, the Gong and Zheng modes are used the most, and the Yu mode is not commonly used.



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3.2 In singing and dancing music, rhythm shows an important role. Different styles of singing and dancing have different rhythms and their own independence. The rhythm runs in a specific rhythm frame. The basic musical rhythm of "Zhuo" dance:

Adagio part: $\times \cdot \times \mid \times \times \times \mid \dots\dots$

Allegro part: $\times \quad \times \times \mid \times \times \times \times \mid \dots\dots$

The Adagio part and the Allegro part form two distinct rhythms. The Adagio part uses quarter-pointed notes and split rhythms continuously, which contrasts with the concise rhythm of the Allegro part. The contrast of strength and speed gives the "Zhuo" dance a mighty and majestic characteristic.

The basic musical rhythm of "Yi" dance:

$\times \times \times \times \mid \times \times \times \times \times \mid \dots\dots$

Music generally uses prolonged notes of more than four beats and rhythms of eighth and sixteenth, which shows cheerful or lively mood and forms sharp contrast with "zhuo" dance.

The basic musical rhythm of "Zerou" dance:

$\times \times \times \mid \times \times \cdot \times \mid \dots\dots$

The three-tempo is its main feature. It expresses light and dancing dance style. It is completely different from the above two kinds of dance. The rhythm of "Tiaoqiao" dance seems to be scattered. The musical rhythm of the monks' dance is mainly regulated by the accompaniment of drums and cymbals.

3.3 The musical structure of these kinds of songs and dances is basically a piece of music. The segment structure composed of two phrases and four phrases is more common. The musical structure of "Zhuo" dance is quite special. It consists of two parts, the Adagio and Allegro, but its basic structure is still a piece of music. In the development of music, the commonly used techniques are repetition of music gatherings, festivals, or echoes with the basic structure of phrases. In short, song and dance music is mainly characterized by small-scale sections, stretched and generous melody, as well as rich dance rhythm.



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Chapter VI

Measures for the preservation and transmission of Qinghai music to the new generation

In this chapter, I conducted five field investigations on the folk music of Qinghai Province, including interviews, videos, audio recordings, and records. Through my interviews with singers and folklorists, I have obtained information about the historical process and important basis for the preservation of folk music.

1. Folk natural preservation of folk music in Qinghai

1.1 Folk natural preservation methods

From my field research, I interviewed three informant and obtained traditional preservation methods and important channels

1.1.1 The 1st informant said: "This is a local folk song. It is the ancestors of our place. In the past working life, according to the living age and environment at the time, they continued to innovate and spread. Coming down".

1.1.2 The 2nd informant said: "Its tunes have fixed tunes and tunes. As far as I know, there are many kinds. The lyrics are improvised in our local dialect, which is usually fixed by the singer. Songs, you can sing what you see. The content of the lyrics changes with the development and change of the scene and the times."

1.1.3 The 3rd informant said: "The folk music of Qinghai was passed down by word of mouth in the past. Some had music scores, and some did not have specific music scores. A long time ago,

From the interviews with the 3 informants, I can conclude that the folk songs of Qinghai have been around for a long time by their ancestors and have been passed down from generation to generation, which is necessary to find a way to transmit them.

1. Family preservation form

In the process, the family-style preservation method is one of the most important preservation methods. In the past, this method of preservation not only had its benefits, but also helped its preservation.



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The singer, Wanma Sanzhi, Suonan Zhaxi, Yangjin Lanze, Qiongxue Zhuoma, Xiedan said: "The family institute was the first to be able to instill a love and understanding of folk music and therefore it was an important part to help in the preservation, study and transmission of folk music for future generations".

According to interview data, many key informants and musicians consider that the foundation from the family is important to instill in the understanding and love of the neighbor's songs. Therefore, it should be encouraged and cultivated at the family level by parents. It is cultivated by taking folk music lessons from local musicians or teachers and taking them to see performances for the new generation to experience folk music from a young age. It will be well preserved and inherited.

2. Preservation in social activities

In my fieldwork, regarding the preservation of folk music in Qinghai, I interviewed key informant who can play folk songs: They said: "In the process of inheriting the folk music, in addition to the family-style preservation method, there is also the preservation method in social activities. This preservation method has its advantages in the past, but also has its disadvantages. It has two advantages and one disadvantage."

It can be concluded that the advantages and disadvantages that people have inherited in social activities in the past are as follows:

1) The first advantage is that most of the songs in Qinghai have use in religion. These songs are sung when people are doing ceremony, making the ritual sacred and able to last.

2) The second advantage is that some songs are used to tell people some historical stories, impart knowledge of life, and teach people to be good.

3) The shortcoming is that when some music was passed on in social activities in the past, it was due to the differences of each person's own conditions and different comprehension abilities. When some music is passed on in social activities, musical elements such as tunes, melody, and rhythm have changed, which makes many Qinghai folk songs lose their original appearance.

1.2 The natural preservation process of the folk society of Minhe Tu music

From the advantages and disadvantages of field data can be obtained from interviews to find social activities if folk music is included as part of various activities

such as religious rituals. or having to tell various historical stories through folk songs These will be a guideline to help preserve and carry folk songs in the daily life of Qinghai people in a sustainable way.

Also, I haven't interviewed people working in the cultural field in Chiang Mai. He said that due to the cultural reform of the Chinese people, new things have changed. The new generation is therefore unable to understand the subject of folk songs. Due to these changes Including language changes that make the new generation do not understand the original language. therefore, unable to know the beauty in the language conveyed through the song

Therefore, folk music should be taught. Local language in school so that children can understand the language first. This will be a link to understanding the meanings of folk songs. and will be able to truly perceive the beauty of folk music and will be inherited and preserved very well

I interviewed a music teacher at the school and found out that there is still a lack of folk music curriculum covering all of Qinghai's folk music and the lack of development of folk music courses. singing folk songs Folk performances for children at different levels, including kindergarten, elementary school and secondary This can allow children to study with continuous activities. and will be able to truly understand their own folk music

From interviews with musicians and performers (Wangluobing、Zhaxi Dajie、Zongba.Cairen Basang、Gengga Caidan、Suona Zhuoma and Wanma Sanzhi、Suonan Zhaxi、Yangjin Lanze、Qiongxue Zhuoma、Xiedan), it was informed that more folk music-related activities environment should be created, such as organizing exhibitions, international folk music festivals, organizing international folk music contests to bring about movement and activities. This will allow the new generation to experience various styles of folk music and encourage people to see the importance of folk music.

In addition, there should be a cultural center about folk music. Or set up a place that gathers all the knowledge of Qinghai's folk music that children and the general public can use in learning activities to study, research and understand about folk music in pictures. various forms, whether it is a study of the history or interested

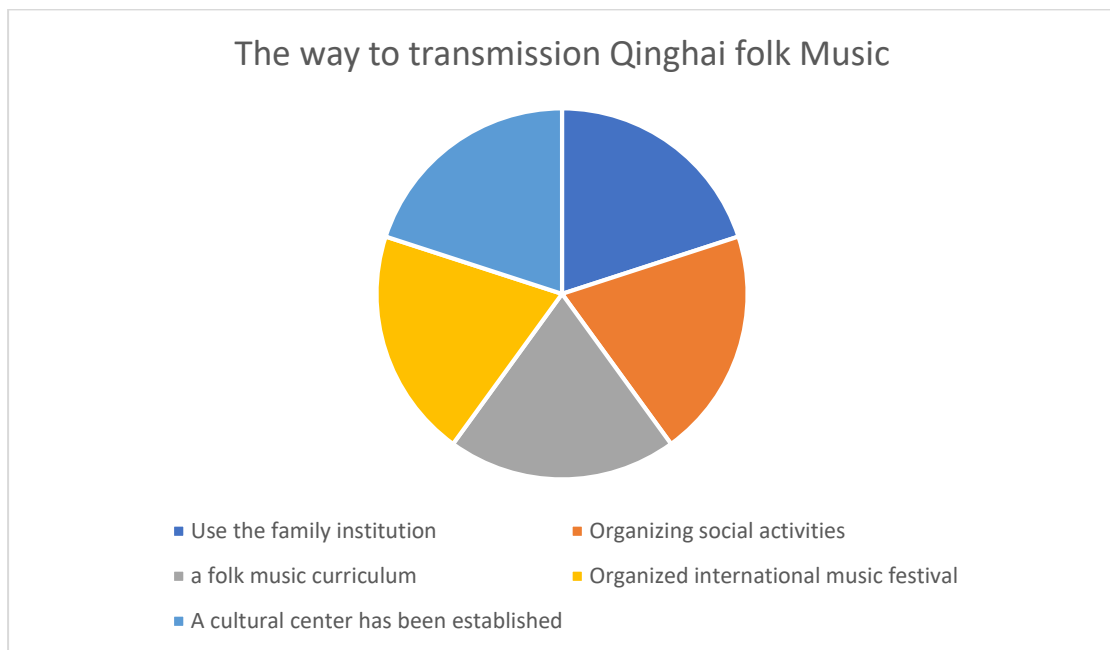


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in learning the basics of performing folk instruments folk music singing There may be no cost to use the place that is too expensive.

Based on all the information obtained from the interviews and the study of the documents, the researchers were able to analyze the guidelines for the conservation and transmission of Qinghai folk music as follows:



The chart 1 Show the way to transmission of Qinghai folk music

By: Shi Wui Rui

From Chart 1 can explain as:

1. Use the family institution as an agency to instill in children the knowledge of folk songs.
2. Organizing social activities, bringing folk music to use in various activities such as performing religious rituals, bringing folk songs not as a medium for advertising, telling stories about various backgrounds.
3. There is a folk music curriculum for all ages from kindergarten to high school.
4. Organized international music festival activities folk music contest
5. A cultural center has been established so that the general public can use it to explore and learn folk music.

Chapter VII

Conclusion, Discussion and Suggestions

From the study data, the researcher can summarize the results, discussion and recommendations as follows:

1. Conclusion

1. To describe The Status of Qinghai Tibetan Folk Music Performance Art Forms and Types

The Tibetan music are: 1. Religious music: (1) Chanting is a daily and important religious ceremony in temples. When chanting, all the monks gathered in the hall. In addition to bringing a strong religious atmosphere, the chanting music also embodies the characteristics of traditional Chinese music combining dynamics and statics, contrasting simplicity and complexity, and elegance.

2. To analyze Qinghai Tibetan folk music performance art and its carrier song and dance correlation analysis.

Qinghai Tibetan music has the characteristics of melodious tunes, wide range, unique style, and intriguing, making people yearn for freedom. Whenever people hear high-pitched, crisp, bright and pure Tibetan songs, they seem to travel on the Qinghai-Tibet Plateau. This feeling is so beautiful that it cannot be expressed in words.

3. To propose the guidance for the transmission of Qinghai folk Music to new generation.

1. Use the family institution as an agency to instill in children the knowledge of folk songs.

2. Organizing social activities, bringing folk music to use in various activities such as performing religious rituals, bringing folk songs not as a medium for advertising, telling stories about various backgrounds.

3. There is a folk music curriculum for all ages from kindergarten to high school.

4. Organized international music festival activities folk music contest



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5. A cultural center has been established so that the general public can use it to explore and learn folk music.

2. Discussion

Qinghai Tibetans are not only a hard-working and brave nation, but also a nation that is good at singing and dancing. With the spirit of perseverance and hard work, they occupy the roof of the world and thrive on the snow-covered plateau. In the process of labor and production, they created their own unique music culture. The Tibetan people created Qinghai Tibetan folk songs in production, which are directly derived from their daily lives and are closely related to the Tibetans' own living environment, folk customs and habits. Qinghai Tibetan folk songs are collective creations formed and developed by the Tibetan people after long and extensive oral singing. It reflects the Tibetan people's aesthetic concept, life taste, and national temperament. It is also an art form for the Tibetan people to express their thoughts, feelings and desires. The bold and open-minded Tibetans cannot do without singing and dancing. They have to sing when they are married on festivals and when their relatives and friends get together. You can hear their beautiful singing even in their leisure time in the fields. So as long as there is a place where Tibetans live, no matter where you go, you can see people dancing and singing loudly. With the development of the times, with its rich content, simple and enthusiastic melody, Qinghai Tibetan songs have been favored by the public. At present, people at home and abroad have developed a new understanding of Qinghai Tibetan songs. They believe that Qinghai Tibetan music has begun to boldly try the diversification of song creation styles and themes, combined with the characteristics of the times and nationalities, and has produced a large number of outstanding works and new music talents. They have also won many honors in major song competitions at home and abroad. For example, in the singer contest of The Voice of China in 2018, singer Tenzin Nima of Huangnan Tibetan Autonomous Prefecture in Qinghai Tibetan Region won the 2018 championship. Recently, many singing groups and rookies have emerged in the song field. Their music style incorporates more foreign popular music styles to interpret the things of their own nation, making Tibetan songs diversified. Looking back on the

history of Tibetan songs, Tibetan songs have its strong vitality, and they are constantly entering the masses and becoming mature.

Qinghai Tibetan songs have absorbed the essence of Tibetan culture. Tibetan culture is a unique culture formed on the snow-covered plateau for thousands of years. Since ancient times, Tibetans in Qinghai have lived on the Qinghai-Tibet Plateau, known as the "Roof of the World", with an average altitude of more than 3000 meters. It is cold and hypoxic, surrounded by high mountains, deep canyons, and there are many huge mountains in the interior, forming a natural barrier to the outside world. . Its special geographical environment has allowed it to form a distinctive Qinghai Tibetan traditional culture, and it has maintained its unique style and features during thousands of years of development. At the same time, the Qinghai-Tibet Plateau is a home of magnificent natural scenery and mountains and lakes, so Qinghai Tibetan people regard this as a holy land. The harsh natural environment and closed natural conditions did not disappoint the Tibetan people. On the contrary, the Tibetan people gave this land a sacred and humane meaning and believed that it was a sacred plateau. Tibetan Buddhism is rooted in the ideas of snow-covered people. The high mountains here have become sacred mountains, and the lakes here have become holy lakes. There are dragons underground and gods in the sky. The entire Qinghai-Tibet Plateau is the perfect combination of gods and nature. The Tibetans' innate romantic sentiment, which makes this the hometown of myths and legends, is the meeting point of dreams and reality. They face life with a positive and pious heart, they conquer nature with their singing, and praise life, relatives, friends, and love.

Another reason why Qinghai Tibetan songs are so good is their flexible and diverse forms. They cleverly combined nationality and times. In thousands of years of development, Tibetan songs have gradually evolved from niche music to popular music. It is a process of inheritance and development, showing achievements, innovation and breakthroughs. Based on the accumulation of traditional Tibetan songs, Tibetan songs continue to absorb the advantages of foreign cultures for processing and upgrading, adding the effects of modern music to enrich the songs. At the same time, Tibetan music has given full play to his unique and fresh words, making it easier to be recognized by the public. Tibetan popular songs, its melody is mainly based on the traditional music of the nation, with many popular music



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elements added. The melody development is roughly divided into two types: lyrical and cheerful. The melody of lyric songs is relatively stable, with little fluctuation from beginning to end, with "emotion" as the main clue. This kind of song is melodious and tactful, full of emotion, sincere and kind, and the rhythm is mostly scattered. Songs with a cheerful melody have relatively large melody fluctuations. This kind of song is passionate and full of beating, and has a strong appeal. There is no lack of high-pitched and bright melody trends in Qinghai Tibetan popular songs, which are generally based on scenery and people, and appear in the prelude and ending songs.

3. Suggestions

In the next study

1. The relationship between music, lyrics and dance should be studied.
2. There should be a comparative study of folk music in other areas.
3. There should be an education in terms of teaching and learning to gain a deeper understanding of the culture of inheritance.



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