



A Comparative Study of Yi Folk Songs in Liangshan Prefecture and Chuxiong
Prefecture, China

Juncheng Fang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

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ABSTRACT

The research objectives of this dissertation were to : 1) investigate the status of Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture, China; 2) compare the musical characteristics of the Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture, China; 3) present the way to the transmission of Yi folk songs into educational institutions in Liangshan Prefecture and Chuxiong Prefecture, China. The data collection and research adopted the field investigation method, including 3 groups of interviewees, consisting of 8 representative inheritors, 6 vocal performers, 4 leaders and 4 music teachers and 8 students of primary and secondary schools and local universities in the two places. The research tools are the observation form, the interview form, and the questionnaire.

The results of this dissertation are as follows: 1) The Yi folk songs in the two places have different contents in different historical periods, showing the life trajectory of the Yi compatriots. Yi folk songs served social functions such as entertainment, media, education, sacrifice, and so on in traditional society; 2) The comparison of musical characteristics between the two places, this dissertation analyzes and compares the music characteristics of the Yi folk songs in the two places using typical examples of music scores and summarizes the similarities and differences of the music characteristics of the Yi folk songs in the two places, including melody characteristics, music structure, mode characteristics, rhythm and beat, lyrics characteristics, and singing characteristics; 3) It shows the transmission channels of Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture in educational institutions. This dissertation summarizes the ways of transmission of Yi folk songs in primary and secondary schools as well as local universities in the two places.

Keyword : Liangshan Prefecture, Chuxiong Prefecture, Yi folk songs, Status, Musical characteristics, The way to transmission



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Chapter I

Introduction

1. Research Background

China is a multi-ethnic country with a total of 56 ethnic groups. In addition to the Han nationality, there are 55 ethnic minorities. The Han nationality accounts for the vast majority of the population, and the population of other ethnic groups is relatively small. Therefore, it is called: ethnic minorities. These ethnic minorities are mainly distributed in the northwest, southwest and northeast regions of China. There are mainly 55 ethnic groups including Mongols, Hui, Uighur, Miao, Yi, Zhuang, Buyi, and Dong, among which the Yi is one of the ten most populous ethnic minorities in China. Every nation has its own history, culture, art, customs and habits.

The Yi nationality have a lengthy history and a sizable population. More than 7 million Yi people live in China today, mostly in the provinces of Sichuan, Yunnan, and Guizhou, From the "Dadu River" in the north to the southern boundary of Yunnan Province, and from the "Wu River" in the east to the "Lancang River" in the west, they can be found. The "Liangshan", "Wumeng mountain", and "Ailao mountain" regions have the most densely populated distribution. According to statistics, there are more than 50 Yi "self-names" and many "alternative name", including "Nuosu", "Niesu", "Suni" and so on,as well as aliases like "Black Yi", "White Yi", "Sani", etc. The Yi have had many distinct self-names and aliases throughout Chinese history.In 1950, the Party and State authorities changed the name from "Yi" to"Yi", which was embraced by the majority of the Yi people, due to the inconsistencies of the numerous "self-names" and "alternative name" used by the Yi people. (Li, 1994)

Liangshan Yi Autonomous Prefecture (referred to as: "Liangshan Prefecture"), an autonomous prefecture under the jurisdiction of Sichuan Province, China, is the main residence of the Yi people in China. Since ancient times, Liangshan has been an important passage leading to China's Yunnan Province and Southeast Asia, and is located in the center of the "Grand Shangri-La Tourist Circle". There are 27 A-level scenic spots and 9 4A-level scenic spots."Qionghai National Wetland Park", "Lugu Lake", "Xichang Satellite Launch Center", and other scenic spots, there is a museum

reflecting the form of slave society "Liangshan Slave Society Museum", there is a traditional skill "Yi Nationality Lacquerware" and other 18 national intangible cultural heritages, "Lugu Lake" Mosuo culture, known as:"living fossil of human matrilineal society", "Yi Torch Festival" is the "Human Intangible Cultural Heritage" recommended by the State Council to UNESCO cultural heritage". (Liangshan Yi Autonomous Prefecture Overview Writing Group, 2009)

Liangshan Yi folk songs are oral music created and used by Liangshan Yi people in production and daily life, and they are the crystallization of the wisdom of Liangshan Yi people. It has the characteristics of oral, collective, and spread variability. It is rich in content, wide in subject matter. The language is vivid and full of strong breath of life. The tradition of Yi folk songs is completely preserved here, with rich folk song resources and the original ecological style. It covers the overall form and content of Yi folk songs in Sichuan Province, and is very representative and typical. The folk songs of the Yi people in Liangshan Prefecture are not only numerous, but also have beautiful melodies and a long history. Liangshan Yi Folk Songs is one of the four major cultural brands of the Yi nationality, together with "torch culture", "clothing culture" and "Bimo culture". ((Sichuan Musicians Association, 2010)

Chuxiong Yi Autonomous Prefecture (referred to as: "Chuxiong Prefecture") is an autonomous prefecture under the jurisdiction of Yunnan Province, China. It is located in the north-central part of Yunnan Province. The territory of Chuxiong Prefecture is high and deep, with complex terrain. Mountainous areas and various mountainous areas account for more than 90% of the prefecture's area. It is the passage from mainland China to Southeast Asia and the Indian Ocean, and its strategic position is very important. Chuxiong Prefecture has a beautiful ecology. There are three mountains in the territory: "Wumeng Mountain", "Ailao Mountain" and "Baicaoling", and there are two major water systems of the "Changjiang" and the "Red River". The state's forest coverage rate reaches 68.01%, and the climate is warm and spring-like all year round. It is the first choice for people to live. (Chuxiong Yi Autonomous Prefecture Overview Writing Group, 2007)

Chuxiong Prefecture is the main settlement of the Yi minority in Yunnan Province. The local Yi folk culture has a long history and rich resources of Yi folk

songs. Folk songs may capture many aspects of the Yi people's activities in Chuxiong Prefecture, including history, culture, production, and daily life. The Yi people in Chuxiong Prefecture are good at singing and dancing, and most of their history, culture, production and life activities can be reflected through folk songs. The folk songs of the Yi people in Chuxiong are an important part of the life of the Yi people in Chuxiong. The folk songs of the Yi nationality accompany many aspects of the production and labor of the local Yi people, which greatly regulates and drives their physical and mental state and emotional experience during labor. There are many traditional tunes in the folk songs of the Yi people in Chuxiong, such as "Enter the door Tune" and "Welcome guests Tune", etc., which are rich in style and distinctive in characteristics, forming unique local characteristics. (Chuxiong Yi Autonomous Prefecture Overview Writing Group, 2007)

In recent years, due to the influence of the market economy, many young people in Liangshan Prefecture and Chuxiong Prefecture have gone out to work, and the inheritors have also experienced an aging problem. Many inheritors are already old, resulting in a shortage of talents and insufficient support for inheritors. The number of people who can sing Yi folk songs has decreased dramatically, which has prompted us to carry out rescue investigation, sort out research, and put forward specific plans for inheritance and development, thus promoting the development of theory.

During the process of inheriting the Yi folk songs of the two places, the traffic is inconvenient due to the special geographical location. Most of the inheritors only know the characteristics of the Yi folk songs in their own area, and know little about the Yi folk songs in other areas. Therefore, taking the Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture as examples, analyze and compare the musical characteristics of the Yi folk songs in the two places to find out their similarities and differences, so as to promote the local Yi people's understanding of the diversity of their national music culture, and thus Stimulating their interest in understanding Yi folk songs in other areas will help improve their understanding of Yi cultural diversity. Their-depth analysis of the similarities and differences of the Yi music characteristics in different places can also promote the spread of the Yi music culture in various educational institutions.

Through field investigation, the researcher found that the Yi folk songs in Liangshan and Chuxiong of China are quite different from each other in terms of melody characteristics, music structure, mode characteristics, rhythm and beat, lyric characteristics, singing characteristics, and so on. Because of the differences in the musical characteristics of the folk songs in the two places, we should pay attention to the ways and methods in the process of inheritance so that the Yi folk songs can be well spread.

This dissertation investigates the status of Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture in China; selects representative songs from the two places for analysis, and finds out the similarities and differences in the musical characteristics of Yi folk songs in the two places; presents the way to transmission of Yi folk songs into educational institutions in the two places. Therefore, this researcher chooses the comparative study of Yi folk songs of Liangshan Prefecture and Chuxiong Prefecture of China as the main content of this research.

2. Research Objectives

2.1 To investigate the status of Yi Folk songs in Liangshan Prefecture and Chuxiong Prefecture, China

2.2 To compare the musical characteristics of the Yi Folk songs in Liangshan Prefecture and Chuxiong Prefecture, China

2.3 To present the way to transmission of Yi Folk songs into educational institutions in Liangshan Prefecture and Chuxiong Prefecture, China

3. Research Questions

3.1 What is the status of Yi Folk songs in Liangshan and Chuxiong Prefecture, China?

3.2 What are the similarities and differences in the music characteristics of Yi Folk songs in Liangshan and Chuxiong Prefecture, China?

3.3 What are the ways of transmission of Yi Folk songs into educational institutions in Liangshan Prefecture and Chuxiong Prefecture, China?

4. Benefits of Research

4.1 We will understand the status of Yi folk songs in Liangshan and Chuxiong Prefecture, China

4.2 We will know the similarities and differences in the musical characteristics of Yi Folk songs in Liangshan and Chuxiong Prefecture, China

4.3 We can find the ways of Yi Folk songs transmission into educational institutions in Liangshan Prefecture and Chuxiong Prefecture, China

5. Definition of Terms

5.1 Status

In this dissertation, it refers to the history of Yi folk songs living in Liangshan Prefecture and Chuxiong Prefecture from before the Spring and Autumn and the Warring States Period to after 1949 (as of 2020), and its development and role in society, as well as its impact on people's lives.

5.2 Comparative

In this dissertation, it refers to comparing the musical characteristics of Liangshan Prefecture and Chuxiong Prefecture, so as to analyze their similarities and differences.

5.3 Music Characteristics

In this dissertation, It refers to melody characteristics, music structure, mode characteristics, rhythm and beat, lyrics characteristics, singing characteristics.

5.4 Educational Institution

Refers to the places and educational management agencies that carry out various educational work. In this dissertation, it mainly refers to schools (including: primary and secondary schools and local universities).

5.5 The way to transmission

It refers to the method of imparting and transmitting a certain knowledge or folk music, skills, etc. between masters and apprentices or in schools. This dissertation specifically refers to the method of disseminating Yi folk songs in primary and secondary schools and local universities in the two places.

6. Conceptual Framework

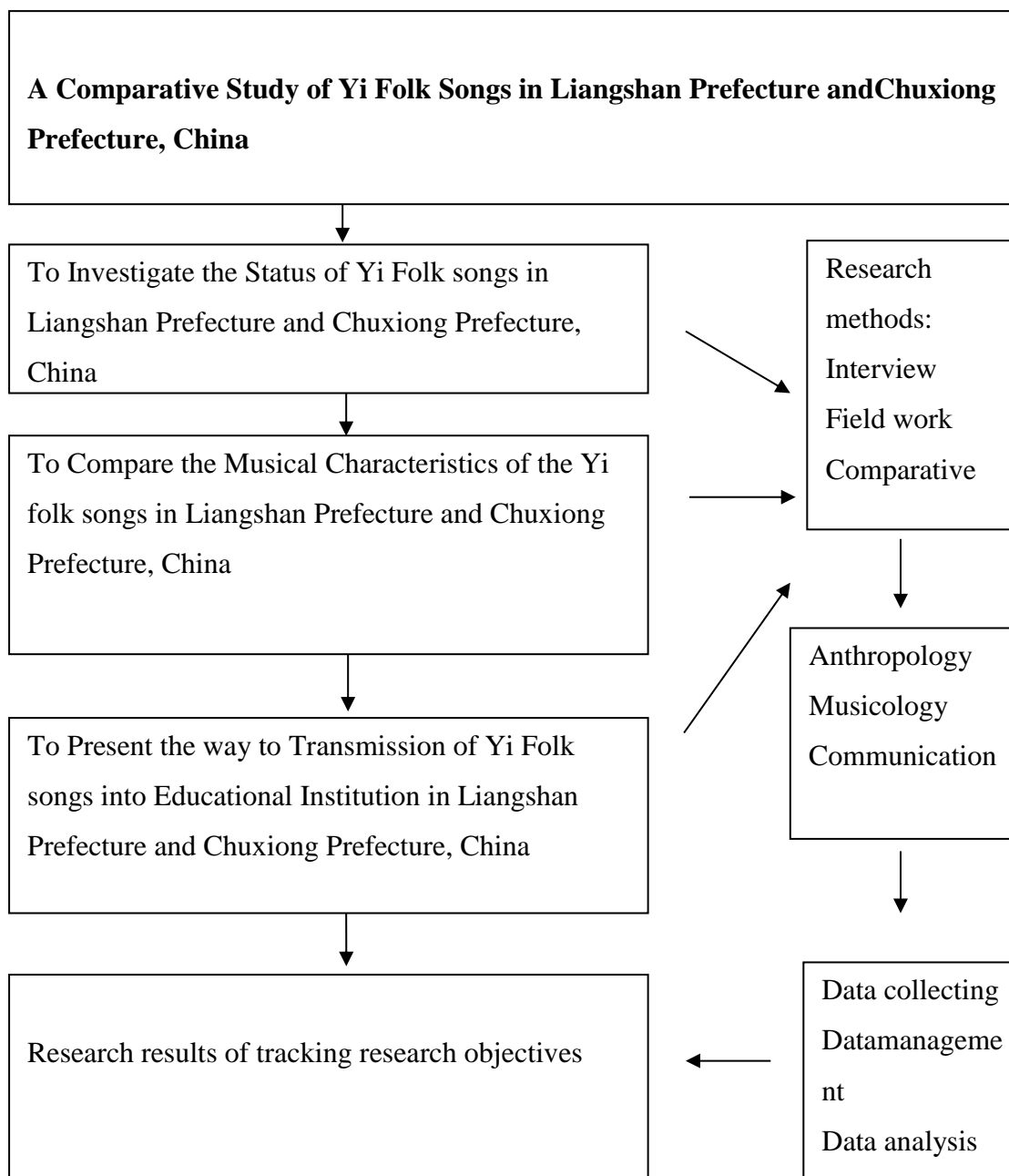


Figure 1. Conceptual Framework

By: Juncheng Fang

Chapter II

Literature Review

In the study of this chapter, the researcher consulted relevant literature and materials to obtain the most comprehensive information available for this study, the researcher reviewed the following aspects:

1. Overview of Liangshan Prefecture in China
2. Overview of Chuxiong Prefecture in China
3. General knowledge of Folk Songs
4. Theories used in this research
5. Previous studies on Chinese Yi Folk Songs

1. Overview of Liangshan Prefecture in China

1.1 Geographical position

The Liangshan Prefecture is situated between 26°03' and 29°18'N and 100°03' and 103°52'E. Its capital can be found in Xichang City, in the southwest of Sichuan Province, which is bordered to the north by Ya'an City and Ganzi Prefecture, to the south by the Jinsha River, to the east by Zhaotong City, Yibin City, and Leshan City in Yunnan Province, and to the west by Ganzi Prefecture. The terrain is: high in the northwest and low in the southeast. (Yuan Y.& Chen& J . L. & Zhong& J. G, 2021)

1.2 Climatic characteristics

The climate of Liangshan Prefecture belongs to the subtropical monsoon climate, with distinct dryness and wetness, abundant sunshine, and cool climate with more clouds and rain in summer. Except for the "Niger River" which has four distinct seasons, other places divide the seasons by the average temperature. The four seasons are not obvious, but the dry and wet seasons are very obvious. The dry season is from November to April and the wet season is from May to October. The characteristics of the dry season and the wet season are obviously different. The dry season is characterized by little precipitation, small temperature difference, abundant sunshine and warm climate. The climate in the wet season is characterized by cool, humid and rainy weather. Climatic elements such as temperature and precipitation change

regularly with the increase of altitude. (Liangshan Yi Autonomous Prefecture Overview Writing Group, 2009)

1.3 Natural resources

1.3.1 Water resources

In Liangshan Prefecture, there are numerous rivers, including the "Jinsha River," "Yalong River," "Anning River," "Dadu River," and numerous smaller and medium-sized rivers. It has a significant drop and a theoretical hydropower reserve of 36.6810 million kw, with a developable capacity of 28.1109 million kw. As a result, it is referred to as the hydropower development "Golden Triangle." Liangshan Prefecture has 6.547 billion cubic meters of groundwater resources annually, of which 366 million cubic meters or 5.6% of the total come from loose rock pore water. The "Anning Valley Plain," which provides 290 million cubic meters of water annually, is one of them and currently the main source of water. (People's Government of Liangshan Yi Autonomous Prefecture, 2006)

1.3.2 Plant resources

Liangshan Prefecture has a variety of plant resources with rich types. The "dry hot valley vegetation" of the "Jinsha River" in the south with an altitude of 1000-1200 meters, contains "Arbors", "Shrubs" and herbs with multi-tropical elements, such as "Kapok", "Sour horn", "Red toon", "Yellow wolfberry", "Sheep's hoof beetle", "Yellow grass", "Rue herb", and so on. In the northeast with an altitude of 1000 meters, the "Jinsha River" valley vegetation includes: "Lauraceae", "Fagaceae", "Camelliaceae", and so on, Artificial cultivation includes "Tung tree", "Black plum", "Banyan tree", "Privet", "Fir", "Willow", "Citrus", etc; Shrubs include "Yellow wattle", "Yuganzi", etc. (People's Government of Liangshan Yi Autonomous Prefecture, 2006)

1.3.3 Animal resources

There are 661 species of vertebrates in Liangshan Prefecture, accounting for 52.1% of Sichuan Province. Among them, 87 species of mammals, accounting for 39.5% of the province; There are 442 species of birds, accounting for 63.2% of the whole province. The animals included in the national first level protected wild animals are: "Giant panda", "Golden monkey", "White lipped deer", Tiger, Takin, Leopard and "Clouded leopard". Birds include "Green tailed rainbow pheasant",

"Spotted tailed hazelnut chicken", "Golden eagle", "Black necked crane", "White stork", "Black stork", "White tailed sea eagle" and "Pheasant quail". Among the wild animals under national second-class protection, the animals include: "Red panda", "Macaque", "Short tailed monkey", "Black bear", "Horse bear", "Pangolin", "Yellow throated mink", "Big civet", "Small civet", "Spotted forest fox", "Golden cat", "Jungle cat", "Water deer", "Zebra", and "Rock sheep". Birds include: "White spoonbill", "Mandarin duck", "Red bellied eagle", "Phoenix eagle", "Sparrow eagle", "Fish eagle", "Brown backed", "Blood pheasant", "Gray crane", "Big swan", "Small swan", "Red bellied pheasant", "White bellied golden pheasant", "Red bellied golden pheasant", "Needle tailed green dove", "Gray headed parrot", "Red horned owl", etc. (Liangshan Yi Autonomous Prefecture Overview Writing Group, 2009)

1.3.4 Mineral resources

Liangshan is very rich in mineral resources, with the advantages of high taste, good mining and selection conditions, and high comprehensive utilization value. It is known as the "Natural Geological Museum".

Up to 83 kinds of minerals have been found, 1826 mineral sites, and 59 kinds of minerals have considerable reserves. Among the proven mineral deposits, there are 30 large and super large deposits, 63 medium deposits, 153 small deposits and 664 ore occurrences. Among the mineral resources in the prefecture, the important advantageous minerals include "Vanadium titanium magnetite", "Rich iron ore", "Copper mine", "Lead zinc mine", "Tin mine", "Rare earth mine", etc; Potential advantageous minerals include "Rutile", Gold, Silver, "Stone", "Kaolin", "Diatomite", etc. Major mineral reserves: "vanadium titanium magnetite" 1.373 billion tons; "Rich iron ore" 49.858 million tons, ranking first in the province; The "copper metal amount" is 1.3517 million tons, accounting for 69.9% of the province's total; "The amount of lead ore metal" is 788500 tons, ranking the second in the province; The "zinc ore metal quantity" is 2.6704 million tons, ranking first in the province; "Tin ore metal quantity" is 40000 tons, ranking first in the province; The total amount of "rare earth oxides" is 1.0306 million tons, ranking first in the province and second in the country. (Liangshan Yi Autonomous Prefecture Overview Writing Group, 2009)

1.3.5 Scenic spots

Liangshan Prefecture has a vast territory, and there are 63 scenic spots in the whole prefecture. They are: "Lushan", "Qionghai", "Qionghai Park", "Moon Bay", "Guanhai Bay Characteristic Town", "Liangshan Ethnic Cultural Ecological Park", "Xichang Flower Expo Garden", "Moonlight Style Town", "Liangshan Ethnic Customs Garden", "Small Fishing Village", "New Beach", "Azalea Forest", "Hot Spring Waterfall", "Xichang Satellite Launch Center", "Yanyuan Gongmu Mountain", "Lugu Lake", "Luoji Mountain" and so on. (Liangshan Yi Autonomous Prefecture Overview Writing Group, 2009)

1.4 Folk music Culture

Folk songs, songs and dances, dance music, and folk instrumental music make up the majority of the folk music in Liangshan Prefecture. Folk songs are by far the most prevalent type of folk music. The Yi nationality's numerous villages are mostly filled with folk tunes. Folk songs, love songs, children's songs, festival songs, wedding songs, funeral songs, etc. are mostly included. The second category is folk songs and dances, which are further broken down into sacrificial songs and dances, wedding songs and dances, burial songs and dances, game songs and dances, Festival songs and dances, and wedding songs and dances. Song and dance and music and dance are the two subgenres of dance music. The song and dance portion of them is the most significant, with "Dage," with its distinct beat and cheerful tone, being the most well-known. (Zeng, 1998)

The music and dance part often have its own characteristics due to the different accompanying instruments, among which the more famous ones are: "Dance music", "Three step string", "Miscellaneous string", etc. There are more than 30 kinds of folk musical instruments, including "Mabu", "Kouxian", "Yueqin", "Bawu", "Suona", "Bilu", "Hengdi", "Sanxian", and "Sixian". Among them, the more famous ones are the Kouxian tune "Mage Tune", the Yueqin tune "Leibo Tune" and so on. (Yuan & Y, 2014)

1.5 Folk Beliefs

In Liangshan Prefecture, the three primary folk religions are: "Nature worship," "Tuteng worship," and "Ancestor worship."

1.5.1 "Nature worship"

It is mainly the belief in "Elves" and "Ghosts and Gods". It is believed that many inanimate substances in nature have "Spirits" attached to them. Everything left by the ancestors in a family, such as clothes, jewelry, utensils, etc., can be attached with "Spirits", which are considered to be protective. The "Magic" of the family. In addition, they "Personify" the things in the natural world and worship various natural gods. It is believed that there are "Heavenly Gods" in the sky and "Earth Gods" in the earth. (Liangshan Yi Autonomous Prefecture Overview Writing Group, 2009)

1.5.2 "Tuteng worship"

It is the development and deepening of nature worship. Judging from the genealogy of the Yi people, animals, plants or other natural objects are often used as surnames. Before liberation, the Yi people in Liangshan prefecture focused on "Ancestor worship" and integrated "Nature worship", "Ghost worship" and "Tuteng worship". The Yi people believed in "Ghosts" and believed that the human soul can exist without the human body. (Liangshan Yi Autonomous Prefecture Overview Writing Group, 2009)

1.5.3 "Ancestor worship"

"Ancestor worship" is characterized by making "Madu" (also known as "Spirit Token") and "Zuobi" (also known as "Spirit Sending Ceremony") for the parents. With this ceremony, the soul of the dead can be turned into "Jier". To perform "Relieving Ceremony" for the dead, please "Bimo" make "Spirit Token" to prevent the soul of the dead from wandering around. After all the elders have died, please invite "Bimo" to carry out "Shuo bi". Send the soul away and let it go to the original place of its ancestors. In addition, all festivals should first worship ancestors. "Bimo" (male) and "Suni" (female) are the leaders of the religious activities of the Yi people. They are the communicators between people and gods of the Yi people. All activities related to "Life and death", "Festivals", "Disasters", etc., "Bimo" should be invited to the scene to "Chant sutras". There are many sutras in Bimo, which can be divided into "Sacrifice Sutra", "Divination Sutra", "Exorcism Sutra", "Ghost Sending Sutra", "Guide Sutra", and "Soul Summoning Sutra".(Liangshan Yi Autonomous Prefecture Overview Writing Group, 2009)

1.6 Folk Language

In the Yi nationality area in Liangshan Prefecture, it is mainly "Yi" language, and in the Han nationality area, it is mainly "Chinese" (that is, "Mandarin")

Summary

Through the study of Liangshan Prefecture's geographical location, climate characteristics, natural resources (including: water resources, plant resources, animal resources, mineral resources, scenic spots), traditional cultural customs, folk music culture, folk beliefs, and folk languages, we have a more comprehensive understanding of the Liangshan Yi Autonomous Prefecture. For thousands of years, the Yi people of Liangshan have thrived in this land rich in ancient culture, magical legends and charming natural landscapes, inherited and preserved the ancient, rich and unique cultural traditions of the Yi people of China, and created a national music culture with a natural closed form of Liangshan.

2. Overview of Chuxiong Prefecture in China

2.1 Geographical position

Chuxiong Prefecture is located between 24 ° 13 ' - 26 ° 30' north latitude and 100 ° 43 ' - 102 ° 32' east longitude, Chuxiong Prefecture is an autonomous prefecture under Yunnan Province. Its capital is located in Chuxiong City, Yunnan Province, which is located in the north-central part of Yunnan Province. It is adjacent to Kunming City in the east, Dali Bai Autonomous Prefecture in Yunnan Province in the west, Puer City and Yuxi City in the south, Panzhihua City in Sichuan Province in the north, and Lijiang City across the Jinsha River in the northwest. It covers an area of 28438.41 square kilometers and is 160 kilometers away from Kunming City. (Chuxiong Yi Autonomous Prefecture Overview Writing Group, 2007)

2.2 Climatic characteristics

Chuxiong Prefecture has a pleasant climate, which belongs to the subtropical low-latitude plateau monsoon climate. Due to the high mountains and deep valleys, the vertical climate change is relatively obvious. The general climate characteristics of the whole prefecture are short winter and summer, relatively long spring and autumn; large daily temperature difference and small annual temperature difference; no severe cold in winter and no hot summer in summer; Drought is more prominent. Due to the

difference in terrain and altitude, there is an obvious three-dimensional climate. (Compilation Committee of Local Chronicles of Chuxiong Yi Autonomous Prefecture, 1996)

2.3 Natural resources

2.3.1 Water resources

Chuxiong Prefecture is located on the watershed between the "Jinsha River" and the "Yuanjiang River". There are no natural lakes in the territory, and most of the water resources are formed by atmospheric precipitation. Chuxiong Prefecture has 6.867 billion cubic meters of water resources for many years. Since the late 1970s, a number of power stations have been built, including "Wuding Daxiangshui" (1200 kw), "LufengHuaqiao"(2400kw), "Shuangbai Yuzhuanghe"(3200 kw), "Dayao Tiansheng Bridge"(3700 kw), "Yongren Tapili"(2000 kw), and "Yuanmou Tiger Leaping Beach"(2700 kw). The "Tiger Mountain" hydropower station in Shuangbai County, completed and put into operation in 1998, has an installed capacity of 37000 kilowatts and an annual generating capacity of 174 million kilowatts per hour. It is the largest hydropower station in Chuxiong Prefecture. (Chuxiong Yi Autonomous Prefecture Overview Writing Group, 2007)

2.3.2 Soil resources

The total land area of Chuxiong Prefecture is 43.887 million mu, of which 1.2395 million mu are paddy fields and 2.3836 million mu are cultivated land. There are 19 different varieties of soil, including 14 types that are cultivated and 5 types that are natural. The most prevalent type of soil is purple, followed by red dirt. A variety of cash crops, particularly "Flue-cured tobacco", can be planted in the upper layer of purple soil since it is rich in phosphate and potassium but thin and has low water storage and corrosion resistance. Red soil typically has a thick, well-structured, acidic soil layer that is ideal for growing crops like tea, potatoes, beans, and other things. Additionally, 1.28 million mu of "Paddy soil" are used for cultivation in Chuxiong Prefecture, mostly in the Pingba area. The paddy soil has a high crop yield and performs well at conserving water and fertilizer. ("A Brief History of the Yi Nationality" compilation group, 2009)

2.3.3 Plant resources

There are more than 6,000 species of plants in Chuxiong Prefecture, and the common tree species in the state include: "Yunnan Pine", "Huashan Pine", "Dianyou Fir", "Hypericum", "Rhododendron", "Winter melon tree" and so on. Among the herbaceous plants, "Lemongrass", "Asparagus", "Wild ancient grass" and "Golden ball flower" are the most. The most famous medicinal plants are "Mint", "Rhubarb", "Coptis Chinensis" and "Poria Cocos". There are 4,500 species of seed plants, and there are 36 species of wild plants listed as national key protection: "Cycad Cycas", "Cycas in southern Yunnan", "Yewen Yew", "Bole Tree", and "Magnolia with long Stamens". (Chuxiong Yi Autonomous Prefecture Overview Writing Group, 2007)

2.3.4 Animal resources

Chuxiong Prefecture is known as the "Kingdom of Animals". There are more than 680 species of vertebrates in the territory. Among them, there are more than 110 species of mammals, 393 species of birds, 66 species of reptiles, 34 species of amphibians, and 85 species of fish. There are 72 species of wild animals listed as national key protection: "Black Crested Gibbon", "Clouded Leopard", "Green Peacock", "Black-necked Vervet Pheasant", "Macaque", and "Black Bear". (Chuxiong Yi Autonomous Prefecture Overview Writing Group, 2007)

2.3.5 Mineral resources

Chuxiong Prefecture is rich in mineral resources, involving 41 types of minerals, and 431 places of origin and mineralization. Among them, Copper, Iron, Arsenic, Rock salt, Gypsum, etc. can be called dominant minerals, Coal, Iron, Oil, Natural gas, etc. are relatively abundant, and other minerals such as Gold, Silver, Lead, Marble, Asbestos, Phosphorus, and platinum are also distributed. As of 2022, the proven and relatively large reserves are: 270 million tons of iron ore, 1 billion tons of coal, and 1.1 billion tons of salt.

2.3.6 Scenic spots

The main scenic spots in Chuxiong Prefecture include: "Wuding Lion Mountain", "Yuanmou Tulin", "Yi Ancient Town", "Lufeng World Dinosaur Valley", "Chuxiong Prefecture Museum", "Heijing Ancient Town", "South China Miyilu Valley", "Chuxiong Zixi Mountain", "Dayao Shiyang Ancient Town", "Yongren Fangshan", "China Yi October Solar Calendar Cultural Park", "Mouding Huafo

Mountain", "Dayao Santan", "Yao'an Guanglu Ancient Town" "Wuding Luowu Yi Village", etc. (Chuxiong Yi Autonomous Prefecture Overview Writing Group, 2007)

2.4 Traditional Culture and Customs

2.4.1 "Yuanmou Lantern"

It is a local drama based on folk songs and dances, absorbing foreign operas, plays, music and performances, and integrating local folk songs, ditties and folk dances. "Yuanmou Lantern" was formed in the "Hongwu Period of the Ming Dynasty" and matured in the "late Ming and early Qing Dynasty". During the period of the Republic of China, there were 39 "Lamp clubs" in the county. Every Spring Festival, 111 plays were performed in neighboring villages. There are 101 traditional plays in Yuanmou traditional lanterns, which are divided into "Literary plays", "Martial arts plays" and "Temple fair plays", including "Robed and accompanied plays" and "Three Small Plays". "Robe with drama" has a large scene and many characters. "Sheng, Dan, Jing, Mo, Chou" has a wide range of industries, most of which are large and medium-sized dramas. The "Three Small Plays" highlight the characteristics of small ones, that is, "Xiaosheng", "Xiaodan", and "Xiaochou". They mainly play funny plays.

There are some foreign operas in the traditional lantern repertoire, as well as some local folk artists' creations, all of which have formed the "Yuanmou Local Lantern" with a distinctive style after integrating local folk songs, minor tunes and local folk art. There are 151 music scores for Yuanmou Lantern. The materials collected and sorted out by literary and art workers include "Yuanmou Lantern Music", "Yuanmou Lantern Music Score", "Yuanmou Lantern Materials" and so on. In addition to the many repertoires and repertoires, Yuanmou lanterns also carry songs and dances, which are highly performative and rich in local flavor, especially the traditional lanterns, which are very traditional. (Wu & W. T & Xu W, 2017)

2.4.2 "Elephant Trunk Hill Festival"

Every year on March 16th of the lunar calendar, it is held at the Hekou Village Committee of "Damaidi Town" in Chuxiong Prefecture. The mountain where the village is located looks like an elephant's nose from a height, so it is called "Elephant Trunk Mountain". During the festival, the Yi people near the Elephant Trunk Hill will spontaneously gather in the "Elephant Trunk Hill". Like a festival,

everyone puts on beautiful Yi costumes and revels to their heart's content. From morning to night, they wish good weather, health and safety for the coming year. The festival activities include: national traditional sports "Spinning Top", "Singing Folk Songs", "Dancing Flowers and Drumming", "Sixian Playing and Singing", "Dancing Lusheng Dance", etc. The number of participants can reach 4000-5000 at the time. There are Yi delicacies such as "sheep soup pot" on the market, and the sale of local agricultural and sideline products with Yi characteristics has a history of decades.

2.4.3 "Tiger Sheng" of Yi Nationality

It is a national intangible cultural heritage. There is a small Yi mountain village called "Maidi Chong" in "Fabiao Town" of Shuangbai County, Yunnan Province. The Yi people here worship the "Tiger" devoutly, and it is the custom of the Yi people to dance the "Tiger Sheng". The "Tiger Sheng" has a long history. "Xiaomai Dichong" is the birthplace of the Yi Tiger Sheng. On the 8th to 15th day of the first lunar month every year, when the cherry blossoms in Ailao Mountain are in full bloom, the Yi people in "Maidichong Village" of Shuangbai County celebrate a special festival, "Tiger God Festival". On this day, the adult men of the village gather beside a black stone in the back of the village, which looks like a tiger, and ask the wizard to select eight people by "Divination". They dress themselves as "Tigers" with "Felt" and paint their hands and feet with "Tiger patterns", Under the leadership of "Black Tiger Head", the original dance of reproduction, production and life was performed in the square. From these dances, we can clearly see the action of farming and hunting in the mountains, which reminds us of the origin of art. The Yi people in "Xiaomai Dichong" hold the annual "Tiger Festival" from the eighth day of the first lunar month to the fifteenth day of the first lunar month. The festival is composed of "Sacrificing tigers", "Inviting tigers", "Painting tigers", "Jumping tigers" and "Sending tigers away".

Although "Tiger Sheng" is a primitive folk dance, it reflects the concept of "Worshipping the tiger" of the ancestors of the Yi people, the concept of harmonious development between man and nature, and the rough, bold and industrious character of the Yi people. It not only carries the important historical and cultural information and original memories of the Yi people, but also a symbol and symbol of the harmonious coexistence between man and nature, and a platform for the inheritance

of the traditional culture of the Yi people. It has high value in anthropology, ethnology and folklore, and is known as the "living fossil" of Yi tiger culture. In 2008, "Shuangbai Yi Nationality Tiger Sheng" was included in the second batch of national intangible cultural heritage protection list by the State Council. In 2009, "Shuangbai County" and "Fayi Town" were named "Hometown of Tiger Culture of Yi Nationality in China" and "Hometown of Tiger Sheng" by the Ministry of Culture of the People's Republic of China. (Wang & Y. Y, 2020)

2.5 Folk music Culture

The folk music of the Yi people in Chuxiong Prefecture is very rich, mainly including folk songs, songs and dances, and instrumental music. Folk songs include "Ancestor worship songs", "Narrative songs", "Ritual songs", "Labor songs", "Family tunes", "Mountain songs", "Minor tunes", "Children's songs", etc. There are many tunes in various categories, such as "Meige Tune", "Left foot Tune", "Asuzhe Tune", "Aguai lao", "Bimo Tune", "Guzhe Tune", "AsaiTune", "Galapo Tune", etc. The folk instrumental music in Chuxiong Prefecture mainly includes: "MoonGuitar", "Hulusheng", "Small Bamboo flute", "Erhu fiddle", "Jinghu", "Drum", "Gong", and "Bell", which are mainly used for singing and dancing, drama, dance and "Quyí". (Li & C. G, 2008)

2.6 Folk Beliefs

In Chuxiong Prefecture, the Yi people have developed a distinctive "Landowner" sacrificial custom. In their adoration of the natural world, including heaven, earth, the sun, moon, mountains, rivers, animals, and plants, they developed the notion that "all things have spirits". They developed "Tuteng worship" from their close ties to animals and plants, "Ancestor worship" from their belief in the immortal soul, and "Hero worship" from their deification of their predecessors' valiant actions. "Polytheism" developed under the influence of animism and other religions. The primary acts of sacrifice are:

2.6.1 "Nature worship"

Sacrificial activities include "Sacrificing dragon", "Sacrificing heaven", "Sacrificing fire", etc;

2.6.2 "Hero worship"

Sacrifice activities include: offering sacrifices to "Abasha", "Cannes", etc;



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2.6.3 "Polytheismworship"

Sacrificial activities include: most of the "Tuzhu Temple" worship the "Big blackgod" as the "Orthodox landowner", and the "Landowner" sacrificial activities are generally held in the the first month and February. Farmers with rich families have to offer sacrifices at home every year ("offering sacrifices to the land owners" and ancestors), and then offer sacrifices at the "Tuzhu Temple" of the village as a unit .(Chuxiong Yi Autonomous Prefecture Overview Writing Group, 2007)

2.7 Folk Language

In the Yi nationality area in Chuxiong Prefecture, it is mainly "Yi" language, while in the Han nationality area, it is mainly "Chinese" (that is, "Mandarin")

Summary

Through the geographical location, climate characteristics, natural resources (including: water resources, soil resources, plant resources, animal resources, mineral resources, scenic spots) of Chuxiong Prefecture, traditional cultural customs, folk music culture, folk beliefs, and folk languages Based on research in this area, we have a more comprehensive understanding of Chuxiong Yi Autonomous Prefecture. Due to its geographical environment and historical conditions, its development presents the dual characteristics of richness, openness, and singleness and closure. In the "Dam area" and along the traffic line, due to the influence of the culture of the neighboring areas and the development of the "Central Plains Dynasty" in successive dynasties, a local culture with the main feature of "Han culture" has been formed. Isolated, the traditional culture of the Yi minority has been preserved. The two cultures have been blending, influencing and absorbing each other for a long time, forming the "Diversity and Unity" ethnic and local traditional culture of Chuxiong Yi Autonomous Prefecture.

3. General knowledge of folk songs

3.1 Origin of Chinese Folk songs

Folk songs in our country have a long tradition. In primitive society, our ancestors started their singing in activities such as hunting, transporting, offering sacrifices, ceremonies, and courtship. For example, there is such a song "Playing

Songs" recorded in ancient documents: "Break bamboo, continue bamboo; fly soil, chase meat." It vividly describes the whole process of hunting in primitive times. Although the whole folk song has only eight characters, it looks like a vivid picture of primitive hunting. It is a precious material and artistic treasure for us to understand and understand people's production and life in primitive times. (Chen & S. N, 2019)

Regarding the folk songs in ancient China, the actual sound can no longer be found, only its lyrics can be seen from ancient literary works. But there is no music score, because folk songs have always been sung orally, and even after the notation method was introduced, the working people did not use it. It was not until the end of the 19th century that folklorists recorded a few folk songs with "Gong Chi Pu". The comprehensive and planned collection, arrangement, recording, and publication of folk songs only became a reality after the founding of the People's Republic of China. Historically, folk songs have had many different titles, such as Xiaoqu, Xiaoling, and folk songs since the Ming and Qing dynasties, which are actually folk songs.

After the founding of the People's Republic of China in 1949, the working people were truly respected. Chinese folk songs entered a new era, and a large number of folk songs reflecting the new life of the people emerged. Full of positive passion and optimism.

3.2 Types of Chinese Folk songs

Folk songs are rich in content and various in types. They can be divided into the following six categories according to their content: Labor songs, Ceremony songs, Love songs, Children's songs, and Life songs; According to the form and function, it can be divided into Plateau folk songs, Labor songs, and Town Tunes; It can be divided into: Northern Shaanxi folk songs, Hakka folk songs, Yunnan folk songs; According to genre, it can be divided into three categories: Haozi (Labor Haozi), Mountain songs, and Minor Tunes; It is divided into Love songs and Children's songs according to the crowd. (Wang & Y, 2023)

3.3 The role of folk songs

Folk songs are closely related to the life of our people. They run through all stages of life and become an indispensable part of people's life. In addition to entertainment, it also has some practical functions in social life. For example: the



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function of education and inheritance, the function of communication, etc. (Yang & M. K, 2011)

Summary

Through the review of the origin, types, and functions of Chinese folk songs, we have a clearer understanding of Chinese folk songs. A form of folk literature that can be sung or recited, mostly "Rhyme". It is a kind of national folk music genre in our country, and it is a song art produced and developed by the people through extensive oral singing in their daily life practice. Yi folk songs are one of them.

4. Theories used in this research

4.1 Anthropology theory

Anthropology is the study of people and their cultures. Human beings create different social, political, economic and religious systems in different environments, and anthropologists find out the similarities and differences between these cultural systems through comparative research, so as to explore the essence of human existence. Anthropology is usually divided into four branches: "Cultural anthropology", "Physical anthropology", "Archaeology", and "Linguistic anthropology". The research methods of anthropology include: Holistic view, Cultural relativity, and Cross-cultural comparison. (Merriam, 1965)

From the perspective of musical anthropology, Yi folk songs are a culture. Musical anthropology is to understand music from the perspective of human beings, and try to discover the human elements hidden behind music. Therefore, from the perspective of musical anthropology, the folk songs of the Yi nationality are not only the unique melody characteristics, rhythm and beat, tonality and other musical characteristics of a nation, but also include the production, lifestyle and social values of the entire Yi nationality culture. Therefore, through the fieldwork method of musical anthropology, we investigated the humanistic characteristics and cultural factors behind the Yi folk songs, and examined the background and cultural environment of their creation at that time. Through musical anthropology, we can not only investigate the Yi folk songs, but also You can have a deeper understanding of

the cultural characteristics of a nation, so you will have a more comprehensive understanding of the Yi folk songs and their culture.

This dissertation takes the Yi Folk songs of Liangshan Prefecture and Chuxiong Prefecture of China as the research object, adopts the cross-cultural comparative method of anthropology, and conducts many field investigations in Liangshan Prefecture and Chuxiong Prefecture of China, and analyzes the geographical location, historical Culture and other aspects are analyzed, and its influence on Yi Folk songs is studied, which provides some materials for the in-depth study of the dissertation.

4.2 Musicology theory

The term "Musicology" is used to refer to all theoretical fields that study music. Clarifying the nature and laws of numerous musical occurrences is the main goal of musicology. Research on music material components, such as music acoustics, temperament, musical instruments, etc., as well as research on music relationship to ideology, aesthetics, history, ethnology, psychology, and education are a few examples. There are considerations from performance, such as performance theory, conducting technique, etc., as well as morphology and its composition, melody, harmony, counterpoint, musical form, and other compositional technical theories. A theoretical branch of musicology called ethnomusicology examines the traditional music of many nationalities around the world as well as its historical development. The fundamental method for gathering research materials is fieldwork. Prior to that, it was called European Comparative Musicology. (Yu & R. H, 2019)

The study of folk music is a crucial component of music theory. Combining it with other disciplines, such as music performance, can highlight its distinctive function. It is essential to incorporate musicology research techniques into theories that don't involve music. The theoretical research has shifted the focus of musicology to include the study of folk artists, individuals in folk society, the human environment, social psychology, etc. rather than only remaining within the purview of music, and the research perspective and concepts have also been altered.

According to this argument, we conduct field investigations on the Yi Folk songs in Liangshan Prefecture and Chuxiong Prefecture, and conduct investigations on the history, geographical location, religious belief, ethnic language, and production



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methods of Liangshan Prefecture and Chuxiong Prefecture, to observe how it is influence the folk songs and their artistic aesthetics of these two places. The purpose of the study is to elaborate on the laws of music development in the ethnic region, and explore its historical origins from the local music conditions, from germination to development and then to prosperity. Thus completing the understanding of the development laws of human music culture.

This dissertation adopts the research method of musicology. The researcher collected some relevant videos and audio of the Yi Folk songs in Liangshan and Chuxiong, and conducted a scientific and standardized notation through the notation method, and made a detailed comparison and in-depth study of the musical characteristics of the Yi folk songs in the two places (melody characteristics, music structure, mode characteristics, rhythm and beat, lyrics characteristics, singing characteristics).

4.3 Communication theory

Communication studies is the study of various communication activities by bringing together various viewpoints and methodologies. Communication is a discipline that studies the law of the occurrence and development of all human communication behaviors and transmission processes, as well as the relationship between communication and people and society. It is a science that studies social information systems and their operating laws. It has the characteristics of "Intersection", "Marginal" and "Comprehensive". As an independent discipline, communication studies began to develop at the end of the 19th century, and was born in the United States as a product of interdisciplinary research in the 1930s and 1940s. Communication at that time had the necessary conditions to constitute an independent discipline: "Self-consciousness", "Generality", "Systematicness", and "Scientificity". Internationally, communication studies can be roughly divided into two schools: the traditional school centered on the United States and the critical school centered on Western Europe. (Dong, 2016)

In this dissertation, through in-depth field research, the researcher went deep into the primary and secondary schools and universities in Liangshan Prefecture and Chuxiong Prefecture of China, conducted in-depth interviews with local school leaders, teachers, and students, and learned about the current situation, mode, and

process of the spread of Yi folk songs in primary and secondary schools and local universities in Liangshan Prefecture and Chuxiong Prefecture of China, which need to be explained from the field of communication studies.

Summary

In this section, the researcher conducted research from three aspects: Anthropology, Musicology and Communication. In the fourth chapter of this dissertation, anthropological theory will be used, in the fifth chapter of this dissertation, the theory of musicology will be used, and in the sixth chapter, the theory of communication will be used, which are discussed in turn.

5. Previous studies on Chinese Yi folk songs

Sichuan Folk Literature and Art Research Association (1960). "Daliang Mountain Yi Folk Songs", published by Sichuan Ethnic Publishing House, introduced the representative works of folk songs in various regions of Daliang Mountain. The full text is lyrics, without melody. At that time, the Liangshan Yi folk songs were "handed down by word of mouth", some of which have been lost, and only lyrics were recorded. Therefore, it has certain reference value for the study of Liangshan Yi folk songs.

Zeng & L. S (1998a). "Look at the deep structure and common characteristics of Yi folk songs from 'ya'", music exploration. This article starts with "Ya", which is an ancient and backward village of the Yi people in Liangshan Prefecture, and the only area where the most ancient culture of the Yi people is preserved. The folk songs in this area are the most representative and have the early appearance of music forms, which provides the possibility to trace the development of Yi music from simple and most primitive forms to complex, diverse and advanced forms. This has reference significance for analyzing the music structure of Liangshan Yi folk songs.

J. G & F. T (1988). "A Preliminary Study of the Folk Songs in Yinuo Area of the Yi Nationality in Liangshan", a musical exploration. The full text will introduce a brief classification of folk songs in the "Yinuo" area of Liangshan Yi people, which has a certain reference value for analyzing the types of Liangshan Yi folk songs, and

the article has not analyzed and discussed the spread of Liangshan Yi folk songs in the education institution.

Luo & M. G (1992). "Forms of Expression and Aesthetic Characteristics of Liangshan Yi Folk Songs", Chinese Music, the full text of which gives a rough analysis of the singing methods and forms of Liangshan Yi folk songs, the lyrics of Liangshan Yi folk songs, and the melody of Yi folk songs. It can be used as a reference for further study of the music characteristics of Liangshan Yi folk songs.

Zhou & Z. L (1992). "The Cultural Characteristics of Chuxiong Yi Folk Songs", National Art Research, the full text makes a rough analysis of the singing method, singing form, lyrics and melody of Liangshan Yi folk songs. It has a certain reference value for the in-depth study of the music characteristics of Liangshan Yi folk songs.

Luo & G. S (1994). "The Characteristics and Classification of the Yi Folk Music in Chuxiong Prefecture", National Art Research, This article conducted a preliminary study of all folk music in Chuxiong Prefecture, including the Yi folk songs, which did not involve research on music characteristics and communication process, but it has reference value for analyzing the status of Chu Xiong Yi folk songs.

Stevan & Harrell (2001). "Perspectives on the Yi of Southwest China" University of California Press. This monograph discusses the general situation of the Liangshan Yi people from the history of the Liangshan Yi people and the overview of the Nuosu branch of the Liangshan Yi people, which is a reference for the study of the historical context of the Liangshan Yi people.

Tian & L. T (2001). "Traditional Music of China's Ethnic Minorities", Central Renmin University Press, this book explains the content of the historical and cultural background of Yi music and the origin, category, morphological characteristics, and the relationship between the relationship between music and life of traditional music. There is no study that involves its transmission process. It has a reference effect on analyzing the source of Yi music.

Zhou & G (2013). "The Art of Chinese Traditional Folk Songs", Wuhan Publishing House, this book has a comprehensive discussion about the historical flow, cultural connotation, style, aesthetic characteristics, and singing methods of the Yi

folk songs. This book is to analyze and explain the folk songs of all Yi districts. The Yi folk songs in the two places have a certain reference value.

He & Q. G. & Chen & Y. Q (2006). "The singing of the Yi nationality's Guzhe tune", national music, this article studies the origin and development of Chuxiong Yi people's "Guzhe tune", the singing characteristics and skills of "Guzhe tune", the singing skills and training methods of "Guzhe tune", which can be used for reference to analyze the musical characteristics of Chuxiong Yi folk songs.

Yang & C. H (2007). "Selected Folk Songs of Liangshan Yi Autonomous Prefecture, Sichuan Province", Sichuan University Press, The previous part of this book is mainly selected by some articles, and some folk songs are mainly included in the back. Among the selection of the previous articles, two articles are discussed to explore the lyrics and rhetoric methods of Liangshan folk songs. The characteristics have certain guidance.

Sichuan Musicians Association (2008). "Collection of Sichuan National Folk Music Research", published by Sichuan National Publishing House. This book is divided into three sections. In part, the third section is the religious music part. Among them, there are seven articles in the ethnic minorities. There are three articles about the Liangshan Yi folk songs, which has a certain reference value for the overall structure of the Liangshan Yi folk songs.

Sichuan Musicians Association (2010). "Complete Works of Sichuan Yi Folk Music", published by Sichuan National Publishing House, this book has organized the folk music heritage of the Yi people in Sichuan. Deep folk music art, this is currently the only Yi folk music set in Sichuan Province. It has a complete collection and high academicity in regional distribution and type of form. The protection of the Yi folk music that is now endangered and urgently needed to be rescued has played an important role in demonstration. This book is collected according to the types of folk songs in the entire Yi region of Sichuan Province, which has a certain high reference value for studying the types of Liangshan Yi folk songs.

Chen & L (2011). "Research on the Musical Form of the Yi Folk Songs in Xiaoliangshan, Sichuan", National Music, this article makes a general analysis of the Yi folk songs in the "Xiaoliangshan" area of Sichuan Province from the aspects of rhythm characteristics, scale and mode characteristics, melody characteristics, and

music structure. This article has reference significance for analyzing the music characteristics of Liangshan Yi folk songs.

Zhang & L (2011). "Preliminary Discussion on Meige Music of the Chuxiong Yi Nationality", Journal of Bijie University, this article mainly elaborates on the environmental overview of the main spreading areas of Meige, the music classification of Meige, and the music characteristics of Meige, which is very helpful for analyzing the "Meige Music School" of Chuxiong folk songs.

Zhang & Li (2013). "The Music Form of the Liangshan Yi Folk Songs in Sichuan", Chinese music, this article summarizes the research on the music, tuning, melody, rhythm and festivals of the Liangshan Yi folk song music. The characteristics of folk songs in art form show the artistic charm of the Liangshan Yi folk songs in Sichuan, which has certain reference value for analyzing the music characteristics of the Liangshan Yi folk songs.

Yuan & Y (2014). "Introduction to Liangshan Ethnic Minority Music Culture", Sichuan University Press, the book is divided into 8 parts, and explained the music culture of all ethnic minorities in Liangshan Prefecture. In the fifth quarter, the characteristics of folk songs in Leibo County, Liangshan Prefecture have preliminarily explored the types of Yi folk songs in Leibo County, Liangshan Prefecture, and have a certain reference value.

Mao & Y. X (2014). "Exploration of the Music Style and Inheritance Value of Sichuan Yi Folk Songs", Guizhou Ethnic Music Research, This article has been studied and discussed from the music style of Sichuan Yi folk songs and the inheritance value of Sichuan Yi folk songs. This has important realistic value for inheritance and development of the Yi folk songs in the new period. This article does not involve the music characteristics of Sichuan Yi folk songs.

Zhang & L (2014). "The Excavation and Protection of the Meige Music Culture of the Chuxiong Yi Nationality", a grand view of music, from the perspective of ethnic music research. This article conducts some preliminary investigations of the cultural heritage of "Mei Ge Music" from two aspects of music form and protection, which has a certain reference role in analyzing the types of Chuxiong and Yi folk songs and its inheritance.



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Yuan & Y (2014). "Summary of Studies on Liangshan Yi Folk Songs in the Past 60 Years", Journal of Northern University for Nationalities, This article compares the types and music styles of the Yi folk songs in Liangshan, Sichuan with the Yi folk songs in Guizhou Province, and finds that there are many differences between the Yi folk songs in Liangshan and them, showing its unique musical personality. Since the founding of the People's Republic of China, the research results of Yi folk songs have made great progress, which is of great significance for understanding the overall appearance and research status of Yi folk songs in Liangshan.

Yang & L (2015). "Liangshan Yi Folk Songs and Their Singing Skills for Reference", Voice of the Yellow River, This article analyzes the expression forms of Liangshan Yi folk songs and the singing skills of Liangshan Yi folk songs, which can be used as a reference for analyzing the singing skills of Liangshan Yi folk songs.

Chen & X. X (2015). "An Analysis of the Musical Form of Chuxiong Yi Love Songs", Journal of Dali University, This article collects and organizes hundreds of Chuxiong Yi love songs, and analyzes the music form in terms of musical structure, tonality, rhythm and beat, libretto, etc., and expounds that the song has both the characteristics of northern and southern music, is unique in minority music, which can be used as a reference for analyzing the musical characteristics of Chuxiong Yi Folk songs.

Helen & Rees (2016). "Environmental Crisis, Culture Loss, and a New Musical Aesthetic-"China's Original Ecology Folksongs". This article examines China's focus on "primitive folk songs" since the early 20th century, sung by local folk artists in unique traditional styles and local dialects. Works related to it emphasize the interrelationships between the natural world and human culture. Their artistic sensibilities are in stark contrast to traditional Chinese music in the 20th century. The protection of intangible cultural heritage and original ecological music reflects the general concern in China due to serious environmental degradation. This has a certain reference value for researchers to investigate the current situation of Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture.

Song. A & Y. M (2017). "An Analysis of the Musical Form of the Folk Songs of the Torch Festival of the Yi Nationality in Chuxiong", a national journal. Through

the collection and arrangement of nearly 100 "Torch Festival folk songs" of the Yi people in Chuxiong Prefecture, this article focuses on the musical form characteristics of the "Torch Festival" folk songs (including musical structure, mode characteristics, melody characteristics, rhythm and beat, lyrics characteristics, singing forms, etc.). It summarizes the uniqueness of the folk songs of Torch Festival in its musical form, and shows the artistic charm of "Torch Festival Folk songs" of Chuxiong Yi nationality. This has certain reference for researchers to study the musical characteristics of Chuxiong Yi folk songs.

Song. A & Y. M (2018). "Analysis of the Sustainable Development Path of the Yi Folk Songs in Liangshan, Sichuan", Chinese culture, This article starts from how to integrate resources and how to inherit and protect Liangshan Yi folk songs, in order to explore the sustainable development path of Yi folk songs. The full text discusses the development path of Yi folk songs in Liangshan, Sichuan, and puts forward some measures, which have certain reference value.

Chen, et al., (2020). "Research on the Productive Protection of Intangible Cultural Heritage of Minority Music in Southwest China", This book is divided into 7 chapters. It talks about the investigation of the current situation of minority music in southwest China, the analysis of influencing factors, the study of driving mechanism, the construction of protected mode and other aspects. The whole book is relatively comprehensive, providing theoretical support for the analysis of the modern development path of Liangshan Yi folk songs.

Xu & N (2020). "Research on the Musical Characteristics of Yi Folk Songs", Chinese writers and artists. This article elaborates on the cultural background of Yi folk songs and the musical characteristics of Yi folk songs, which can be used as a reference for understanding the musical characteristics of the entire Yi nationality.

Yuan Y.& Chen& J . L. & Zhong& J. G (2021). "Research on Liangshan Yi Folk Songs and Folklore". This monograph is based on "folklore and folk songs", the core content of the cultural inheritance of the Yi people, and is analyzed and researched from nine parts. For example: the artistic characteristics of Liangshan Yi folk songs, the study of Liangshan Yi folk songs and dances, the protection and utilization of Liangshan Yi music cultural heritage, etc., which have certain reference

value for analyzing the current situation and musical characteristics of Liangshan Yi folk songs.

Sun & J (2021). "Qiang songs in Wenchuan county, Sichuan province, China". doctoral dissertation, philosophy in music Mahasarakham University. This dissertation is studied from three aspects. First, Musical characteristics of Qiang Folk songs in Wenchuan County. Second, Types of Qiang folk songs in Wenchuan County. Third, Analyze selected music instances. This has a certain reference effect for analyzing the musical characteristics of Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture.

Bi & Zh. T (2022). "A Comparative Study of Hmong New Year Music in China and Thailand: Similarities and Differences". doctoral dissertation, philosophy in music Mahasarakham University. This dissertation is studied from the following three aspects. First; Current status of Hmong New Year music in China and Thailand. Second; Similarities and differences in Chinese and Thai Miao New Year music. Third; The current way of spreading Miao New Year music.

Yu, et al., (2022). "An Analysis of Ebian Yi People's Folk Songs Singing Based on Inherited Cultural Symbols". This article examines the original folk songs and dances of the Yi people in Ebian, Sichuan Province, and is based on the regional culture and regional cultural symbols of the Yi people in that region. This particular region has been passed down from one generation to the next, and both its shape and substance are highly influenced by local culture. This essay can be used as a point of reference when examining the present circumstances and singing traits of Yi folk songs in Liangshan Prefecture.

Zhang & D (2022). "The Buyi folk song in Guizhou Province, China". doctoral dissertation, philosophy in music Mahasarakham University. This dissertation focuses on the folk songs of the Shengyi people in Guizhou, China. The following 3 aspects were studied. First; study the status of the Buyi folk song tradition in Guizhou Province; Second, the folk songs of the Buyi people in Guizhou Province were analyzed; Third, explain the changes in the contemporary status of Buyi folk songs in Guizhou Province, China. This doctoral dissertation has a certain reference role for the study of Yi folk songs in Liangshan Prefecture and Yi folk songs in Chuxiong Prefecture.



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Summary

From the previous literature on Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture, we know that previous studies were basically unilateral research on a certain area, such as: analysis of artistic characteristics of Yi folk songs in Liangshan Prefecture, exploration of social functions of Yi folk songs in Liangshan, Liangshan discussion on the musical style and inheritance value of Yi folk songs, research on the musical form of Chuxiong Yi folk songs, research on the singing skills of Chuxiong Yi folk songs, etc., there are few comparative studies on these two Yi autonomous prefectures, which is also an innovative point of this dissertation one.

The research of this dissertation studies the folk songs of the Yi people in Liangshan Prefecture and Chuxiong Prefecture from a new perspective. The resources of the folk songs of the Yi people in the two places are very rich. It is very necessary to make a comparative analysis of the folk songs of the two places. It also serves as a reference for the study of ethnic minority folk songs in other parts of China. China has a lengthy history and is a multiethnic nation. Excellent folk tunes from different nations and areas have been transmitted throughout history. These folk songs are priceless to the Chinese people since they portray historical existence. Each country's folk music, including that of every minority region, varies to some extent. We can only determine the most effective strategy to promote it and move it forward after a thorough discussion.

Chapter III

Research methods

Through the field investigation of the core areas of Yi Folk songs in Liangshan Prefecture and Chuxiong Prefecture, the researcher found key informants of Yi folk songs in Liangshan and Chuxiong prefectures, vocal performers who specialized in singing Yi folk songs in Liangshan and Chuxiong, leaders, music teachers, students of primary and secondary schools and local universities in Liangshan and Chuxiong prefectures, conducted in-depth interviews with them, and collected a variety of data.

The structure of the study is as follows:

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of sites
 - 1.3 Timeline of research
2. Research process
 - 2.1 Selected sites and information
 - 2.2 Research tools
 - 2.3 Data collection
 - 2.4 Data management
 - 2.5 Data analysis
 - 2.6 Summary of chapters

1. Research Scope

1.1 Scope of content

First of all, the researcher investigated the status of the Yi folk songs in the two places mainly from the historical background and the social status, and studied the Yi folk songs in the two places according to the order of historical development, so as to sort out the Status of the Yi folk songs in the two places;

Secondly, the researcher analyzed and compared the musical characteristics of the Yi Folk songs of the two places from the aspects of melody characteristics,

musical structure, mode characteristics, rhythm and beat, lyrics characteristics, and singing characteristics, and found that the musical characteristics of the Yi folk songs in the two places similarities and differences.

Finally, research was conducted on the transmission ways of Yi folk songs in educational institutions from primary and secondary schools and local universities.

1.2 Scope of sites

Liangshan Yi Autonomous Prefecture of Sichuan Province, China

Chuxiong Yi Autonomous Prefecture of Yunnan Province, China.



Figure 2. Map of Liangshan Yi Autonomous Prefecture, China

Source: www.google.com (Accessed December 20, 2022)



Figure 3. Map of Chuxiong Yi Autonomous Prefecture, China

Source: www.google.com(Accessed December 20, 2022)

1.3 Timeline of research

October 2021 to November 2022

2. Research Process

2.1 Selected sites and information

2.1.1 Research site

Liangshan Yi Autonomous Prefecture and Chuxiong Yi Autonomous Prefecture, China.

2.1.2 Reason for choosing this study site

1) Liangshan Prefecture and Chuxiong Prefecture have completely inherited Chinese Yi folk songs, have rich resources of Yi folk songs, maintain the original ecological style, including the overall form and content of Yi folk songs, and

are representative and typical. After research, it is found that the Yi folk songs of the two places have many similarities, but there are also great differences.

2) At present, in Liangshan Prefecture and Chuxiong Prefecture, I am familiar with some key informants of Yi folk songs.

3) The Yi folk songs of the two places comprehensively reflect the situation of the Chinese Yi society and the Yi people in various historical periods, and are of research value for the development history, national history, philosophy history, religious history, art history, etc. Art has various disciplines related to cultural groups, such as ethnology, folklore, aesthetics, musicology, etc., which directly provide research resources; it also has research value for anthropology and archaeology, etc.

4) Since the founding of the People's Republic of China, the folk songs of the Yi people in both places have gained their own independent development, with high-level characteristics, and are of great value in promoting the whole Yi music, art and culture.

5) In recent years, Liangshan Prefecture has carried out a series of folk song activities through the use of rich Yi folk song resources, and built a broad and solid platform to promote Liangshan Prefecture's economic development, tourism, urban and rural cultural life and many other aspects. To a better effect. Not only that, it also had a good impact on enhancing national unity and building a harmonious society, showing its huge role and social value, which has certain reference for the development of folk songs in other places.

6) There are relatively few theoretical studies on Yi folk songs in the two places. In my research, only a few scholars have published relevant academic article, periodicals, and monographs. But overall, there is still little research on this topic.

2.1.3 Key informants

The criteria for researcher to select key informants:

- 1) The person belongs to the research field of this dissertation.
- 2) The person must be of the Yi nationality.
- 3) The person was born, raised and has lived there.
- 4) The person must be someone who knows the local Yi folk songs very

well.

5) The person is a representative inheritor of Yi folk songs above the provincial level and enjoys a high prestige in the local area.

6) The person has many years of performance experience.

The key informants are Mr. Adu Gaer and Mr. Pu Qingrong and Mr. Diri Youhe.

1) Adu Gaer

The representative inheritor of Liangshan Yi folk song and moon organ, the intangible cultural heritage of Sichuan Province, and the producer of Yi folk instrumental music. He can not only sing Liangshan Yi folk songs, but also skillfully play Yi folk instrumental music, such as the harmonica, the lute, and the horse step. He is particularly good at the production process of the lute. He has represented Liangshan Prefecture in the first performance of the Chengdu International Intangible Cultural Heritage Festival in China. Representative works include: "Huo Bu Mo Xi Ya Mi".

In order to inherit Liangshan Yi folk songs, since 2000, he has not only taught and sung Liangshan Yi folk songs in the county and township schools in Leibo County, Liangshan Prefecture every year, but also trained many new Yi folk song inheritors. For more than 20 years, he has trained more than 10,000 students. Among the students he trained, some won the grand prize in the Western Folk Song Competition, and some students were identified as the representative inheritance of the intangible cultural heritage of Yi folk songs in Liangshan Prefecture at the provincial or county level people.



Figure 4. inheritor "Adu Gaer"

Source: Juncheng Fang, retrieved from Fieldwork (2021)

2) Pu Qingrong

Male, he is from "Daguyan Village", Panmao Township, Mouding County, Chuxiong Yi Autonomous Prefecture, Yunnan Province, Yi nationality, joined the "Panmao Township" literature and art propaganda team at the age of 8. In 2006, he was appointed as the county-level inheritor of the Chuxiong Yi folk song "Left Foot Dance". In 2010, he was named as the state-level inheritor. The Ministry of Tourism announced that it was named as the inheritor of the Chuxiong Yi folk song "Left Foot Dance", a representative project of national intangible cultural heritage.

From 1980 to 1995, he participated in the training courses for literary and art backbones held by the prefecture and county cultural centers for many times, and participated in the "Torch Festival" in Chuxiong Prefecture, the traditional "March Fair" in Mouding County, and the large-scale ethnic folk art performances of "Left Foot Dance". He has been invited many times to give lectures in universities such as Yunnan Art Institute and Yunnan Vocational Tourism College. He actively inherits and spreads Chuxiong Yi folk songs by teaching apprentices and participating in various cultural activities. He is an influential representative inheritance in the local area. He Have been engaged in inheritance training for more than 40 years. representative works: "Night Sparrow", "Crossing Flowers" and so on.



Figure 5. inherior "Pu Qingrong"

Source: Juncheng Fang, retrieved from Fieldwork (2022)

3) Diri Youhe

Yi nationality, he is from Leibo County, Liangshan Prefecture. He learned to sing Liangshan Yi folk songs with his father since childhood, and won numerous awards in various competitions. The representative inheritor of Liangshan Yi folk song "Niuniu He" and a famous folk artist in Liangshan. Starting from my favorite singing of Liangshan Yi folk songs, I collected and sorted out my experience while learning, and constantly summarized my experience. I passed it on to the next generation, and now it is full of peaches and plums. His students' singing programs are often broadcast on China Central Television, Sichuan Satellite TV, Guangxi Satellite TV, Yunnan Satellite TV, etc., and are deeply loved by the audience.



Figure 6. inherior "Diri Youhe"

Source: Juncheng Fang, retrieved from Fieldwork (2021)

2.1.4 Criteria for selecting songs:

- 1) It is suggested by those who have inherited "intangible cultural heritage".
- 2) Classic representative works of Yi Folk songs in two places.
- 3) It has distinctive regional chara.
- 4) Recommendations from professional vocal actors in the two places.
- 5) It has a significant impact on both locations.

2.2 Research Tools

The research tools include observation form, interview form and questionnaire.

The process of creating a questionnaire survey (based on research objectives)

- 1) Design questions according to the research objectives.
- 2) Design observation forms, interview forms, questionnaires.
- 3) After the design is completed, hand it over to the advisor for inspection.
- 4) Make revisions according to the advisor's comments.
- 5) Modifications were made according to the specialist advice before being

used in the investigation.

2.2.1 Observation

In the process of data collection, the researcher visited and investigated Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture by direct observation. Using mobile phones, SLR cameras, video cameras, recording pens, etc., recorded the music activities related to Yi folk songs in the two places, directly observed the singing process of 20 Yi folk songs, recorded complete videos and took related photos, and collected the first Hand data, using SD card, computer and U disk for data storage.

So far, the researcher watched the performance of the "Torch Festival" of the Yi people in Liangshan, the wedding ceremony of the Yi people in Liangshan, the "March Festival" music event in Muding County, Chuxiong Prefecture, and recorded the folk song "Gaoqiang" of the Yi people in Liangshan", and have a corresponding understanding of the different Yi etiquette and customs in the two places.

2.2.2 Interview

In the process of collecting data from the two places, the researcher selected three groups of informants as interview objects. The form of the interviews was flexible, and the content was consistent with the research objectives. They are: representative inheritors of Yi folk songs in the two places; vocal actors specializing in singing Yi folk songs in the two places; leaders, music teachers and students of the primary and secondary schools and local universities in the two places.

2.2.3 Questionnaire

It is one of the tools for conducting field work. There are various types of Yi folk songs in the two places, and the types of Yi folk songs produced at each historical stage are not entirely the same. According to their social functions, they can be roughly divided into wedding songs, sacrificial songs, love songs, children's songs, entertainment songs, etc. There are multiple songs in each category, and researchers distributed pre prepared questionnaires in the core areas of the two places to select representative works of Yi folk songs in terms of musical characteristics. These works have high singing popularity, wide dissemination range, and are deeply loved by Yi people. Then, they were analyzed and compared, and the similarities and differences in musical characteristics of Yi folk songs in the two places were summarized. Therefore, the use of questionnaire surveys can provide researchers with relevant data.

2.3 Data collection

Including: the collection of literature, the collection of video and audio materials in the field investigation work, and the collection of interview materials of informants.

2.3.1 Collection of literature

Obtain materials through Sichuan Provincial Library, Chengdu Library, Liangshan State Library, Chuxiong State Library, etc., consult books and literature materials related to this research, and make full use of existing literature materials for in-depth analysis and research.

2.3.2 Collection of video and audio

Starting from November 2021, the researcher went deep into Liangshan Prefecture and Chuxiong Prefecture of China, conducted several field investigations, participated in related local music activities, and collected 30 videos and 50 audios related to the two places.

2.3.3 Collection of interview

The researcher conducted on-the-spot interviews with three groups of informants on the subject of the study. They are: 8 key informants of the intangible culture of Yi folk songs in the two places; 6 vocal actors who are specialized in singing Yi folk songs in the two places; 4 leaders, 4 music teachers, and 8 students



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from primary and secondary schools and local universities in the two places; interviewed them respectively, and collected various data for use in this research.

2.4 Data management

The Yi folk songs in both places have two languages ("Yi languages" and Chinese), and the recording of the two languages folk songs is processed separately. The researcher classify and manage them from six aspects: melody characteristics, music structure, mode characteristics, rhythm and beat, lyrics characteristics, and singing characteristics. During the collection process, ensure that it is the most authentic and original data.

2.5 Data analysis

To perform theoretical analysis and study, the researchers employ all pertinent information that has been gathered. The researcher conducted in-depth research on the collected audio, video, on-site interviews and other materials using methods such as music theory.

2.5.1 To investigate the Status of Yi Folk songs in Liangshan Prefecture and Chuxiong Prefecture, China

I conducted research based on historical documents and interviews with informants. they are: "Ayu junji", "Diri youhe", "Hao Guze", "Adu Gaer", "Pu Qingrong" and "Pu Qingxiong". Using the pre-designed interview form, I investigated the status of Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture.

2.5.2 To compare the Musical Characteristics of the Yi Folk songs in Liangshan Prefecture and Chuxiong Prefecture, China

First of all, recommended by the relevant leaders of the cultural department, conducted in-depth interviews with some vocal actors who are specialized in singing Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture, and found out the most representative songs of Yi folk songs in the two places. Secondly; analyze the selected songs, using a descriptive method to collect the information, respectively from the six aspects of melody characteristics, music structure, mode characteristics, rhythm and beat, lyrics characteristics, and singing characteristics, and finally summed up the similarities and differences of the music characteristics of Yi folk songs in the two places.



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2.5.3 To present the way to transmission of Yi Folk songs in Educational Institution in Liangshan Prefecture and Chuxiong Prefecture, China

The researcher conducted a study on the dissemination channels of Yi folk songs in primary and secondary schools and local universities in the two places. Sixteen informants were interviewed, including leaders, music teachers, and students from the two regions' primary and secondary schools and local universities. They were interviewed separately to study the dissemination channels of Yi folk songs in primary and secondary schools and local universities in the two places.

Therefore, I interviewed a total of three groups of informants, including:

- 1) There are 8 key informants of Yi folk songs in the two places.
- 2) There are 6 vocal actors in the two places who are specialized in singing Yi folk songs.
- 3) There are 4 leaders, 4 music teachers and 8 students from primary and secondary schools and local universities in the two places.

2.6 Summary of chapters

This dissertation is divided into seven chapters.

- 1) Chapter I Introduction
- 2) Chapter II Literature Review
- 3) Chapter III Research Methods
- 4) Chapter IV The Status of Yi Folk Song in Liangshan Prefecture and Chuxiong Prefecture, China
- 5) Chapter V The Musical Characteristics of the Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture, China
- 6) Chapter VI The ways to Transmission of Yi Folk Song into Educational Institution in Liangshan Prefecture and Chuxiong Prefecture, China
- 7) Chapter VII Conclusion, Discussion and Suggestions



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Chapter IV

The Status of Yi Folk Song in Liangshan Prefecture and Chuxiong Prefecture, China

In this chapter, the researcher first determines the historical stage of the cultural development of the Yi nationality by consulting related books such as "Encyclopedia of Chinese Minority Nationalities" and "History of Yi Nationality Literature". With reference to this conclusion, the historical development stages of Yi folk songs are divided, and the status of Yi folk songs in the two places is studied from the following periods. Yi folk songs in ancient times (about before the Warring States period), Yi folk songs in the middle Ages (QinHan period to the Qing Dynasty), Yi folk songs in modern period (1840 to 1949), and Yi folk songs in contemporary period (1949 to 2020). Combined with my first fieldwork in Liangshan Prefecture and Chuxiong Prefecture, I went deep into the core areas of Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture to conduct on-the-spot investigations, and interviewed representative inheritors of the intangible cultural heritage of Yi folk songs in the two places. They are: "Ayu Junji", "Diri Youhe", "Hao Guze", "Adu Gaer", "Pu Qingrong" and "Pu Qingxiong" etc. collected and organized a large amount of video and audio materials, mainly using descriptive methods to conduct an in-depth investigation on the status of Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture, which is my first research objective.

1. Yi Folk Songs in Ancient Period (about before the Warring States Period)

From the 9th century BC to the 8th century BC, it was the famous "Six Patriarch Era" in the history of the Yi people. "Apu Dumu" is the "humanistic ancestor" jointly recognized by the Yi people in the three provinces of "Sichuan, Yunnan, and Guizhou". According to the records of "Zhilu Jing", "Apu Dumu" and the "Tribe" first multiplied and lived in the surrounding area centered on "Dianchi". "Yi academic circle" agreed that "Apu Dumu" lived in the "Shu Flooding" 2,800 years ago.

According to the ancient records of the Yi people in the southern dialect region of the Yi people, the patrilineal society of the Yi people started from "Xide", went through thirty-six generations to "Apu Dumu", and then took refuge in "Leni Mountain" in the Wumeng Mountains due to floods. Legend has it that "Dumu" married three wives and gave birth to six sons. Later, through the integration with other tribes, six branches of "Wu, Zha, Lu, Heng, Bu, Mo" were gradually formed, commonly known as "Six Patriarchs".

The branch ceremony of the "Six Ancestors" was held in "Leni Mountain" by "Apu Dumu". Later, the sons "Muyache" ("Wubu") and "Muyakao" ("Zhabu") born to their first wife moved to "Central Yunnan" and developed towards "Southern Yunnan", forming numerous branches of the Yi ethnic group in today's "Southern Yunnan"; The sons born to the second wife, "Muya Re" ("Lubu") and "Muya Wo" ("Hengbu"), expanded northward and later entered Liangshan, Sichuan, becoming the ancestors of the Yi ethnic group in Liangshan Prefecture; The sons born to the third wife, "Mukeke" ("Bubu") and "Muqiqi" ("Mobu"), developed towards both sides of the Jinsha River in Yunnan and Guizhou, becoming the ancestors of the Yi ethnic group in the border area between Yunnan and Guizhou provinces today. Among them, the Yi ethnic group in Guizhou today is the "descendants of Mobu". "Apu Dumu" and his six sons are revered as the ancestors of the Yi people in various places. According to records, after the two branches of "Wu and Zha" entered the area of today's "Wuding, Lufeng, and Xundian", there was a large-scale fighting. In the end, the "Zhabu" won and stayed where they were. There are a Yi people who call themselves "Zhapo". After the failure of "Wuzhi", they migrated to the southwest, and their descendants are "Mengshe Xinuluo". The Yi people who speak the central dialect today have a relationship with "Wuzhi". (Li & L, 1994)

1.1 Liangshan Prefecture

1.1.1 Historical background

From the Xichang City Library in Sichuan Province (where the "State capital" of Liangshan Yi Autonomous Prefecture is located), this researcher checked the Yi version of the large-scale epic "Leer Teyi". In this book, it tells about the formation of the universe, human After praising the hero "Zhige Alu" for his great achievements in shooting the sun, he described the history of the eight generations

before "Shier E te" who "begot a son without seeing his father". The narrative of the matrilineal society of the people, and a large number of Yi language materials also mention the description of the ancient life of the Yi people. The "Six Ancestor Branches" of the Yi nationality in ancient times was an important event. Among the "Six Ancestors", the "Lubu" and "Hengbu" branches (that is, the "Guhou" and "Qunie" of the Yi people in Liangshan Prefecture today "Ancestors") entered Liangshan Prefecture, Sichuan. The large-scale Yi epic "Guhou" in Liangshan Prefecture, Sichuan Province described the process of the ancestors of "Guhou" and "Qunie" finding land and settling in Liangshan Prefecture, Sichuan. (Zeng & L. S, 1998b)

1.1.2 The social Status of Liangshan Yi songs in Ancient Period

According to the "History of Yi Nationality Literature", the ancient songs of the Yi people in Liangshan Prefecture were developed on the basis of the original folk songs of the Yi people. The content of the ancient songs sung by the Yi people is mainly myths and epics. Therefore, it can be said to be the embryonic form of Yi folk songs in Liangshan Prefecture. The creation of the ancient songs of the Yi people in Liangshan Prefecture has profound practical reasons and ideological roots. In the primitive society with extremely low productivity, the ancestors of the Yi people in Liangshan Prefecture had to fight against nature in order to survive. They are eager to know nature and want to conquer it. Therefore, we can only rely on subjective imagination to express our wishes. Therefore, the original songs of Liangshan Prefecture with mythological colors have been produced.

In the famous long epic "Leer Teyi" of the Yi people in Liangshan Prefecture, they all use easy-to-understand language to describe the creation of heaven and earth, the origin of human beings, and the primitive social life, presenting the original historical evolution of the Yi people in Liangshan process, and showed that the ancestors of the Yi people in Liangshan, like many other peoples in the world, had amazing creativity. These old folk melodies, which have very distinct national features, are a reflection of the knowledge and wisdom of the Yi nationality's ancestors. These have been frequently recounted by the Yi people of Liangshan Prefecture for countless years. The Yi people of Liangshan Prefecture historic songs have accurately captured the toil of their forefathers.



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"Leer Teyi" is a long creation epic inherited in the ancient Yi language. It is the long-term historical and cultural accumulation of the Yi people and the collective wisdom of the Yi ancestors. It is the product of the Yi ancestors exploring nature and conquering nature. It mainly describes the creation of the universe, the origin of all things, hero myths, ancestor migration, tribal wars, and the reproduction of Yi branches. It is widely spread among the Yi people in Sichuan area. "Leer Teyi" mostly employs simple materialism to describe the actions of the early Yi ancestors in nature, the struggle against nature, and certain scenes of production and life, reflecting the Yi ancestors' production and production in the early slave society and in the primitive civilization. "Leer Teyi" has evolved over thousands of years through transmission and development to become a revered lengthy poem of the Yi people. It captures the rich richness and distinctive worldview of the Yi people's forebears, who loved nature, history, and social life. High research value, original findings in sociology, anthropology, folklore, and ethnology, history, literature, and the arts. It has had a significant impact on Yi society and the way of living from ancient times to the present. (Feng & Y. W, 2016)

The music of the Yi people in Liangshan Prefecture in ancient times belongs to the budding period of folk music of the Yi people in Liangshan Prefecture. From its myths and epics and local legends, combined with my interview with the informant, I know that the folk songs of the Yi people in Liangshan Prefecture in ancient times. There are roughly: Original mountain songs, Original songs and dance, Original sacrificial songs, etc.

1) Original mountain songs

There are some descriptions of the lives of the ancestors in the historical materials of the Yi people. For example: At that time, people "didn't know how to cultivate land and livestock", "eat wild grass roots and wore bark", "lived on trees with logs", "digged wild vegetables with hands to eat..." In the lyrics of the Liangshan Yi folk song "Sheep Herding Song", it is written: "Ancestors are really majestic in hunting". Shouts, roars, etc. "The form of primitive music" and "rhythm are its basic factors, but pitch and timbre have also received considerable attention", which Mr. Yang Yinliu described in the book "History of Ancient Chinese Music", The basic structural forms of Yi folk songs must include "song head" and "song tail", such as

"Ayi-Ao" and "Oa-Wulio", which may be the voice of people and the melody of labor, Another example: in the "Song of Torch Festival", "Dugela-Ahe", "Era-Duolohe". For example, the war song "A lo, A re, A lo, Are" and so on during the war have the characteristics of Liangshan Yinationality original folk songs, especially the short and long rhythm in front of Liangshan Yi nationalityfolk songs. (Yang, 1986)

2) Original songs and dance

In the ancient book "Guhou" in Yi language, the researcher saw that there was a description of the hunting activities of the ancestors: "Atu (person's name) found a fierce beast, took two dogs, and put them in "Niruo" (place names), regardless of day or night, the common people caught beasts together, seventy pieces of tiger skins and leopard skins...". In the "Sichuan Roll of Chinese Folk Dances", there is also a description of the legend of the origin of "Duhuo": "In ancient times, when people returned from hunting, they roasted mutton around the bonfire at night, and the women sang and danced around the men. The men shuttle among the women...", the "Duhuo" song and dance that is circulating now still retains the original traces, the tunes sung are all "one-sentence style", and the "song head" and "song end" are both "Ayi-Duoluohe". (Wu & X. B, 1993)

3) Original sacrificial songs

In the large-scale epic "Leer Teyi", it is mentioned that after "Zhige Alu" shot down six suns: "The weather during the day was not clear for nine days, and the sky was not bright for nine nights. In order to call out "Sunrise", they "sacrificed livestock, but they still refused to come out despite shouting desperately; finally, they used "rooster" to worship..." At noon, they finally came out. This is the earliest primitive sacrifice of the Yi people in Liangshan Prefecture, in which "shouting" means song. The worship of nature and the belief in animism have "Sacrifices" in production and life, such as "Sacrifices to fire", "Sacrifices to mountain gods", "Sacrifices to land gods", and sacrifices to drive away demons and ghosts. Sacrifice is always carried out in two ways: material culture and spiritual culture. In the primitive society of the Yi people, the female "Beimu" in the matriarchal clan era was both the leader and the priest. Since then, it has been replaced by the male "Bimo". "Oh" and "ha" in the voices of "Bimo" and wizard "Suni" chanting mantras are the most



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primitive sounds, and the exaggerated tones of chanting mantras and words are the original sacrificial songs. (Zeng & L. S, 1998a)

With the development of society, matrilineal clans are declining day by day, people's production and lifestyle are gradually shifting to animal husbandry and farming, and the content of daily life is gradually enriched, and the themes, contents and forms of folk songs have also changed accordingly. In many folk songs and epics of the Yi nationality, in addition to the prey and steeds of the hunting era such as the divine dog "Kemo A ge" and the divine horse "Dani Azhuo", there are also "Divine cows" and "Divine cattle" used for farming.

1.2 Chuxiong Prefecture

1.2.1 Historical background

According to ancient records in Yi language, most of the Yi people in Chuxiong in "Central dian" are descendants of the "Wubu", who mainly live in the vast area centered on "Guwo" and "Longduohe" (that is, Dian chi). "Piwugu", the tenth grandson of "Shi Awu", a descendant of "Mu Yaqie", married his wife "Dikou Louyi", gave birth to 8 sons, lived in four directions, conquered the surrounding tribes and established the "Dian Kingdom". During the strong and prosperous period of "Dian Kingdom", its jurisdiction extends to "Zhanyi, Luliang, Huaning, Mengzi" in Yunnan in the east, Baoshan County in the west, Jianchuan, Yao'an, Luquan in the north, and the north bank of the "Red River" in the south. (Yang & J. Z, 1986)

Yuanmou people, who resided in the Jinsha River valley in Chuxiong Prefecture, Yunnan Province, entered the Paleolithic Age and perfected fire use technology as early as 1.7 million years ago. By the time Yuanmou "Dadunzi" and Yongren "Caiyuanzi" appeared 4000 years ago, Chuxiong Prefecture had reached the Neolithic Age. The Yi nationality's forefathers established a bronze civilization in Chuxiong Prefecture during the Spring and Autumn Period 2500 years ago, which was distinguished by bronze drums, and they joined the slave society. In the pre-Qin period, there were mainly three ethnic groups "Diqiang", "Baiyue" and "Baipu" in Chuxiong Prefecture. (Cultural Bureau of Chuxiong Yi Autonomous Prefecture & Yunnan, 1982)

Like Liangshan Yi folk songs, Chuxiong Yi folk songs were created by the Yi ancestors in the prehistoric culture and had a protracted growth process. In the

primordial society, the Yi forefathers of Chuxiong theorized about the genesis of the world and the origin of human beings. They create rudimentary roars and roars in time with the rhythm of work to energize the fighting spirit and relieve exhaustion of the toiling Yi countrymen. Folk songs have developed over time as a means for people to communicate their thoughts and feelings as a result of the study of human origins and the evolution of productive activity, which has been accompanied by the roar of the prehistoric era. we can observe that the Yi ancestors identified the origin of nature and conveyed their adoration and reverence for the legendary heroes through the Chuxiong old Yi folk melodies that have been passed down. (Li & J, 2010)

1.2.2 The social Status of Chuxiong Yi songs in Ancient Period

The folk songs of this period are collectively referred to as ancient songs. The content of the ancient songs sung by the ancestors of Chuxiong Prefecture are all ancient people and ancient objects, and most of them are related to religion, myths and legends. At that time, productivity was extremely low, and the ancestors of the Yi people in Chuxiong had to fight against nature in order to survive. Therefore, the ancient songs of the Chuxiong Yi people with mythological colors were born. (Li & L, 1994)

The ancient songs of the Yi people in Chuxiong that we see now vividly reflect the process of the ancestors of the Yi people in Chuxiong Prefecture fighting against the natural world in ancient times and the production and lifestyle of the Yi people in ancient times. The Chuxiong Yi folk songs in this period are mainly manifested in Labor songs, Sacrificial songs, and Narrative songs.

1) Labor songs

Labor songs are songs sung by the Yi compatriots in Chuxiong Prefecture when they are working. They sing while working. This kind of folk songs closely combined with production is collectively called labor songs. It is also known locally as: "SheJie Decha". The labor songs of the Yi nationality in Chuxiong use living language as the libretto, which has outlined the picture of the early hunting life. It has a simple tone and a single structure, adding a strong roar at the end of the song. In the process of labor, in order to adjust the tedious labor intensity and reduce fatigue, people will yell or imitate the sounds of animals and various sounds of nature to adjust the labor rhythm and increase the fun of labor. The sound and movement

corresponding to the rhythm is the earliest labor rhythm, which is not only a part of labor, but also the embryonic form of Chuxiong Yi folk songs. These simple labor cries mainly express the specific labor content. For example, when men go hunting in the mountains, in order to catch up with animals such as wolves, tigers and leopards on the mountains, and at the same time give themselves confidence, they will yell with the characteristics of the Yi language, and gradually form the "Mountain Tune" (Yongren of Chuxiong Prefecture). The Yi people in Dayao County and Dayao County call hunting on the mountain "Nian shan"). When the simple yelling became a verbal expression, the Yi people in Chuxiong Prefecture also had the earliest form of singing. Most of the main content expressed in the songs is the hunting life of the ancestors of the Yi nationality, which fully demonstrates the industrious and brave character of the ancestors of the Yi nationality.

The production of labor songs in this period included the production of the earliest primitive music art and described all aspects of the production and life of the ancestors of the Yi people in Chuxiong Prefecture. The ins and outs and handed down have been recorded in large numbers in the "Meige" and "Chamu" in the long narrative poems of the Yi people. Therefore, in the labor songs of Yi folk songs, there is a portion of songs produced in people's daily lives, which basically reflects the forms and processes of people's production, such as "hunting songs", "hunting grain songs", "Haoyang songs", etc; The other part is songs that are closely related to "gods" and have mythological connotations. Due to people's limited cognitive level, the Yi people's understanding of their own ethnic group carries a profound "divine" color. They believe that everything from birth to the world of the Yi people is inextricably linked to the "Divine".

2) Sacrificial songs

A large part of the folk songs in this period are sacrificial songs, and there are also some religious songs, which mainly reflect the primitive religious concept of "everything has animism" of the ancestors of the Yi people in Chuxiong, and embody the characteristics of the ancestors of the Yi people who are simple and respectful of nature. (Song. A & Y. M, 2017)

3) Narrative songs



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The narrative songs of this period are mainly about various myths, legends, and epics such as the origin of heaven and earth, and human beings. For example, the most famous "MeiGe" and "ChaMu" are treasures in the treasure house of traditional Chinese music and culture, which have long been the artistic refinement of life by the Yi people.

"MeiGe" is the general name of Chuxiong Yi folk songs and dances and folk oral literature, and is a long narrative epic. It almost reflects the history, culture, production and life of the Yi people in Chuxiong. Its content includes the creation of the world, the origin of human beings, creation, production, marriage, funeral, and the relationship between the Yi people and other ethnic groups. Known as the "Root spectrum" of the Yi people and the "Encyclopedia" of the Yi people in Chuxiong. Spread in the Chuxiong Yi Autonomous Prefecture of Yunnan Province. The word "Meige" is a transliteration of the Yi language. It was originally the name of a melody. Epic poems are sung using "Meige Tune", hence its name, and is listed as the second batch of national intangible cultural heritage lists in China. (Yunnan Provincial Folk Literature Chuxiong Investigation team , 2009)

"ChaMu" is a folk creation epic of the Yi people spread in Shuangbai County, Chuxiong Prefecture, Yunnan Province. It is recorded in ancient Yi language and widely circulated. It has a long history and describes the origin of all things in the legends of the Yi people. According to the "Bimo Sutra" of the Yi nationality, the earliest Chamu has more than 120 "Cha", which are divided into upper and lower parts. The upper part includes the creation of the world, floods, the origin of human beings, the origin of all things, etc., and the lower part includes astronomy and geography, divination, calendar calculation, poetry and literature, etc. It is a veritable "Encyclopedia" of the Yi people in Chuxiong. "Chamu" describes the three developmental stages of human beings, and is recorded on the pads by "Bimo" who is proficient in Yi language. It has a complex structure and strong mythological color. "Mythical epic", but behind the myths and legends, it contains a simple materialist view of thought. (Cultural Bureau of Chuxiong Yi Autonomous Prefecture, 1991)

2. Yi Folk Songs in the Middle Ages (Qin and Han Dynasties to the Qing Dynasty)

2.1 Liangshan Prefecture

2.1.1 Historical background

During the Qin and Han Dynasties, the central dynasty set up "counties" here and appointed "officials" to manage them. The Tang Dynasty, Song Dynasty, Yuan Dynasty, Ming Dynasty and Qing dynasty successively set up "counties, prefectures, divisions, and government offices" and "roads, guards, halls, and counties" in Liangshan. This area was called "Ancient Qiongzhou State" or "Qiongzhou Tribe" in the Qin and Han Dynasties, "Yuesong Jun" in the Han Dynasty, "Songzhou" in the Sui and Tang Dynasties, "Jianchang Mansion" in Nanzhao, and "Jianchang Mansion" in the Yuan Dynasty. It was called "Rolos Xuanweisi", "Sichuan Xingdusi" in the Ming Dynasty, "Ningyuanfu" in the Qing Dynasty, and "Ningshu" in the Republic of China. The historical evolution of the Liangshan area reflects the affiliation with the central government in different dynasties. Although historically, the scope of jurisdiction of Liangshan area has been different, but roughly it extends from "Dadu River" in the north, "Jinsha River" in the south, "Wumeng" (Zhaotong City, Yunnan Province) in the east, and "Yanjing" in the west. (Yanyuan County of the province. (People's Government of Liangshan Yi Autonomous Prefecture, 2006)

The Yi people in Liangshan Prefecture experienced historical changes during this period. The patrilineal system replaced the matrilineal system and entered the "heroic age" of the patriarchal clan. The original commune disintegrated and entered a slavery society. In the stage of "agriculture and half-pastoralism", the economic base, superstructure, and social relations have undergone new changes. The social basis of patrilineal clan slavery remained among the Yi people in Liangshan Prefecture, Sichuan, until the mid 1950s after the founding of the People's Republic of China. Folk music is a reflection of the social and economic foundation of the historical era, and the process of social development determines the process of cultural development. (Yuan, et al., 2021)

According to historical records, with the migration of Yi ancestors into Liangshan, the slave society of Yi began. The two tribes that moved into Liangshan are mainly "Guhou" and "Qunie". In the Yi folk epic *Leer Teyi*, it is said to "cross the river with slaves", and there are similar records in Chinese history books. At the end of the Western Han Dynasty and during the Eastern Han Dynasty and the Wei and Jin Dynasties of the Three Kingdoms, the emerging forces "Haoshuai" and "Yishuai"



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(that is, Slave owners) appeared in Liangshan, which reflects that the Yi slave system has been generally established and developed in Liangshan. (People's Government of Liangshan Yi Autonomous Prefecture, 2006)

In AD 1275, the Yuan Dynasty established the first chieftain "Luoluo Xuanweisi" in the Liangshan area, and the Liangshan area was completely brought under the direct management of the central dynasty, and the Yi slave society in Liangshan entered the stage of "Chieftain" management. In the middle and late Ming Dynasty, the emergence of feudal land systems such as land trading and "Tenancy", the use of advanced agricultural tools and agricultural technology, and the introduction of crops such as corn and potatoes suitable for the Yi people in Liangshan, greatly stimulated the development of the upper class of the Yi people in Liangshan. A fanatical pursuit of the land. As a result, a fierce battle for land between the "Toast" and its affiliated "Nuohe" (black Yi) was triggered. The "Tusi" was defeated and forced to move from the hinterland of the Liangshan Yi-inhabited area to the fringe areas. The power of the "Nuohe" clan rose sharply, and the feudalization process of Liangshan Yi society was basically forced to stop.

2.1.2 The social Status of Liangshan Yi songs in the middle Ages

The Liangshan Yi society reportedly transitioned to a class society around this time, with social members being split into five grades depending on variables such as authority and occupation: "Zi," "Mo," "Bi," "Ge," and "Zhuo". The first three belonged to the "monarch, minister, and instructor" of the ruler, while the latter two belonged to the governed people. The interaction between classes and the rigid hierarchy are inextricably linked, creating a stark contrast between the wealth of a select few rulers and the poverty of the ruled. Social members have evolved into five grades based on their blood link through a long history of change: "Zimo," "Nuohe," "Qunuo," "Gaga," and "Gaxi." The ruling class includes "Zimo" and "Nuohe", while the ruled class includes "Qunuo", "Gaga" and "Gaxi". Blood relationship plays a strong dominant role in the hierarchical system, which is a prominent feature of the Liangshan Yi slave society. Based on kinship, social systems such as hierarchical subordination, hierarchical exploitation, and hierarchical marriage have been formed at all levels. (Yuan, et al., 2021)



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"Zimo" is the highest rank. After the Yuan Dynasty, some "Zimo" were conferred the title of "Tuguan" by the Central Dynasty (referred to as "Tusi" in Chinese). After the Ming and Qing dynasties, the Central Dynasty implemented the policy of "changing the land and returning to the flow", and the "Zimo" gradually declined. In these areas, they still ruled the "Nuohe", "Qunuo", "Gajia", and "Gaxi" levels. "Nuohe", a nobleman in the Liangshan Yi slave society (known as "Black Yi" in Chinese), is the main ruling class in the Liangshan Yi slave society since the Ming and Qing dynasties. In its area, it dominates three levels: "Qunuo", "Gajia", and "Gaxi". "Gaga" is known in Chinese as "Anjia Wazi". They have no freedom of movement, live next to their master's residence, are ready to be driven, and endure various forms of exploitation. "Gaxi" is the most tragic slave, known in Chinese as "Guozhuang Wazi". "Gaxi" are mostly looted and trafficked from other places.

During this period, the marriage system implemented a series of monogamous systems such as "Ethnic internal marriage" and "Hierarchical internal marriage". At the same time, in accordance with traditional customs, the systems of "Incrimination", "Matchmaking", and "Divorce" have been retained. The "Zimo" and "Nuohe" hierarchies are designed to maintain the purity of the lineage and maintain the hierarchical system of the slave society. They implement strict intermarriage within the same hierarchy, and those who do not comply will be severely punished.

The backward slave system is a serious obstacle to the development of social productive forces, which often arouses the resistance and struggle of the vast majority of Yi people. In order to fight for their own personal freedom and oppose slavery and exploitation, the slaves and the Yi people have never stopped fighting bravely and tenaciously. Due to the constraints of the historical conditions at that time, although they were not successful, they also shook the rule of slavery and achieved partial victories. The representative types of Yi folk songs in this period mainly include "Mountain songs", "Women's Sad Songs" and "Wedding Cry Songs", Narrative songs, "Bimo Tune" and "Suni Tune" and so on.

1) Mountain songs

The folk songs in this period mainly focused on telling their own tragic experience and missing their relatives and hometown. With the changes in production and lifestyle, the content of life became more and more abundant, and the themes and



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contents of folk songs also changed. Folk songs not only reflect the daily production and labor of the Yi people, but also express people's inner emotional world.

2) "Women's Sad Songs" and "Wedding Cry Songs"

In the patriarchal clan slavery society of the Yi people in Liangshan Prefecture, patriarchy is dominant, and women's status is extremely low. In the "Women's Sad Song" of this period, the lyrics include: "My brother is the host, my sister is the guest", "My brother is the stored property, and my sister is the change used." There are folk songs that reflect slavery's arranged and bought and sold marriages. For example, the lyrics in the song "Amo Lire" include: "A daughter owes a debt to a wolf like a sheep, and hiding in the haystack is useless." "Blood is exchanged for wine, and meat is sold for food". Folk songs that reflect the tragic fate of women have been continuously sung, and the wedding cry song before a daughter's marriage has also emerged with the formation of social wedding customs. (Zeng, 1998)

3) Narrative songs

The narrative songs of this period are mainly composed of epic poems, history and characters. These narrative songs are all named after the protagonist described in the song or the story narrated in the song. These songs are long and short, specific and vivid. Musical melodies are generally repeated and changed in the form of single phrases, sometimes with symmetrical upper and lower phrases, and sometimes with multi-phrase structures in passages. The beginning and end of phrases and passages are often marked by repeating the specific lining words of the song head.

According to the content of the song, it can be divided into the following three categories. The first category, It's about narrating history. Yi language is called "Mopahe". For example, the birth and heroic performance of singing "Zhi Ge A Long". The second category, Describe a person. this type of folk song is the main body of Liangshan Prefecture's narrative songs, with a large number and vivid and moving. Represented by the famous "Amo Lire", the daughter of the protagonist's mother, as a typical image under the shackles of the marriage system of the Liangshan Yi people, recounts her life from birth to adulthood, and finally becomes the victim of a buying and selling marriage. It is a bloody and tearful history of Liangshan Yi

women. The third category, Narration, This type of folk song is based on human narratives, but they are all based on narratives. These types of songs include: "Geyi Gemeng" for orphans seeking their mother, "Zichi Wuwu" for encroaching on family property, and "Gama Aniu" for feudal officials bullying women.

4) "Bimo" Tune and "Suni" Tune.

"Bi", the host of primitive religion in ancient times, gradually declined from the status of "Shi" in this period, and later appeared the branches of "Bimo" and "Suni". Even lower, "Suni" generally refers to women, and their arias are called "Bimo Tune" and "Suni Tune", which have become a form of "Dharma Ritual" during this period.

2.2 Chuxiong Prefecture

2.2.1 Historical background

The Yi society has gone through a very long matriarchal era as well as a primitive commune era. The establishment of the patriarchal system was finished after a protracted alternation with the patrilineal system, and it entered a society of slavery long before the Han Dynasty.

An important characteristic in the history of the Yi people is that they maintained the slavery system for a long time. In the Western Han Dynasty and before that, "nomadic tribes" had appeared in the ancestor society of the Yi nationality. From the Eastern Han Dynasty to the "Wei and Jin Dynasties", a group of "Soushuai" and "Yiwang" continued to be differentiated in various Yi ancestor areas, indicating that on the basis of conquering the "Puren" and other tribes, the "Kunming" tribe has basically completed its transformation from the original tribe transition to slavery.

The "Nanzhao Slavery Dynasty" once ruled the Yi area for a long time, which had a profound impact on the emergence and development of local slavery. In the late period of "Nanzhao", the "Luowu Department" of the Yi nationality in Chuxiong Prefecture gradually became stronger. "The second year of Tianfu in the Later Jin Dynasty" (937), Tonghai Jiedu "Duan Siping" rallied thirty-seven troops to overthrow the rule of "Yang Yuzhen" of Dayi Ning State and establish "Dali State". Song Xiaozong "Chunxi years" (1174-1189), Dali king "Duan Zheng Zhi Ju A Er" as "Luo Wu department". After that, Chuxiong Prefecture was under the

jurisdiction of the Luowu Department until the "Ming Longqing First Year" (1567), when the land was reformed and returned.(Chuxiong Yi Autonomous Prefecture Local Chronicles Compilation Committee, 1993)

At the beginning of the reign of the "Luowu department", Chuxiong Prefecture entered a feudal lordship system, with production gradually focusing on agriculture. The Yi people mainly engaged in farming, while the sideline industry was animal husbandry. By the Ming Dynasty, there was mining. During the "Hongzhi" period of the Ming Dynasty, the "Fengshi" opened up wasteland and taught the Yi people to growcrops, resulting in a certain development of agricultural production.

During the Ming Dynasty, a large number of "Jiangnan immigrants" flowed into the territory of Chuxiong Prefecture. Han culture gradually popularized in towns and dam areas, and a large number of local literati emerged, such as "Taoting" and "Taohong" in Yao'an County, and "Liu Liansheng" and "Chi Shengchun" in Chuxiong. They have made outstanding achievements in literature, history, philosophy, and art. They have a certain influence on the Yi folk songs in Chuxiong.

2.2.2 The social Status of ChuxiongYi songs in the middle Ages

Due to the fact that the Yi people of Chuxiong live in scattered and remote places, most of them live in deep mountains and forests. In addition to large-scale gathering activities during the Spring Festival and festivals, they mainly rely on family labor production as the main mode of labor.

In ancient times, if the folk songs of the Yi people were used to buffer the fatigue caused by heavy labor and increase the courage to conquer nature, then the folk songs of the Yi people in Chuxiong in this period were used to express the resistance of the Yi people to the exploiters and their desire for a better life. These ancient Yi folk songs have multiple social functions. They are not only used to reflect the objective reality at that time, they are ideological weapons for fighting against the slave class, but also have educational and entertainment functions.

The folk songs of this period can fully reflect the social characteristics of the Yi people in Chuxiong Prefecture transitioning from slave society to feudal society and the hardships experienced by the Yi people's ancestors. By consulting documents such as "Encyclopedia of Chinese Minorities - Volume of Yi Nationality", "History of Yi Nationality Literature", "Research on Yi Nationality Culture", the



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researcher divided the Yi folk songs of this period into Farming songs, Narrative songs, Mountain songs, and Resistance songs. By consulting the above documents and the description of the informant, the details are as follows:

1) Farming songs.

Folk songs in this period mainly focus on production knowledge, farming and praying for a bumper harvest year, such as "TianYangXiadi" in Mouding County, Chuxiong Prefecture, and "Jilong Diao" in Lufeng County. When women go to the mountains to plant "Buckwheat and wheat", they sing "Songs for planting buckwheat", "Songs for planting wheat" and so on. (Chen & Y. Q, 2008)

2) Narrative songs (commonly known as "Duoxi")

The aria of "Duoxi" is collectively called "Duoxi Tune", which belongs to one of the narrative songs. In addition to "offering sacrifices to gods", it also includes geomantic geography, folklore, etc. Some "Duoxi" is also a singer. Many folk stories and long narrative poems of the Yi people are generally sung by "Duoxi". In the past, the Yi people believed that all things have spirits. All "heaven and earth, dragon, tiger, cattle, sheep", etc. have gods. All-natural phenomena are related to ghosts and gods. For example, during the planting season, activities such as "sacrificing to the God of the Field" and "God of the Crops" should be held to pray for a bumper agricultural harvest and the prosperity of people and livestock.

3) Mountain songs

In the Yi language of Chuxiong, it is called: "Nibuxi" (that is: "Song of Taming the Cow"). The libretto of this kind of songs generally refers to the use of cattle to plow the land, such as: "advance, retreat, left, right" and other fixed languages. free. There is another kind of "bai". It means a song sung when bulls are used to plow the land (commonly known as: "Cow song"). The libretto has five characters and one sentence, and most of them are seven characters and one sentence. It is generally sung in Yi language. Its music has a certain relationship with "Left foot Tune". (Li & J, 2010)

4) Resistance songs

The resistance songs in this period mainly reflect the cruel oppression and exploitation of the Yi people in Chuxiong by the feudal serfdom system. The cruel oppression of the Yi people by the slave owners and rulers will definitely cause the Yi



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people to fight hard. They constantly resisted the evil deeds of the reactionary ruling class. They organized Yi people's uprisings many times and dealt a heavy blow to the ruling class. For example: "Don't build a house, live in tile-roofed houses" is a representative of this period. This song expresses the Yi people's hatred for the ruling class. The strong courage and good desire to pursue a happy life. The resistance songs of the Yi nationality in this period existed independently in the folk songs of the Yi nationality because of their strong spirit of resistance and clear class position. It is a magic weapon for the Yi people to protest, constantly encouraging the Yi people to rise up and fight hard. These works had a great influence on other types of songs of the Yi people, and played a very important role in the music history of the Yi people.

3. Yi Folk Songs in Modern Period (AD 1840 to AD1949)

3.1 Liangshan Prefecture

3.1.1 Historical background

After the Opium War in 1840 AD, China began to become a semi-colonial and semi-feudal society, and the Liangshan Yi nationality area in southwest China was impacted. Some Western "Missionaries", "Explorers", "Scientists", "Envoys to China" and other people with various titles entered the Liangshan Yi region with different purposes. The Qing Dynasty and the later national government and local warlords also strengthened the management of Liangshan Yi area and tried to establish a new ruling order in Liangshan Yi area, but could not fundamentally change the slavery system of Liangshan Yi people. The slavery system of Liangshan Yi people is a "family system". "Family" is a Chinese appellation (called "Ciwei" in Yi language), meaning is "descendants of the same ancestor" (that is, social members belonging to the same paternal blood relationship).

All persons of Yi descent have their own family structure in the Liangshan Yi slave society. Each family member does their proper tasks under the direction of this organization. Numerous "leaders" who naturally developed inside the family oversee family matters and organize the interpersonal interactions of "Family branch" members. His nicknames among Yi people are "Degu" and "Suyi". The title of leader is not inherited and carries no social advantages. It is primarily spontaneously created by family members in their unique social interactions with one another.

Although China has experienced the replacement of feudal dynasties, its feudal ruling power has always had an impact on the society of Liangshan Prefecture in Sichuan, but before the Yuan Dynasty, its influence was mostly in the remote areas of Liangshan Prefecture, and had little impact on the Yi people in Liangshan. Since 1275 A.D., the rulers of the Yuan Dynasty established the "Luoluo Xuanweisi" in Liangshan Prefecture, which opened the era of the "Tusi System" rule, and implemented the "Garrison" policy in the Yi area, and the market exchange has also penetrated into the Yi area. While bringing great changes to the production and life of the people in Liangshan Prefecture, it also aggravated the oppression and exploitation of the people. Beginning in the "Kangxi period" of the Qing Dynasty, the mandatory "reform of the land and return to the natives" was directly implemented in Liangshan Prefecture, which intensified the contradiction between the Yi people and the feudal dynasty, and at the same time intensified the class contradiction between the rulers and the ruled in Liangshan. (Fang & G. Y, 1984)

3.1.2 The social Status of Liangshan Yi songs in Modern Period

The complexity of social life and the sharpening of social relations during this period added new elements and different themes to local folk music, and new forms and types emerged, especially in folk songs. The types of Yi folk songs in this period include Narrative songs, Mountain songs, Love songs and so on.

1) Narrative songs

Narrative songs in this period took real life as the theme, narrating people and narrating, mainly expressing the tragic fate of the poor people in society, covering a wide range of subjects, with vivid images of various characters, usually using realistic techniques. For example: "Ama Aniu", which reflects feudal officials robbing Yi girls, "Ayi Azhi", which reflects women's miserable lives, "Widow songs" and "Orphan songs" which are separated due to being bought and sold and poor, etc. There are also many narrative songs that reflect the daily life of the Yi people in Liangshan, showing the Yi people's love for life, strong and simple national character.

2) Mountain songs

It is called "Yehe" in Yi language. Folk songs of the Yi nationality are usually songs sung by ordinary people when they are working in the mountains and

fields. The singers often express their yearning for a better life or the longing for their loved ones based on what they see and hear in their daily lives.

During this period, due to the aggravation of internal and external contradictions in the society, the rulers intensified the oppression and exploitation of the Yi people. The majority of slaves were personally occupied by them and allowed to be traded, leading a very miserable life. Therefore, works that confide suffering, express anger and rebellious spirit are more comprehensive, profound, sharp and vivid than ever in folk songs. For example: "Beating three times a day, eating a bowl of rice for three days, and being tied with nine chains a year", my sister was sold to a distant place, Another example: the lyrics of the Yi folk song "Ayi Das" write: "May all the mountains and hills fall down and bury all the owners, and may the land where the turtledove flies belong to us".

3) Love songs

During this period, the marital Status of the Yi people changed along with the social changes. Its main feature is that it is seriously influenced by traditional feudal ideology. While the ruling class vigorously promotes ethics and morality, it also makes marriage have the characteristics of transactions. The Yi people resolutely resisted the feudal buying and selling of marriages, and launched many resistances for the independence of marriages. Some young men and women of the Yi nationality even sacrificed their lives for their love and marriage. There are many songs from the heart of the Yi people, exposing the "black curtain" of buying and selling marriages, praising the beautiful love, reflecting the Yi people's indomitable spirit of resistance and yearning for a beautiful marriage.

With the continuous development of folk songs reflecting young men and women's pursuit of love, telling about the pain of arranged marriages, and longing for a happy and beautiful marriage, the love songs of this period have formed a lyrical long song "Are Niu" with a large length and complete structure. The representative love song (called "Zhu Guhe" in Yi language) has become a unique type of folk song.

3.2 Chuxiong Prefecture

3.2.1 Historical background

In 1840, after the Opium War, the majority of Yi people in Chuxiong suffered greatly. Opium was rampant in the Yi area. Chuxiong Yi slave owners



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exchanged opium for a large number of guns and silver. With guns, they further expanded their power around and plundered various places. The people of the Yi nationality are slaves; because of guns, the internal fighting among the Yi people has become more and more frequent, and the majority of the Yi people are in dire straits. (Chuxiong Yi Autonomous Prefecture Local Chronicles Compilation Committee, 1993)

During the Anti-Japanese War, many literati of the Han nationality came to Chuxiong Prefecture, and new cultural activities such as film, photography, newspapers, literature and art, drama, and music began to appear. Mass cultural activities were very active at that time, and folk songs also developed accordingly during this period. The Han culture spread widely in the "dam area", and the Yi people in the mountainous areas also began to learn the Han culture. The Yi people gradually used the Han language and absorbed the Han culture in the process of communication with the Han people. Han culture is also influenced by the local natural environment and national culture, and has obvious local characteristics.

Due to class oppression and ethnic discrimination, the excellent culture of the Yi people has never been valued by the ruling class, which has largely suppressed the prosperity of the unique minority culture. In the hands of "Bimo", some outstanding national folk cultures are only "Word of mouth" by the Yi people from generation to generation.

3.2.2 The social Status of Chuxiong Yi songs in Modern Period

The folk songs from 1840 to 1949 are closely related to the social changes that took place in the Yi society of Chuxiong Prefecture during this period. During this period, the self-sufficient natural economy was the main focus, and the social productivity was extremely backward.

The folk songs of the Yi nationality in Chuxiong started from labor at the beginning, and gradually penetrated into all aspects of the social life of the Yi nationality compatriots, becoming an important part of the social life of the Yi nationality compatriots. The Chuxiong Yi folk songs in this period are mainly expressed in the following categories: Love songs, Wedding songs, Sacrificial songs, Torch songs, Bitter song, Revolutionary songs, etc. The main mode of communication is "Word of Mouth".

1) Love songs

Love songs are one of the richer types of folk songs of the Yi people in Chuxiong. The Yi people in Chuxiong have many folk festivals, such as the "Flower Festival" in Dayao County, and the "March Meeting" in Mouding County. These national festivals not only provide places and opportunities for young people to fall in love, but also produce many love songs. In these festivals, men, women of the Yi people all join in singing and dancing. The Yi people of Chuxiong call this kind of collective singing and dancing activities "Jumping songs", "Jumping feet" and "Playing dances". Starting from sunset on the west mountain, singing through the sky, and stopping at sunrise the next day, young men and women who are interested in expressing their feelings with songs at this time, in the places where the Yi people live, young men and women also have their own places for love, and there are also collective places. For example: "New Year's Eve dance party". Girls and boys will meet each other in the form of antiphonal songs at the dance party, and agree on the time and place of the next meeting. For example: "Ten Eyes of You is Not Too Many". (Chen & Y. Q, 2008)

2) "Marriage Songs"

During this period, the "Wedding songs" of the Chuxiong Yi nationality were divided into the following categories: First, "Qingchu". The song mainly includes congratulations and parting. During the wedding ceremony, the specific singing content is determined according to the various etiquette procedures, such as "face washing Tune". Most of the songs are traditional lyrics, five characters and one sentence. The singing form is mainly solo, usually without accompaniment; Second, "Lifu Liha", this kind of wedding song, is usually sung in "matchmaking", "engagement", "marriage" and other ceremonies. In the wedding ceremony, "Xikebo", which is sung by Bimo, mainly clarifies the truth of marriage. Most of the songs are traditional lyrics, which are generally short.

3) "Sacrificial Tune"

The "Sacrificial Tune" of this period can be divided into the following categories: First: "Maoer", when crying for relatives such as parents, brothers, sisters, etc., has different fixed lyrics. Due to the different feelings of the singer towards the deceased, they can also compose their own lyrics, so the lyrics vary in length. When

singing, the singer uses a mournful vibrato to form a "crying tone" of low sobbing. The melody is formed by repeating a sentence; Second, "Bihe", this song mainly includes five aspects: "sacrificing ancestors", "mourning", "transcending the dead", "summoning souls" and "exorcising ghosts". The singers and songs are different, so "Bimo" should be invited to sing when "sacrificing ancestors" and "transcending the dead". The spirit of transcending the dead is called "Muma", which means guiding the way of light for the dead. The "Soul calling tone" and "exorcism songs" are usually sung by "Bimo"; Third, "Nuohe a" requires female singing, and must sing in the cemetery, with strong melody and clear lines. The lyrics are mostly five word and seven word sentences, sung without accompaniment. (Li, 1994)

4) "Torch Songs"

Yi language is called "Duoze Duoer", and the "Nuosu people" of the Chuxiong Yi people call the Torch Festival "Xiaonian Festival". There are exclusive songs here, including "Burning Song", "Sending Fire Song", "Soul-summoning Song", "Tongyue Tune", "Torch Festival Couplet Song", and so on. The time, place, and singer of singing this type of song also vary, generally depending on the theme of each song. For example: the singer of "Song of Burning Fire" is the head of each family, leading the whole family to sing together, and the singing place is around the fire under the eaves of their own house to show celebration; while the "Song of Evocation" is sung by housewives, At that time, hold the offerings (for example: grain, wine) in your hand, and run directly to your own vegetable field, singing while running, and when you return home, you will pick a "crop seedling", which means "human soul", "Crop Soul" took home at the same time to celebrate the "Torch Festival". The "Torch Festival Antiphonal Song" is a song specially sung by young men and women at gatherings, thus forming a festival etiquette divertimento. Most of its lyrics belong to the traditional five-character sentence, often using function words such as "Oh Huo Di Li Huo" and "Ah Huo Oh". Most of the songs are short songs with upper and lower phrases, generally with solo and unison singing, without accompaniment.

5) Bitter song

The bitter song is a folk song for the Yi people to express their miserable life and fate. For example: "Life is on the tip of the knife", which reflects that a long-

term worker was tortured at the "toast"'s house and lived a miserable life of pain. Another example: "Being a cow worker eats cow rice", which reflects that the poor are treated like cows and horses by "toasts", but they eat like cows and horses. In the old society, the social status of Yi women in Chuxiong was extremely low, so there were many folk songs expressing women's unfortunate marriages. For example, the lyrics in the folk song "Being a Daughter-in-law is Bitter": "You can only eat leftovers when eating, you can only eat leftovers when eating, you can only eat sheep tails when killing sheep, you can only eat pig noses when killing pigs, and you can only eat chicken wings when killing chickens". In the Chuxiong Yi place, women are the main workers in the family, and they have to undertake all the work in the family. Therefore, there are also many folk songs that sing heavy labor, such as "December of the year". In addition, there are also orphans and elderly people who are left unattended. These heartfelt folk songs reflect the true life of the Yi people in Chuxiong.

6) Revolutionary songs

It mainly reflects the revolutionary struggle of the Yi people against class oppression and exploitation, and records the history of their struggle in folk songs. For example, the "Rise to fight Tusi" spread in Yuanmou County, Chuxiong Prefecture. (Song, 2017a)

4. Yi Folk Songs in Contemporary Period (AD1949 to AD 2020)

By consulting the "Encyclopedia of Chinese Ethnic Minorities", "History of Yi Literature", and other relevant documents, the researcher draws the following conclusions: There are two reasons for defining 1949 as "Modern period" and "Contemporary period":

First, from the perspective of Chinese historical development, the founding of the People's Republic of China in 1949 has achieved the unprecedented stability and unity of the Chinese nation, fundamentally changed the status of the Chinese nation, is the historical turning point of the Chinese nation from the decline of modern times to prosperity, is the historical turning point from the war turmoil to unity and stability. secondly, 1949 was an important turning point in the development of Yi folk songs. Since ancient times, Yi folk songs have been passed down by "word of mouth".



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In 1949, the government began to organize experts and scholars to collect and sort out some of the folk songs of Yi people, and some of them have been well preserved. With the continuous economic recovery and social stability, the way of transmission of Yi folk songs has also developed in a diversified direction, which has become an important symbol of the development of Yi folk songs.

4.1 Liangshan Prefecture

4.1.1 Historical background

With the founding of the Central People's Government of the People's Republic of China in 1949, a new era in Chinese history began. It is no longer a semi-colonial or semi-feudal society. With the conclusion of its sad history of invasion and enslavement for more than a century, China has finally achieved independence. Liangshan was freed in 1950. The Liangshan Yi Autonomous Prefecture People's Government was created in 1952.

In 1956, Liangshan Prefecture undertook a significant democratic reform under CPC guidance. After more than 2000 years, the Liangshan Yi slave system ultimately left the historical stage and embraced a new socialist society. As a result, the Yi people in Liangshan transitioned from the slave society directly into the socialist society rather than passing through a lengthy feudal period. (Liangshan Yi Autonomous Prefecture Overview Writing Group, 2009)

In 1978, the State Council Juding revoked the organizational system of Xichang region, and incorporated Xichang urban area, Dechang, Huili, Huidong, Ningnan, Mianning, Yanyuan, Muli and other counties belonging to Xichang region into Liangshan Yi Autonomous Prefecture. Since then, Liangshan Yi Autonomous Prefecture has entered a new development period. (Liangshan Yi Autonomous Prefecture Overview Writing Group, 2009)

Liangshan Prefecture's agriculture has accomplished a lot since 1995. The agricultural production is gradually changing from the traditional and primitive farming methods to the scientific and intensive farming methods, from the self-sufficient natural economy to the commodity economy, and from the extended reproduction of extension to the expanded reproduction of connotation. Grain and a variety of "well-known, high-quality and new type" agricultural products have

increased production and income year after year, and people's living standards have improved.

In 2000, more than 80% of the rural population in Liangshan Prefecture have solved the problem of food and clothing, and are rapidly moving towards a "moderately prosperous" society. Liangshan Prefecture's agriculture has entered a new stage of development. Relying on resources, market-oriented, and benefit-centered, it has actively adjusted its industrial structure, realized the industrialization of agriculture, and focused on building high-quality agricultural product production bases, with initial results.

4.1.2 The social Status of Liangshan Yi folk songs in Contemporary Period

In the early days of the founding of New China in 1949, the vast area of Yi nationality in Liangshan was still in the historical stage of slavery society. The level of social productivity is low, the backward "slavery system" and the feudal "chieftain system", with strict hierarchy, Liangshan Prefecture has been in a closed, ignorant and backward state for a long time. In 1956, at the Eighth National Congress of the Communist Party of China, the representative of the Yi nationality in Liangshan gave a speech titled "Leap from Slave Society to Socialism", which was praised by Mao Zedong, Zhou Enlai and other central leaders.

The folk songs in this period mainly praised the policies of the party and the state. Since then, the people have lived a happy life. According to historical documents, the types of folk songs in this period are mainly manifested in Love songs, Festival songs and Mountain songs. The reasons are as follows: Firstly, marriage is free. Yi people are no longer bound by the traditional marriage system as they arranged marriages in the past. So, during this period, there were more love songs than ever before. Second, the living standard of Yi compatriots has been greatly improved compared with before, and every family has lived a happy life. Therefore, the performance of festival songs in this period is particularly prominent.

1) Love songs

According to my inheritors, the Yi people in Liangshan Prefecture are prevalent in "Cousin marriage", and the unmarried young people who have a relationship with uncle "A re" (ie: Cousin brother) and "A xi" (ie: Cousin sister),

namely: contain loverSinging "A re Niu" has become a specific love song expressing love, and "A re Niu" has also become a synonym for "Love songs".

The famous love songs "My Cousin" is a masterpiece of the collection of the love songs of the Yi people in Liangshan, Sichuan, "A re Niu". "A re Niu" became synonymous with love songs in this period, but as a song among the Yi people, "Are Niu" became a special appellation for love songs just like "Zhu Guhe". Among them, the melody of "small cousin" is beautiful and lyrical, and the singers often have personalized creation and performance.

2) Festival songs (called in Yi language: "Zinihe")

It means a song sung during the Chinese New Year and the Chinese New Year. Liangshan Prefecture attaches great importance to two major festivals, namely, the "Yi Nationality Year" and "Torch Festival."

"Yi Nationality Year", called "Kushi" in Yi language, is a folk festival that integrates many folk activities such as sacrificing ancestors, competitions, catering, entertainment, and clothing. Liangshan Yi Nationality Year, mainly passing through 17 counties (cities) including Butuo County, Meigu County, Zhaojue County, Ganluo County, Leibo County, Xide County, among which Zhaojue County, Meigu County, Butuo County The Year of the Yi Nationality in Yi County, Xide County, and Leibo County is the most representative and full of characteristics.

The "Yi Nationality Year" falls in October of the lunar calendar every year. Compared with the past, the "Yi Nationality Year" in this period will be grander and livelier. Great improvement. The main content during the Chinese New Year is: "Reunion Year", "Ancestor worship", "Visiting relatives and friends" and so on.

Most of the content of "New Year's Song" is to welcome the arrival of the New Year and wish a better life next year. The tunes of the songs are mostly mountain songs, Young people put on festive costumes. Sit together around the brazier and sing some traditional songs about history and ancestors, as well as some narrative songs. Generally sing "Kushi Niu niu" series.



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Figure 7. Yi Nationality Year in Liangshan Prefecture

Source: www.google.com(Accessed January 10, 2023)

The "Torch Festival" is in the sixth month of the lunar calendar. "Torch Festival" is an ancient and important traditional festival of the Yi people in Liangshan Prefecture. Some scholars believe that the origin of the Torch Festival is related to people's worship of fire. Its purpose is to use fire to drive away insects and pests and protect the growth of crops. The "Torch Festival" fully retains the ancient information of the origin of the Yi nationality, which has important historical value. One of the most recognizable images in the Yi people's traditional culture is the "Torch Festival," which also serves as a vehicle for cultural practices like farming, astronomy, traditional music, dance, and poetry. The "Torch Festival" is crucial for enhancing the Yi people's sense of national identity. The "Torch Festival" also contributes to national unity by fostering better relations between the Yi people and other ethnic groups. Everyone sung songs from the "Jiejue," "Kushi Niuniu," and "Duhuo" series and hoped for pleasant weather in the upcoming year. (Zeng, 1998)



Figure 8. The scene of the "Torch Festival" in Liangshan Prefecture

Source: www.google.com(Accessed January 10, 2023)

3) Mountain songs

The characteristics of mountain songs in this period are: the rhythm is relatively free, the pitch is relatively high-pitched and clear, and most of them are sung in falsetto "High tune". In the past, folk songs were generally sung solo, impromptu singing by individuals. Nowadays, singing forms are becoming more and more abundant, and there are short-structured duets and lead singing in the form of divertimento and unison singing. The rhythm of Liangshan Yi folk songs is close to the rhythm of natural language, the purpose is to directly express the "pleasure", "anger", "sorrow" and "joy" in the heart. Liangshan Yi folk songs in this period are generally divided into four categories, the first category is self-entertainment; the second category is expressing emotions through scenery; the third category is to express love; the fourth category is self-comfort, expressing good wishes.

4.1.3 Factors restricting the development of Folk songs

Since 2000, the survival status of Yi folk songs in Liangshan Prefecture, Sichuan Province is worrying, and the current development has fallen into a predicament. Through the field investigation of this researcher, the restrictive factors are mainly manifested in the following points:

4.1.3.1 Natural factors

Relative to social factors, natural factors refer to the environment formed by natural things such as water, soil, region, and climate. The natural environment is of great significance to human life. Because of nature, the Yi people have the foundation and inspiration for creation, and the natural environment is the basis for the survival of folk songs.

The terrain of Liangshan Prefecture is "Plateau area" in the west and "Mountain area" in the east. Due to the great disparity, the transportation is very inconvenient. Due to the differences in the natural geographical environment of Liangshan, the people living here have to live in different ways to solve a series of problems such as clothing, food, housing, and transportation, and a variety of styles and colorful national cultures have emerged and folklore. Due to historical reasons, most of the Yi people live in the "alpine mountainous area" and "the Erban mountainous area". Natural disasters have also occurred frequently in Liangshan Prefecture in recent years, such as mountain torrents, earthquakes, heavy rainfall, hail,



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mountain collapses, etc. Because of this, it also affected the development of the music culture of the Yi people in Liangshan.

4.1.3.2 Social factors

Social factors are mainly manifested in four aspects: Imbalance in inheritance and development, the decentralization of inheritance and development, the fault of folk singers and works, and the change of cultural thinking and traditional cultural values.

1) Imbalance in inheritance and development (1949-1978)

Imbalance in inheritance and development mainly refers to the imbalance in the inheritance and development of Yi folk songs in counties and towns of Liangshan Prefecture. The folk songs of the Yi nationality are distributed in more than a dozen townships and villages in various counties, but the inheritance and development of the folk songs of the Yi nationality in each township are uneven. Judging from the distribution of Yi folk songs collected in "Sichuan Folk Music Integration", "Majingzi Town" and "Xining Town" have the best inheritance and development of Yi folk songs, followed by "Yongsheng Town" and "Gudui Township". "Jinsha Town", "Baoshan Town" and so on. Of course, the number of folk songs included in "Music Integration" does not fully reflect the level of inheritance and development of each township, nor is it a standard for measuring the level of inheritance and development of Yi folk songs in each township. However, "Sichuan Provincial Folk Music Integration" is a reintegration based on the Yi folk songs that Liangshan Prefecture has collected in the past, which can reflect the inheritance and development of Yi folk songs in various regions of Liangshan Prefecture to a certain extent. According to the researcher's own on-the-spot investigation and analysis of the literature, interviews with inheritors, and performances of folk songs of the Yi nationality in Liangshan Prefecture, the level of inheritance and development in the counties of Liangshan Prefecture is basically consistent with the above.

2) The "decentralization" of inheritance and development (1978-2000)

The "decentralization" of inheritance and development refers to the lack of overall protection for the inheritance and development of Liangshan Yi folk songs. There are many folk songs of the Yi people, for example, the folk songs sung at the wedding of the Yi people are very ceremonial. With the rapid development of



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social economy, young people in Yi nationality areas have more and more opportunities to contact the outside world, and traditional ideas are also undergoing great changes. The procedures of some customs and ceremonies have been weakened, and the singing links have been compressed. The reasons are as follows: for example: weakening of family system, increase of young people in free love and so on. Some of the "matchmaking links" in weddings and the "divination rituals" in engagements no longer exist

3) The fault of folk singers and works (2000-2010)

The mass foundation of Yi folk songs has also been damaged as a result of modern ideology, advanced culture, global economic integration, and other issues. Folk melodies from Liangshan Yi are suffering from "dynasty," A "fault" issue is progressively emerging in the folk song legacy. The main propagators of Yi folk tunes are local inheritors and folk musicians. The majority of Yi folk singers today are middle-aged or older, and the number of performers who are fluent in Yi is extremely low. The researcher discovered during the field study that those who can sing Yi folk songs are often older than 50, while folk singers who can sing songs with extensive narrative content are all older than 80. Also, the majority of the inheritors reside in isolated mountainous regions, making it difficult to travel down the mountain to instruct students. Young people in the area leave to work as a result of the social economy, and as a result, there are fewer people who can speak Yi and perform Yi folk music. The flaws of the inheritors and the flaws of the works are closely related.

4) Changes in cultural thinking and traditional cultural values (2010-2020)

During the large-scale urbanization construction in China, Liangshan Yi Autonomous Prefecture is no exception. In particular, the cultural thinking of "Inheritors" and "Inheritees" has undergone great changes. The inheritance of Liangshan Yi folk songs is facing a serious crisis, traditional cultural values are on the verge of extinction due to the gradual deterioration of family culture and changes in social structures like natural villages. As a result, a new system of cultural values has not yet developed, and the enlightening value of Liangshan Yi folk songs has fallen drastically. In the towns and villages, young people may be seen everywhere wearing fashionable clothing, half of which is Han Chinese attire. According to my inheritors,



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before 2000, the common people basically wore Yi costumes. In recent years, due to the increase in the number of young men and women going to work in cities, they have more opportunities to get in touch with new things outside, so they are often called "Sinicization". On the one hand, it shows that the material living standards of the people have been significantly improved compared with before. On the other hand, the emergence of new things does not necessarily break the original order of life and change the ecological environment on which Liangshan Yi folk songs depend.

4.1.4 The way of transmission

Because of Liangshan Prefecture's unique geographic location, ancient culture was largely secluded and had very difficult access to transportation. Therefore, since ancient times, "Word of mouth" is the primary method used to propagate Liangshan Yi folk music. Folk songs are used by the Yi people of Liangshan to preach about human origin, religion, social ethics, morals, and customs. The social economy is always evolving, and this is also having a profound impact on how people communicate. It can be broadly categorized into four types: "Word of mouth," Traditional media, Internet communication, and New media communication.

4.1.4.1 "Word of Mouth" (1949-1978)

The folk songs of the Yi people in Liangshan were extremely well-liked with the Yi people at the beginning of their production and served as the carrier of the music culture of the Yi people in Liangshan Prefecture. At first, "word of mouth" was used to propagate songs for children, folk music, etc. Folk songs were passed down orally to the younger generation by the older folk musicians. The Yi people of Liangshan have long-lasting folk tunes. This natural transmission mode is generated in its distinct "ecological soil," which is formed in production and life. This mode of transmission is divided into the following categories: First, Inheritors or folk artists pass folk songs to the next generation, and the "parents" pass on the traditional folk songs they can sing to the "children". Second, Many folk songs of the Yi people in Liangshan have educational and philosophical functions. The people of Liangshan educate the next generation by singing folk songs. The Yi folk songs of Liangshan were spread subtly. In this dissemination process, the "Imparting party" and the "Imparted party" not only realize the spread of folk songs in a direct way, At the same time, the expression, demeanor, and body language of the transmitting party during

singing can all affect the recipient's perception of Yi folk songs. Sadly, this "word of mouth" transmission mechanism has been severely hampered by the quick social economic development and ongoing advancement of modern technology, which has had an impact on the distribution and evolution of Liangshan Yi folk songs in the setting of the new period.

4.1.4.2 Traditional Media Communication (1978-2000)

The traditional media in this period are mainly manifested in: Literal communication, Film and television.

1) Literal communication

In ancient times, most of the ethnic minorities in China did not have their own scripts, so that many excellent folk songs were not preserved in time.

First of all, the Yi language; during this period, the "Sichuan Yi language standardization trial plan" was formulated, and 819 standardized Yi characters were determined, which were called "nangwen" in history, some called it "syllable language", and now it is called: "Yi language". It is an ideographic script. The Yi people have a legal and unified script. The newly created Yi script can more accurately record the Yi language, and it is promoted and used in Liangshan Yi Autonomous Prefecture. Therefore, when the spread of Yi folk songs was introduced into writing, it not only expanded the spread of Yi folk songs, but also enhanced their influence. In recent years, many of the various musical notation books published are in both Chinese and Yi languages, which makes it easier for people to sing and learn. The rapid development of the Yi language has directly transformed the music of the Yi nationality into words, which not only facilitates the singing of Yi folk songs within the Yi nationality, but also plays an important role in understanding and learning Liangshan Yi folk songs for music lovers all over the country and the world.

Secondly, Chinese; Music scores and magazines in printed form have also played a positive role in the dissemination of Liangshan Yi folk songs. For instance, the Sichuan Ethnic Publication House's "Sichuan Province Yi Nationality Folk Songs Collection" aims to make the majority of the Yi Nationality's folk songs in Sichuan Province available as musical scores.



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Figure 9. The cover of the traditional folk songs of the Yi people in Liangshan

Source: www.google.com(Accessed February 5, 2023)

2) Movies and TV

Liangshan Yi folk songs are presented to the public in a more comprehensible way as a result of the popularity of movies and television. This form of audio-visual communication has enormous power. For instance, the majority of the incidents in the film "Daji and His Father," which describes a story that occurred in Daliang Mountain, are based on Liangshan Yi folk songs. The TV series "Soma Blooming" is a poverty alleviation TV series jointly produced by China Central Television and Liangshan Cultural Radio, Film and Television Media Group Co., Ltd. It is a story about getting rid of the "Hat" of poverty by hard work and realizing a happy life. In this TV series, there are a lot of shots of Liangshan Yi folk songs singing, which is undoubtedly a promotion of Liangshan Yi folk songs. A variety of Liangshan Yi folk songs have also steadily featured on TV shows including "National Young Singers Television Grand Prix", "Folk Song China," "Chinese Folk Song Conference" and others that focus on ethnic minorities. It has received a lot of exposure and has helped the national vocal music art of our nation to grow even further.

4.1.4.3 Internet Communication (2000-2010)

It refers to a technique for disseminating information through networks, the most common of which are network TV and network periodicals. Because viewers may choose their favorite shows at whim and interact with the broadcaster, Internet TV has several benefits. The most practical method is made

available to audiences who enjoy Yi folk tunes on the major websites. In recent years, communication operators in Liangshan Prefecture have actively focused on the goals and tasks of poverty alleviation, and vigorously carried out the construction of projects such as targeted poverty alleviation and universal services in Liangshan Prefecture. 1,568 administrative villages have been connected to optical fiber broadband, and 349 administrative villages and 327 key roads in the state have been realized. 4G signal coverage has achieved the 4G wireless network coverage target of 97% of administrative villages, and the 4G signal coverage of national, provincial, county, and township roads has been greatly improved, improving the communication conditions in poor areas of Liangshan Prefecture. After connecting to the internet, we only need to enter Liangshan Yi folk songs in the "Tencent Video" search bar, and we can find thousands of related videos, meeting people's diverse needs. In addition, major video websites have launched "barrage", where people can not only enjoy folk songs but also post barrage interactions. Compared to the early stages of website construction, the information is now more diverse. By searching for Liangshan Yi ethnic folk songs on the search bar, you can find dozens of pages or thousands of related information, giving people a better experience. By transmitting videos, sounds, and images through online media, the comprehensive dissemination of Liangshan Yi folk songs has been achieved, making the dissemination process of Liangshan Yi folk songs modern in nature.

4.1.4.4 New Media Communication (2010-2020)

With the development of the times, during this period, a new mode of communication with mobile phones as the medium came into being. The new media communication during this period mainly manifested in the following ways:

1) WeChat official account

With its launch, a new channel for the promotion of Liangshan Yi folk music in new media has been created. The conventional method of communication has been upgraded by this one. Users of mobile phones can access content that includes text, music, video, and images. Examples include "Liangshan Yi Folk Songs" and other public accounts, which not only improve the audio-visual effect of users but also make it more complete, allowing people to more quickly and directly grasp Liangshan Yi folk songs.



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2) "Douyin" short video

"Douyin" is a network platform for sharing two minutes short music videos for all age groups. Folk music fans can use "Douyin" to not only find their favorite Liangshan Yi songs, but also to share them with others by snapping selfies. Using video editing software, internet users may also make videos more creative and improve how much they enjoy singing videos. In addition, Liangshan Yi folk melodies can remain popular and innovative among youthful groups for a very long time. In today's society, new media dissemination has become a favorable means for the dissemination of Liangshan Yi folk songs, and plays a very important role in dissemination.

4.2 Chuxiong Prefecture

4.2.1 Historical background

After the founding of the People's Republic of China, Chuxiong and Wuding were divided into two areas. In 1953, the two prefectures were merged into the Chuxiong prefecture, with Chuxiong, Zhennan, Mouding, Yao'an, Dayao, Yanfeng, Yongren, Yuanmou, Wuding, Luoci, Lufeng, Guangtong, Yanxing, and Shuangbai, Luquan, Fumin and Anning 17 counties. (Ling & F. X. & Li & D. Z, 2015)

On April 15, 1958, Chuxiong Yi Autonomous Prefecture was formally established. From 1959 to 1961, six counties of Yongren, Yao'an, Nanhua, Shuangbai, Mouding and Yuanmou were successively restored. In September 1983, Chuxiong County was changed to Chuxiong City.

In January 2021, with the approval of the State Council and the Ministry of Civil Affairs, "Lufeng County" was revoked and the county-level "Lufeng City" was established. So far, Chuxiong Prefecture has formed "Chuxiong City, Lufeng City" and "Shuangbai", "Mouding", "Nanhua", "Yao'an", "Dayao", "Yongren", "Yuanmou", "Wuding" "A total of 8 counties and 2 cities. After the founding of the People's Republic of China, the music culture of the Yi people in Chuxiong Prefecture has entered a new era of development. (Yang & H. W, 2007)

4.2.2 The social Status of Chuxiong Yi folk songs in Contemporary Period

With the rapid development of the economy, the living environment of the Yi compatriots has also been greatly improved. Some new changes have also appeared in the folk songs of the Yi people in Chuxiong, and some new content has

been added. In traditional labor songs, custom songs, narrative songs, On the basis of love songs, other different types of folk songs appeared. The folk songs of this period mainly include: revolutionary historical songs influenced by the Red Army's long march through Chuxiong, children's songs for teaching morality, etiquette and life skills to future generations. New folk songs and "minor tunes" produced to adapt to the development of society.

4.2.2.1 Songs of Revolutionary history

The Red Army's Long March swept through the Yi region of Chuxiong Prefecture in 1935, igniting the long-suppressed revolution among the Yi people. Numerous folk songs with revolutionary histories were created in the Yi region where the Red Army crossed. For example: "Ma ying hua kai" in Shiyang Town, Dayao County: "Ma ying hua kai ji xiang lai, and the Yi people look forward to the arrival of the Red Army. When the Red Army comes, happiness will come." Another example: the folk song "I have a big stone" in Yongren County: "No matter what you say about the size of the Yamen in Yongren County, we will never leave the dam for the rest of our lives". The lyrics of the song "Anti-Three Marches" read: "If you don't pay, you won't pay food, if you don't want to be a slave or a soldier, let's see what he will do with us." It is a true portrayal of the "anti-Chiang guerrilla warfare" carried out by the Yi people of Chuxiong under the leadership of the "Bian zhong eight zhi dui" in Yunnan.

4.2.2.2 Children's songs

In the Yi ethnic area of Chuxiong, children are unable to attend school due to limited economic conditions. Yi elders use simple and easy to remember nursery rhymes to impart knowledge about production and provide moral and etiquette education to their descendants. These nursery rhymes depict the daily life scenes of Yi children. The song is simple, with simple and vivid lyrics. The melody and lyrics vividly depict the psychological characteristics of children. Divided into the following categories:

1) "Baby Meige", mainly to sing general enlightenment knowledge. For example: "Wa mu la";

2) "A huo he", this type of song is sung without time and place restrictions, and without accompaniment. Children's songs mainly focus on

enlightenment knowledge such as the sun and the moon, while adult songs mainly focus on content such as caressing, eating, drinking and playing. The libretto is mostly five-character sentence or seven-character sentence, with function words such as "Ahuohe" as lining words. Example: "little baby";

3) "Agu fu", in Yi language, is divided into the following categories: First; "MioGe", which means a song for adults to urge children to sleep. This kind of song has not only the general enlightenment content words, but also the whole text is function words. Second; "Agu Hengu", that is: a song to coax children. This kind of song is sung by adults, and its main content is about general enlightenment knowledge. Third; "Aguo zao", is a type of children's song that mainly sings place names, with a simple melody and short length. These children's songs are also textbooks for them to learn production and life skills. The content contains certain storylines, the language is humorous, and the tunes are catchy. When singing, there are groups of three and groups of five, which also shows the children's innocence, liveliness and cuteness.

4.2.2.3 New Folk Songs

After the liberation of China, with the improvement of people's living conditions, many healthy and positive "New folk songs" emerged among the Yi people in Chuxiong. During this period, the "New folk songs" mainly focused on praising contemporary beautiful life. For example: "Turn over and the people are happy", "Follow the Communist Party", "The gratitude of the Communist Party cannot be sung out ", "Everyone sings about Mao Zedong", "The National People's Celebration of Victory", "The Yi family and the party will always be together", "The glory of the sun" "The Warmest", "Chairman Mao and the Yi Family Heart to Heart" and other songs. There are also "postpone marriage for five years" and "only one child" to promote family planning, and "an old primary school culture" about literacy. These folk songs are simple in language and easy to learn, reflecting the production and life of the Yi people in different periods. The status and changes of the Yi people in Chuxiong also show the yearning and pursuit of a better life for the Yi people in Chuxiong.

4.2.2.4 "Minor Tune"

The "Minor Tune" of the Yi nationality in Chuxiong Prefecture is very similar to the folk songs of the Yi nationality. The difference is that the tune is more complete than the folk songs, the rhythm is more regular, the tune is basically fixed, and there are many decorative notes. Most of the lyrics in the minor key have been handed down since ancient times, and a few are improvised, which can be divided into the following categories:

1) "Aguai lao"

"Aguai Lao" is a minor tune in Shuangbai County, Chuxiong Prefecture. It is named after the line "Aguai Lao" in the singing. The tune is short, usually two phrases, the shortest is only six bars, and the most is no more than twelve bars. Most of this minor tune is accompanied by "Sanxian",

2) "Tiaoge Tune"

"Tiaoge Tune" is generally composed of four phrases, with the same style and rhythm. They are all in the pentatonic "Yu" mode, and almost every sentence falls on the head of "La". The ending lyrics of each song are "Asu Zheyuluo". The content is mostly love songs sung by men and women, with clear rhythm, cheerful tunes, and enthusiasm, so it can be sung alone in minor tunes or sang while dancing. It can be divided into the following categories: First, "Guzhe Tune", the Han people call it: "Left Foot Tune", the ancient "Guzhe Tune" has no real words, and it is generally sung by imitating the sound of playing the "cucurbit sheng" instrument. Later, it gradually developed into the "Guga Tune" with substantive words was adopted, and the Han folk songs were also absorbed in the music, which made the "Guga Tune" more abundant. The speed is slow when singing solo, and the rhythm is bright when dancing. Traditional accompaniment instruments include bamboo flute, "sanxian" and "yueqin", Second, "Asu zhe" means to dance and sing for the people of this nation. In different regions, it is divided into: "Asu ze", "Asu zao" and so on. (Li & C. G, 2008)

4.2.3 Factors restricting the development of Yi nationality's Folk songs

As an entertainment activity, the Yi folk songs of Chuxiong Prefecture have received support and support from the general public in terms of dissemination and development. However, the dissemination and development of Yi folk song culture also face various challenges in the progress of the times. From the on-site

investigation, it can be seen that the factors restricting the development of Yi ethnic folk songs in Chuxiong Prefecture mainly include the following two aspects:

4.2.3.1 Natural factors

More than 90% of the total area of Chuxiong Prefecture is made up of mountainous terrain. It has a short winter and summer, a long spring and autumn, no extremely cold winters, no extremely hot summers, distinct dry and wet seasons, lots of sunshine, and a brief frost period. It has a subtropical low-latitude plateau monsoon climate. Almost all Yi settlements are found in valleys and on mountain sides. Some regions continue to practice conventional modes of manufacturing. First, The landscape is high in the middle and low in the north and south, with high mountains and deep valleys across the region, difficult terrain, steep mountain routes, and very clumsy traffic. Second, The geological environment is fragile. Yunnan Province is located in the junction zone of the "Eurasian Plate" and the "Indian Ocean Plate". Due to long-term geological compression, Chuxiong Prefecture has high and steep slopes, crisscrossed valleys, densely distributed faults, and a fragile geological environment. Third, Extreme and abnormal weather often occurs. There are separate dry and rainy seasons in Chuxiong Prefecture. Typhoons, heavy rains, frequent torrential downpours in some locations, and high-intensity rainfall during the rainy season are all risks for geological disasters including mudslides and landslides. Last, The impact of earthquakes. In recent years, there have been earthquakes of different magnitudes in Chuxiong Prefecture, which induced geological disasters such as landslides and mudslides. These are natural factors that affect the spread of Chuxiong Yi folk songs.

4.2.3.2 Social factors

It is mainly manifested in three aspects: the disappearance of Yi folk songs, the lack of scientificity in the inheritance process, and social psychology:

1) The folk songs of the Yi people in Chuxiong disappeared (1949-1978)

During this period, the disappearance of Yi folk songs became more and more serious. The main reasons are: Firstly, the implementation of the national family planning policy in 1971 limited the number of families, and the elderly who could sing Yi folk songs were already old. , the population continues to decrease; Secondly, with the reform of the education system, students do not have to complete



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their studies in their own village or locally, but can study in other cities according to their academic performance. If there are no successors for Yi folk songs, folk songs will naturally disappear. Thirdly, on the premise that people's food and clothing problems are solved, they will pursue a higher level of spiritual civilization. The villagers do not want to continue to live in the countryside, but try to flock to the city in search of better job opportunities, which indirectly reduces the spread of Yi folk songs; finally, the advancement of technology has spawned a series of new things, For example: computers, TV, movies, KTV, etc. People's lives are no longer as simple as before, and there are various entertainment methods to choose from. Yi folk songs are no longer their only entertainment.

2) There is a lack of scientificity in the process of inheritance (1978-2000)

During this period, in order to allow Chuxiong Yi folk songs to be better inherited, in the process of inheritance, the inheritors did not have enough scientific inheritance-related knowledge, reasonable organization and arrangement, and lack of scientific inheritance, which led to some problems. produce. For example: some published folk song scores are different from folk music scores in content; in the creation of new Yi folk songs, many of them are far from the old Yi folk songs in terms of musical structure and melody, losing the "essence" of traditional Yi folk songs , so it does not reflect the "soul" of Yi folk songs.

3)The overall society and social psychology have undergone tremendous changes (2000-2020)

The Yi people are more likely to engage in social activities in "non-Yi places" since China's reform and opening up for more than 40 years, particularly the "Western Growth." In particular, the widespread flow of migrant workers to urban areas has changed the psyche of Yi communities. The quality and quantity of inheritance are influenced by the inheritors' cultural consciousness, and in recent years, the status of inheritance has increasingly declined. The underlying cause is that as a result of globalization, the cultural structures that foreign cultures left behind have deteriorated, and the features of "Word of mouth" have lost their appropriate temporal and spatial context.

4.2.4 The way of transmission

In the early days of the liberation of New China, the Yi ethnic folk songs in Chuxiong Prefecture were mainly based on a single type of "Word of mouth". However, with the continuous development of the social economy, the roads and transportation facilities in Chuxiong Prefecture have also improved to varying degrees compared to before. The dissemination methods of Yi ethnic folk songs in Chuxiong Prefecture are also undergoing changes, gradually developing into traditional media dissemination and online dissemination.

4.2.4.1 "Word of Mouth" (1949-1978)

In my field investigation, the "Word of mouth" of Chuxiong Yi folk songs is the most direct and natural way of transmission, which can be divided into the following two types: First, "Lead the disciples with teachers". The researcher learned from the national inheritor "Pu Qingrong" that the family style "Word of mouth" method is rare in Chuxiong Prefecture, and the "teacher to apprentice" method is very common in Chuxiong Prefecture, where face-to-face communication is conducted one-on-one. second, Festival activities. Every year from March 27th to 29th in the lunar calendar is the "March Meeting", a traditional national event). They express their emotions and convey information with their songs, and the folk songs of the Yi people in Liangshan are spread through exchanges with each other. Their mode of communication is very simple. Within a certain space, there is no technical medium between the teaching party and the receiving party. The most primitive communication mode of "Word of mouth" is the communication between teaching and learning.



Figure 10. "The March Meeting" of the Yi Nationality in Chuxiong Prefecture

Source: www.google.com(Accessed February 20, 2023)

4.2.4.2 Traditional Media (1978-2000)

Mainly manifested in literal communication, film and television.

1) Literal communication

The Yi language has progressively spread to the places of Chuxiong, Yunnan where the Yi people congregate since 1975, when the "Trial Plan for Standardizing the Yi Language in Sichuan" was developed. The traditional Yi songs from Chuxiong have been authentically preserved. While being unfinished, it represents a "leap-forward" and historical advancement for Chuxiong Prefecture. One of these, "Chuxiong Prefecture Folk Songs Collection," is simultaneously published in Yi and Mandarin, which is very important for the spread of Chuxiong folk songs. In addition, There are also many well-known newspapers in Chuxiong, such as "Chuxiong Daily", and two Yi heroic epics published in Chuxiong Prefecture, such as "Aru Jure" and "Hayi Diegu", which have played a good promotional role in the dissemination of Chuxiong Yi folk songs.

2) Movies and TV

First of all; the ten-episode TV series "Nostalgia for Chuxiong" filmed by Chuxiong Radio and Television Station uses ultra-high-definition images to show the strong "Yi Style", "Yi Rhyme" and "Yi Sentiment" of Yi Township Chuxiong, and there are also a large number of Yi folk songs. Pictures; the TV series "Yanshan School and Baihuamen" were filmed in Chuxiong's Yi people's ancient town, Wuding County and other places, fully displaying Chuxiong's unique natural landscape, Chuxiong Yi folk songs. The movie "Camellia Yi Girl" won two awards at the "World Ethnic Film Festival", the "National Culture Inheritance Award" and the "Original Music Award". The film takes Chuxiong's rich and colorful ethnic customs and camellia culture as the background, and tells the story of protecting the endangered wild "Camellia". The story of the "Damu" old man tenaciously guarding the precious wealth bestowed by his ancestors and nature. This film reproduces the cultural forms such as sacrifice culture, folk song culture, and marriage custom culture of the Yi people in Chuxiong Prefecture. Through the natural interweaving of these cultural forms in the storyline, it interprets the architectural living, Yi folk songs



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and dances of the Yi people in Chuxiong Prefecture, and shows the profound Yi folk song culture of Chuxiong to the outside world.



Figure 11. "Camellia Yi Girl" movie poster

Source: www.google.com (Accessed February 25, 2022)

Secondly; China Central Television, as China's largest television media, has had a great influence on the cultural trends of our country. The "Charm 12" TV column is a special and systematic introduction and dissemination of local original ecological folk songs. It marks that Chinese folk songs have entered the public's field of vision through TV media. In 2006, the "CCTV National Young Singer TV Grand Prix" added the original ecological singing method, and the "Chuxiong Osmanthus Fragrance" selected by Yunnan TV Station entered the The national finals represent that Chuxiong Yi folk songs have entered a higher position, which is undoubtedly a kind of publicity for Chuxiong Yi folk songs.

4.2.4.4 Internet Communication

With the advent of the information age, Internet communication has become a new force in the communication of Chuxiong Yi folk songs. For instance, when you launch the "Sogou Music" software and type "Chuxiong Yi folk songs," 679 Chuxiong Yi folk songs are searched; when you search "QQ Music," 967 Chuxiong Yi folk songs are searched; and when you search "Music," 187 Chuxiong Yi folk songs can be found. Many websites offer both audio and video of Yi singers performing Chuxiong folk music. In addition, China Folk Song Network and other websites at different levels also play a pivotal role in disseminating Chuxiong Yi folk



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songs. The rapid development of the internet era has enabled the entire population to participate in the packaging and promotion of Chuxiong folk songs through the internet, which plays a very important role in the better dissemination of Chuxiong folk songs.

The comparison table of the types of Yi folk songs between Liangshan Prefecture and Chuxiong Prefecture in different periods is shown in the following table:

Table 1. Main types of Yi Folk Songs in Liangshan Prefecture and Chuxiong Prefecture in Different Periods

Period	Liangshan Prefecture	Chuxiong Prefecture
Ancient Period	<ol style="list-style-type: none"> 1. Primitive folk songs 2. Original songs and dance 3. Primitive sacrificial song 	<ol style="list-style-type: none"> 1. Labor songs 2. Sacrificial songs 3. Narrative songs
Middle Ages	<ol style="list-style-type: none"> 1. Mountain songs 2. "Women's E elegy" and "Crying Marriage Songs" 3. Narrative songs 4. "Bimo" tone, "Suni" tone 	<ol style="list-style-type: none"> 1. Farming songs 2. Narrative songs, 3. Mountain songs 4. Resistance songs
Modern period	<ol style="list-style-type: none"> 1. Narrative songs 2. Mountain songs 3. Love songs 	<ol style="list-style-type: none"> 1. Love songs 2. Wedding songs 3. Sacrificial song 4. Torch songs 5. Bitter songs 6. Revolutionary songs
Contemporary period	<ol style="list-style-type: none"> 1. Love songs 2. Holiday songs 3. Mountain songs 	<ol style="list-style-type: none"> 1. Song of revolutionary history 2. Children's songs 3. New Folk Song 4. "Minor"

By comparing the types of folk songs of the Yi people in Liangshan Prefecture and Chuxiong Prefecture in different historical periods, we found that:

1) Although Liangshan Prefecture and Chuxiong Prefecture are geographically separated by mountains, there are striking similarities in the earliest ancient Yi songs. First of all, the ancient songs of the two places are related to myths and legends. Secondly, the earliest ancient songs of the two places are all expressed in the events of fighting against nature, which fully reflect the production and lifestyle of the ancestors of the Yi nationality, and also reflect the brave and tenacious national character of the ancestors of the Yi nationality. Therefore, a specific folk song was created in a specific historical period.

2) During the Middle Ages, the Yi folk songs of the two places entered the slavery society. The Yi people lived in dire straits and suffered multiple oppressions. The types of Yi folk songs in the two places also showed similarities and differences. The similarities are manifested in: there are folk songs and narrative songs in both places. The difference lies in: Liangshan Prefecture has very typical "women's sad songs" and "weeping wedding songs", as well as "Bimo" and "Suni" tunes, but Chuxiong Prefecture does not. The most representative type of folk songs in Chuxiong Prefecture during this period is the song of resistance. To explore the reasons, the main reason is: since ancient times in Liangshan Prefecture, everything in the life of the Yi people has been associated with "God". Therefore, the "Bimo" and "Suni" tunes were born, and the life of the Yi people in Chuxiong Prefecture during this period was extremely miserable and their social status was extremely low, which aroused the people's heroic resistance, and thus the birth of resistance songs.

3) In the modern period, the types of folk songs in Chuxiong Prefecture became more diversified. Love songs, bitter songs, and revolutionary songs appeared. Folk songs are a reflection of social history. Many lyrics of folk songs record the experience of the year. During this period, the Yi people in Chuxiong suffered extremely hardships and suffered multiple oppressions, which aroused the people's resistance in Chuxiong. These are all recorded in folk songs.

4) In the contemporary period, with the continuous advancement of the times and the continuous improvement of people's material and cultural living standards, new types of folk songs have emerged in both places. Festival songs have appeared in Liangshan



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Prefecture, and new folk songs have appeared in Chuxiong Prefecture. based on good policies.

The comparative table of factors affecting the development of Yi folk songs in the two places is as follows:

Table 2. Factors Restricting the Development of Yi Nationality Folk Songs in the Two Areas

Area	Natural Factors	Social Factors	Period
Liangshan Prefecture	1.Flash flood	1.The "imbalance" of inheritance and development	1949-1978
	2.Earthquake	2.The "decentralization" of inheritance and development.	1978-2000
	3.Hailstorm	3.The fault of folk singers and works.	2000-2010
	4.Landslide	4.Changes in cultural thinking and traditional cultural values.	2010-2020
Chuxiong Prefecture	1.Debris flow	1.The folk songs of the Yi people in Chuxiong disappeared	1949-1978
	2.Landslide	2.There is a lack of scientificity in the process of inheritance	1978-2000
	3.Typhoon	3.The overall society and social psychology have undergone tremendous changes	2000-2020
	4.Heavy rainfall		

By comparing the factors restricting the development of Yi folk songs in the two places, we can see that:

1) Natural factors

The natural environment is a "double-edged sword" for the ancient folk songs of the Yi nationality. It is because of the harsh natural environment that the folk songs can be well preserved in the local area; and it is precisely because of the natural environment that the transportation is inconvenient. Therefore, the ancient folk songs of the Yi nationality cannot be well known by the outside world, and cannot be well spread.

2) Social factors

Similarities:

both have the influence of human factors. It is true that due to the rapid economic development, everyone yearns for a better life. The Yi minority areas in the two places are economically backward, and some areas have not yet solved the problem of food and clothing. They seek development and opportunities for themselves. This has resulted in a gradual decline in the number of young people in the Yi area, and the loss of Yi folk songs. In addition, Yi compatriots generally have a low level of education and are easily influenced by foreign cultures. This is also an extremely important reason.

Differences:

First, the emphasis is different. The social factors of Liangshan Yi folk songs are mainly reflected in the interruption of inheritance and the unbalanced inheritance and development, while Chuxiong Yi folk songs are mainly reflected in the fact that the Yi people have little interest in learning local traditional folk songs and lack a good dissemination environment. Regarding our own food and clothing problems, from the above analysis, we can see that we need to intensify our efforts in publicity so that the common people can truly realize the importance of traditional culture ideologically. Second, the degree of government support varies. Compared with Liangshan Prefecture and Chuxiong Prefecture, Chuxiong Prefecture is less scientific in the process of dissemination. Namely: government departments need not only support, but also guidance, and more importantly, scientific guidance. After all, the education level of the Yi people is limited, and only a small part of them are highly



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educated. If there is no scientific guidance, communication can only be "reckless", and we need "smart work" now. Only in this way can we change the current status of communication.

Summary

The researcher through in-depth interviews with representative inheritors of various Yi folk songs in Liangshan and Chuxiong Prefectures, combined with field investigations and in-depth analysis, focuses on the Yi folk songs in ancient times (before the Spring and Autumn and Warring States), the Yi folk songs in the middle ages (Qin-Han period to Qing Dynasty), the Yi folk songs in the modern period (1840 to 1949), and the Yi folk songs in the contemporary period (1949-2020), investigated the status of Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture respectively in these four historical periods, the following conclusions were drawn:

1) The Yi people of Liangshan Prefecture and Chuxiong Prefecture continue their old legacy through their folk songs, which are characterized by a strong national style, local features, and different social and historical traits of the eras. The Yi nationality has many different and comprehensive folk tunes, and they have access to a wealth of cultural treasures. The Yi nationality has a rich and vast cultural history. It shares many cultural traits with the cultures of nearby ethnic groups and several southwest Chinese provinces, but it also exhibits the cultural traits of "diversity and unity" and is based in its own soil and surroundings. The regional and national character, as well as their spiritual viewpoint and shared national ideals, are truly captured in the folk songs.

2) The Yi nationality's folk songs have survived to the present day with the advancement of the Yi nationality society because they were born out of the work and daily lives of the Yi folk and common people. The Yi people's folk songs are produced by social, historical, and spiritual civilisation in both locations. They have unique national features and attributes and are rich in Yi cultural content.

3) Yi folk songs play a very important role in the production and life of the Yi people. It reflects the living conditions of the Yi people in various periods, reflects their thoughts and beliefs.

Chapter V

The Musical Characteristics of the Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture, China

This chapter mainly uses a descriptive method to conduct research, which is my second research objective. Through my second fieldwork in the two places and in-depth interviews with professional vocal actors in the two places, I collected and sorted out a large amount of video and audio materials, and selected a total of 19 very unique songs from the large amount of video materials. After analyzing and comparing representative works, the researcher found that: the musical characteristics of the Yi folk songs of the two places have some commonalities, but also have their own local characteristics, which are fully reflected in the songs. The songs were organized by the researcher after conducting fieldwork, and the videos can be watched by scanning the QR code.

The research structure of this chapter is as follows:

1. Melody characteristics
2. Music structure
3. Mode characteristics
4. Rhythm and beat
5. Lyrics characteristics
6. Singing characteristics

1. Melody Characteristics

1.1 Liangshan Prefecture

The development of the melody of the folk songs of the Yi people in Liangshan Prefecture is diverse, and they are very local in Liangshan Prefecture. Combined with my fieldwork, I found that the most notable characteristics are the following two aspects:

I) Add embellishment to the melody - appoggiatura

II) Add embellishment - "Up gliss" and "Down gliss" to the melody at the same time

1.1.1 Add embellishment to the melody - appoggiatura

Appoggiatura is a small note used to decorate the main melody. appoggiatura can be divided into "Front appoggiatura" and "Back appoggiatura", both of which can be divided into "Single appoggiatura" and "Double appoggiatura". The small note recorded at the top left of the main sound is called "Front appoggiatura".

A single note is used to decorate the main note, and a double note is used to decorate the main note with more than two small notes. When singing, the singer sings the first appoggiatura, and then transitions to other notes. In the folk songs of the Yi people in Liangshan Prefecture, appoggiatura is often used, which will add lingering charm to the works.

As shown below:

Happy New Year
(过年多快乐)

Liang shan
Transcription by Juncheng Fang

Transliteration 撒 尼 撒 尼 马 尼 沙 尼 格 鲁 里 地 久 尼
Pinyin sa ni sa ni ma ni sha ni ge lu li di jiu ni

撒 尼 撒 尼 尼 枯 史 罗 吉 苏 尼 地 撒 尼
sa ni sa ni ni ku shi luo ji su ni di sa ni



Figure 12. HappyNewYear

Source: Juncheng Fang, retrieved from Fieldwork (2021)

1.1.2 Add embellishment - "Up gliss" and "Down gliss" to the melody at the same time

"Gliss note" is to use the way of sliding to convert between notes. It belongs to ornamental note. The use of glissando can increase the style characteristics and emotional expression of songs, and can make singing coherent and smooth. It is a comprehensive reflection of the characteristics, charm, and cultural connotation of the work itself. Another characteristic of the melody of the Yi folk songs in Liangshan Prefecture is that "Up gliss" and "Down gliss" are added to the melody at the same time. With local characteristics, it shows the optimistic, brave, strong and open-minded national character of the Yi people.

As shown in Figure 14:

Drink , Please
(请喝酒)

Liang shan
Transcription by Juncheng Fang

1 **Andante** 2

Transliteration 唉列久商哦唉列哟妞妞阿哦唉列苏里哦唉列各列格
Pinyin ai liee jiu shang o ai lie yo niu niu a o ai lie su li o ai lie ge liege

3 4

唉列日结吾蒙蒙所哦唉列独每尼阿哦唉列阿咪子啊唉列邮以尼结
ai lie ri jie wu meng meng suo o ai lie du mei ni a o ai lie a mi zi a ai lie you yi ni jie

5 6

唉列尼那所果唉列马作列唉列也枯阿哦唉列门支支
ai lie ni na suo guo ai lie ma zuo lie ai lie ye ku a o ai lie men zhi zhi

7 8

唉列日结俄米里唉列呀火且唉列苏里哦唉列喀及喀
ai lie ri jie e mi li ai lie ya huo qie ai lie su li o ai lie ka jika

Lowest pitch

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Figure 14. Drink, Please

Source: Juncheng Fang, retrieved from Fieldwork (2021)

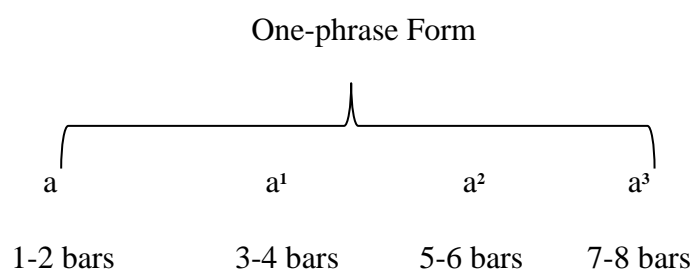


Figure 15. The musical form of "Drink, Please"

Make: Juncheng Fang

Through Figure14, we can understand the lyrics of this song like this:

At dusk, the host invites friends to drink at home. The more you drink, the happier you will be. If you don't drink or sing, you will be unhappy. This is an entertainment song of the Yi people in Liangshan, expressing an atmosphere of excitement and joy through the lyrics.

Song Analysis: This song "*Drink, Please*" is composed of four parallel phrases a, a¹, a², and a³, the music form is shown in the figure15, "Scattered beat", each phrase is composed of two bars, and is in the Chinese "B" pentatonic "Zhi" mode, and each phrase starts from the "Zhi" note and falls in the note of "Zhi" note, the beginning and the end echo. At the beginning of each phrase of this song, the development method of "Zhi" is mainly repeated. The whole melody line reaches a climax at one-third of each phrase, forming a downward trend.

Melody characteristics: The melodic characteristics of this song is that "Up gliss" and "Down gliss" are added to the melody at the same time. Generally, "Up gliss" and "Down gliss" are used alone, but it is rare to use them at the same time. The bars 1, 2, 3, 5,7, respectively add "Up gliss" and in the bars 7, both "Up gliss" and "Down gliss" are added. The whole song has 8 bars in total. The wedding songs of the Yi nationality in Liangshan come from the life of the Yi people is a portrayal of real life, which is spread among the Yi people in Liangshan Prefecture. It can not only reflect the warm and hospitable folk customs of the Yi people, but also express their yearning and pursuit for a better life.

1.2 Chuxiong Prefecture

The melody characteristics of Yi folk songs in Chuxiong Prefecture are very rich, which are reflected in the works. The common ones are: "Step wise", "Span interval", There are three combining "step wise" and "Span interval". However, the significant features are mainly reflected in the following two aspects.

I) "Step wise"

II) "Span interval"

1.2.1 "Step wise"

"Step wise" refers to the "up" or "down" of the two tones in the melody in the order of the "pitch class" of the scale for a second interval. "Step wise" is the most primitive and simple form that constitutes the ups and downs of the melody line, and it is also the basis for the fluency of the melody. "Up step wise" is relatively peaceful, which often makes the melody tend to fade out and the mood of the music tends to be gentle.

If "Up step wise" works in harmony with the lyrics, it can express feelings of helplessness, loneliness, and desolation. "Down step wise" has a strong impetus, which often makes the melody tend to crescendo, the mood gradually rises, and the whole melody has an obvious crescendo trend.



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Younger Sister
(少年姐)

chu xiong
Transcription by Juncheng Fang

Bian zhi

♩ = 60

1 a 2 3 4 b

Transliteration 初三十三二十三 (少年姐) 姐弟兄约我进茶
Pinyin chu san shi san er shi san (shao nian jie) jie di xiong yue wo jin cha

5 6 7 8 a1

山 (嗨 唛 哟 嗨 常 青) 九 月 越 起 十 月
shan (he mai yo hai chang qing) jiu yue yue qi shi yue

ding zhen

9 10 11 b1 12

走 (少年姐) 姐) 天 寒 地 冻 脚 又 僵 (嗨 唛)
zou (shao nian jie) jie) tian han di dong jiao you jiang (he mai)

13 14 15 a2 16 17

哟 嗨 常 青 小 郎 放 心 把 路 上 (少年姐) 姐)
yo hai chang qing xiao lang fang xin ba lu shang (shao nian jie) jie)

Bian zhi



Figure 16. Young Sister

Source: Juncheng Fang, retrieved from Fieldwork (2022)

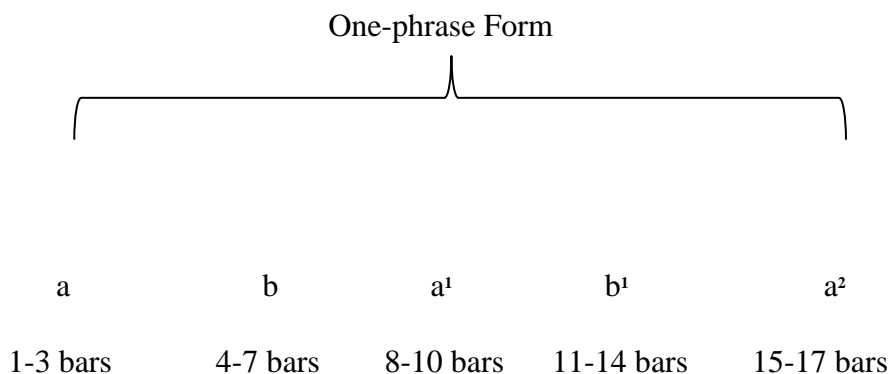


Figure 17. The musical form of "Young Sister"

Make: Juncheng Fang

Through Figure16, we can understand the main idea of the lyrics of this song:

This is a bitter song popular in the Yi area of Chuxiong Prefecture, which has a wide spread and far-reaching influence. It tells the story that my sister is still young and has a very thin body, but in order to make a living, she had to drop out of school since she was a child, take on the burden of supporting the family, take care of the elderly and younger siblings, and do the hardest and most tiring work. Four seasons, spring, summer, autumn and winter, no regrets. It expresses the feeling that I love my sister very much, but I feel helpless.

Song analysis: This song "*Young Sister*" is one passage type composed of five phrase of "3+4+3+4+3". as shown in the figure17. The phrase has the rule of 3 and 4 bar alternations, and also has the characteristics of "unbalanced and asymmetry". The mode of this song is in the Chinese "E" pentatonic "Jue" mode. Except for bars 10 and 13, the whole melody uses a "strong-weak-weak" to show the melody. The beat is 3/4. The song has a higher register, developing within a large ten degree range formed.

Melody characteristics: The contrast between the phrases of this song is obvious. In the cardinal phrase composed of three bars, the note area is concentrated in the small word group, and in the even number of bars based on four bars, the register is mainly in the small word group, which makes the contrast between the



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phrases and the phrases; Similarly, in the base section, the sentence ends with a melody segment composed of "Jue"+"Shang"+"Gong", and in the even-numbered section, the sentence ends with a melody segment composed of "Gong"+"BianZhi"+"Zhi"+"Yu". In this way, the odd and even numbered sections are closely linked in a "closed tail" manner.

The melody development of this song also uses the development technique of "Ding zhen" (That is, the note at the beginning of the next beat is the note at the end of the last beat). This development technique has appeared eight times in this song, making the development of the melody show continuous development characteristics, making the melody closely connected before and after.

The rhythm of this song is dense, with various rhythms combined with sixteenth notes, coupled with the relationship between words and music of one character and one note, which makes the music have the characteristics of "Dynamic"; the biggest characteristic is the frequent appearance of "Bian zhi", The melody is added a minor second on the basis of the national mode, resulting in a very contrasting sound effect. The melody of this song is mainly based on " Up step wise", coupled with a slow rhythm, the emotion is pure and somewhat bleak.

1.2.2 "Span interval"

After field investigation, it was found that the melody characteristics of Chuxiong Yi folk songs are very local. In addition to the "Step wise", "Span interval" is another characteristic of it. When the melody of the song is in progress, it jumps more than three degrees, which is called "Span interval". It is divided into "Long Span interval" and "Small Span interval". The "Span interval" of the melody within three degrees is called "Small Span interval ". The interval with the melody at or above the fourth degree is called "Long Span interval". "Long Span interval" is a charming melody progression mode, which enhances the "dynamic sense" of the work, which makes the work have a strong national style and strong local characteristics.

In the folk songs of the Yi people in Chuxiong, the "Long Span interval" is mainly used, which is also another unique and individual technique in the melody of the Yi people's songs in Chuxiong Prefecture. It can make the melody more beautiful, euphemistic and beautiful, and add new luster to the melody. As shown below:

Wailing Marriage Tune

(哭嫁调)

chu xiong

Transcription by Juncheng Fang

1 a

2

3

4

Transliteration 阿 妈 前 就 这 (阿 哎) 样 (阿 妈)

Pinyin a ma qian jiu zhe (a ai) yang (a ma)

5 a1

6

7

8

(阿 妈) 姑 娘 出 来 (阿 哎) 苦 (阿 妈 咦)

(a ma) gu niang chu lai (a ai) ku (a ma yi)

9 a2

10

11

12

阿 妈 大 房 子 里 (哎) 面 (阿 妈) 咦 咦

a ma da fang zi li (ai) mian (a ma) yi yi

13 a3

14

15

16

(阿 妈) 儿 女 同 生 (阿 哎) 长 (阿 妈 咦)

a ma er nv tong sheng (a ai) chang (a ma yi)



Figure 18. Wailing Marriage Tune

Source: Juncheng Fang, retrieved from Fieldwork (2022)

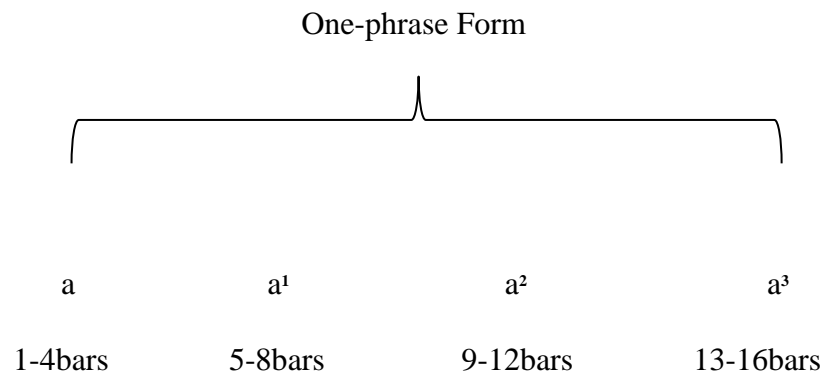


Figure 19. The musical form of "Wailing Marriage Tune"

Make: Juncheng Fang

Through Figure18, we can understand the meaning of the lyrics in this way:

"When the daughter got married, she was reluctant to part with her mother. The mother gave everything for her daughter, and the daughter was very grateful to her mother. This is a "Crying Marriage Song" of the Yi nationality folk song in Chuxiong Prefecture. It was sung by the daughter at home the night before she got married".

Song Analysis: This song "*Crying Marriage Tune*" is in the Chinese "G" pentatonic "Jue" mode with "Bian Gong" added. The musical form is shown in the figure19. The beat is "Scattered beat". It is a passage composed of five phrases. The register of this song is low, and the amplitude of melody develops in the small nine degrees, The entire melody presents a " Jagged" characteristic due to its large beating.

Melody characteristics: The rhythm of this song is mainly based on the contrast between sixteenth note, quarter note, dotted quarter note, so that the melody continues to develop in the form of long tones after a short intensive rhythm; "Pian note" and "Bian note" to express emotions. The "Pian note" is mainly "Bian Gong", and the ascending minor second is carried out to the tonic, which makes the note effect unharmonious. The main tone of the change is to reduce the "Yu" note. It is accompanied by the note of "Yu" in front of it, which makes the melody have the characteristics of sadness and sorrow, and better fits the theme; a large number of appoggiatura and "Triplet" modify the melody in the works, making the original free

Scattered beats are more obvious and more lyrical. The biggest characteristic is the frequent occurrence of four-degree and six-degree jumps in the melody. This development technique makes the melody ups and downs, with strong contrast, and can better express the theme and emotion.

1.3 The similarities and differences of the melody characteristics of Yi folk songs in the two places

1.3.1 Similarities

1) Both have the use of "embellishment"

The Yi folk songs of the two places have decorative tone to modify the melody, both of which are dominated by "Front appoggintura", and " appoggintura" are all modal tones. The extensive use of "appoggintura" shifts the rhythmic center of the melody, making the melody more individual and better reflecting the style of the work.

2) The direction of the lines of the melody

The melodies of the Yi folk songs in the two places develop in a "wave type" fashion, that is, "low-high-low". Developing the melody in such a cyclical way makes the development of music fluid and directional. This "Wavy type" development includes " Step wise", "Span interval", and some contrasts are not obvious, and there will be slight differences according to different folk songs.

3) "One word with multiple notes"

Traditional Chinese folk songs are all lyrical, and the folk songs of Liangshan and Chuxiong are no exception. The best way to express emotions is the "One word with multiple notes" singing. In the folk songs of the Yi nationality in both places, there is this kind of development method. The composition of the "Tune" is mainly composed of 2-4 tones, and the range is relatively small, mainly based on the "Small span interval" of three to five degrees.

1.3.2 Differences

1) The long and short structures of phrases are different

The phrase structure of Yi folk songs in Liangshan Prefecture is relatively short, mainly based on shorter "Single beat" and fewer bars, and the statement time of each phrase music is shorter; while the phrase structure of Yi folk songs in Chuxiong



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Prefecture is larger than the former, with a shorter Long "Single beats", more bars and more "Modal notes" are distinguished from the former.

2) The "beating range" of the melody is different

The melody of Yi folk songs in Liangshan Prefecture has a small "jump range", mainly "small span interval" of three or four degrees; while the melody of Yi folk songs in Chuxiong Prefecture is mainly "Long span interval " of five, six, and eight degrees. The "small span interval" of the melody makes the music style more delicate and varied, and the "long span interval " of the melody makes its music style rough and contrasted.

3) The use of the connecting line is different

Affected by the relationship between lyrics and music, the connection of "Multiple notes in one word " in the folk songs of the Yi people in Liangshan Prefecture basically appears in the form of cross-sections, which changes the strength of the music and creates a new relationship between strength and weakness; while Chuxiong Prefecture the relationship between lyrics and music is mainly based on the connection within the measure, and the change of the original strong and weak relationship is far less than the former, so that the music develops relatively within a certain range of strength and weakness.

2. Music Structure

The diversity of Yi people's lives makes Yi folk songs exhibit unique characteristics in terms of musical structure. In general, the musical structure of "one passage type" is often seen, while the musical structures of "two passage type", "three passage type", and "Multi passage type" generally appear in large narrative songs. In the musical structure of "One passage type", a musical structure composed of two, three, or even more phrases can be seen. In this section, the main focus is on the musical structure of "One passage type" in Yi folk songs of the two places.

2.1 Liangshan Prefecture

The music structure of Liangshan Yi folk songs is unique. The music structure is often basically consistent with the lyrics structure. In order to meet the needs of different lyrics, some changes are often made according to a phrase. The phrase structure is the most basic structural form of Liangshan Yi folk songs. The



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music structure of the Liangshan Yi folk song "One passage type" includes "one phrase type, two phrase type, three phrase type and four phrase type". Combined with my field research, I found that "three phrase type" and "four phrase type" are the most distinctive.

2.1.1 Three phrase type

Through my fieldwork in various areas of Liangshan Prefecture, I found that the three phrase type musical structure of Liangshan Yi folk songs is composed of "Up, flat, and down". As shown below:

Younger Cousin
(么表妹)

Liang shan
Transcription by Juncheng Fang

Andante

1 **a**
Transliteration 唉 冉 妞 啊 唉 尼 那 安 底 日 那 底 嘎 日 土 而 结 那 出 纳 啊
Pinyin ai ran niu a ai ni na an di ri na di ga ri tu er jie na chu na a

2 **b** 3 **c**
唉 唉 木 土 而 结 那 缺 纳 啊 唉 冉 妞 啊 唉
ai ai mu tu er jie na que na a ai ran niu a ai

4 5
日 那 安 底 洛 吉 米 打 若 吾 那 去 纳 啊 唉 支 马 支 打 如 吉 阿 都 纳 啊
ri na an di luo ji mi da ruo wu na qu na a ai zhima zhi da ru ji a du na a

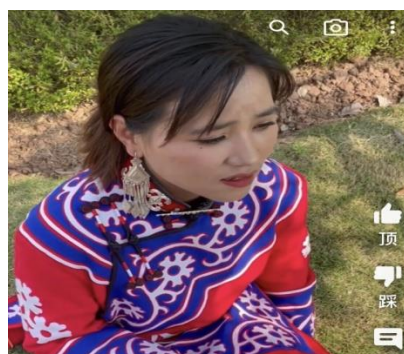


Figure 20. Younger Cousin

Source: Juncheng Fang, retrieved from Fieldwork (2021)

Precious Stones are Produced in Leibo County
(贵重的石材出雷波)

Liang shan
Transcription by Juncheng Fang

Allegretto

1 a (nan) 2 3 4

Transliteration (义 咽) 支支 惹牛 夺苏(阿 依 哦 早)
Pinyin (yi yan) zhi zhi re niu duo su (a yi o zao)

5 6 a1 (nv) 7 8

夺罗 哦 (哦) (义 咽) 支支 惹牛 夺苏(阿 啞
duo luo o (o) (yi yan) zhi zhi re niu duo su (a yi

9 10 11 a2 12

哦 早) 夺罗 哦 (哦) (义 咽) 电帕 噢天
o zao) duo luo o (o) (yi yan) dian pa ao tian

13 14 15 a3 16

席苏 垒火 这能 (啞 哦 早) 夺罗 哦 (哦)
xi su lei huo da neng (yi o zao) duo luo o (o)

17 (nv) 18 19 20

(义 咽) 电帕 噢天 席苏 垒火 达能 (啞
(yi yan) dian pa ao tian xi su lei huo da neng (yi

21 22

哦 早) 夺罗 哦 (哦)
o zao) duo luo o (o)



Figure 22. Precious Stones are Produced in Leibo County
Source: Juncheng Fang, retrieved from Fieldwork (2021)

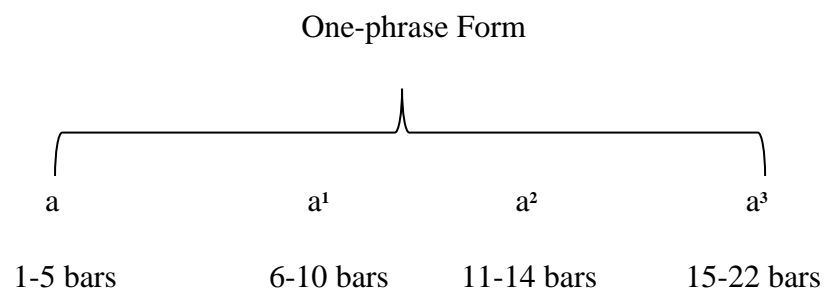


Figure 23. The musical form of "Precious Stones are Produced in Leibo County"
Make: Juncheng Fang

From Figure22, we can understand the meaning of the lyrics of this song as follows:

The headscarves and turbans are produced in "Luehong Dale" (place name), the wool is produced in "Aer Madu" (place name), and the pearls are produced in "wutuo er Ku" (place name), the favorite place for Yi boys is "WalanTingshi" (place name), the place that Yi girls most yearn for is "Waqu Suozhi" (place name); the place that heroes yearn for most is "BoshiJiejue" (place name)), the place that the eagle most yearns for is "NianNianWaxi" (place name), the most expensive stone comes from Leibo County, the most valuable leaves are tea leaves from Huanglang Town, and the most precious tree is"Nvzhen tree" from Xichang City.The song

expresses that everything in Leibo County is good, and all good stones come from Leibo County, which has a sense of pride.

Song Analysis: This song "*Precious Stones are Produced in Leibo County*" is the Chinese in "A^b" pentatonic "Zhi" mode. Each phrase is composed of 5 bars, 2/4 beat, and becomes 3/4 beat in the last two bars of each phrase. The rhythm is dominated by quarter notes and "Dotted rhythm".

Music structure: This song is a passage composed of four parallel phrases "a+a¹+a²+a³". as shown in the figure 23. Each phrase is only slightly different in rhythm, and each sentence starts from the "Zhi" note and falls on the "Zhi" note. The note range of this song is relatively low, and it develops in the range of the major sixth. In addition, the melody line is "Wavy type", and the combination of lyrics and music is basically "one word, one note", and occasionally "one word has multiple notes".

2.2 Chuxiong Prefecture

The musical structure of the folk songs of the Yi nationality in Chuxiong, Yunnan is colorful and unique. Usually, the large, medium and small forms in traditional Chinese music are relatively common. Relatively speaking, its main musical form structure characteristics are: small-scale musical forms account for a larger proportion, among which the one phrase type or two phrase type "one passage type" style is more common, while the three phrase type, four phrase type and two passage type, Three passage type, multi-segment passage type, divertimento and other large and medium-sized musical forms are relatively rare.

Compared with Han folk songs, there are few folk songs of the Yi nationality in Yunnan that have more forms such as "Starting, inheriting, transferring, combining". Logical musical form, musical form structure is relatively simple.

Among the "one passage type" musical structures in Chuxiong Prefecture, the "five phrase type " and "six phrase type" are the most distinctive.

2.2.1 Five phrase type

The kindness of the Communist Party is endless

(共产党的恩情说不完)

gong

chu xiong

Transcription by Juncheng Fang

1 a 2 3 4 b

Transliteration 共 产 党 恩 情 说 不 完 毛 主 席
Pinyin gong chan dang en qing shuo bu wan mao zhu xi

5 6 7 c 8

恩 情 说 不 完 想 我 们 的 生 活 来 改
en qing shuo bu wan xiang wo men de sheng huo lai gai

9 10 d 11 12

善 减 租 那 个 退 押 分 了 分 田
shan jian zu na ge tui ya fen le fen tian

13 14 e 15 16 17

地 翻 了 身 来 喜 是 喜 洋 洋
di fan le shen lai xi shi xi yang yang

gong



Figure 24. The kindness of the Communist Party is endless

Source: Juncheng Fang, retrieved from Fieldwork (2022)

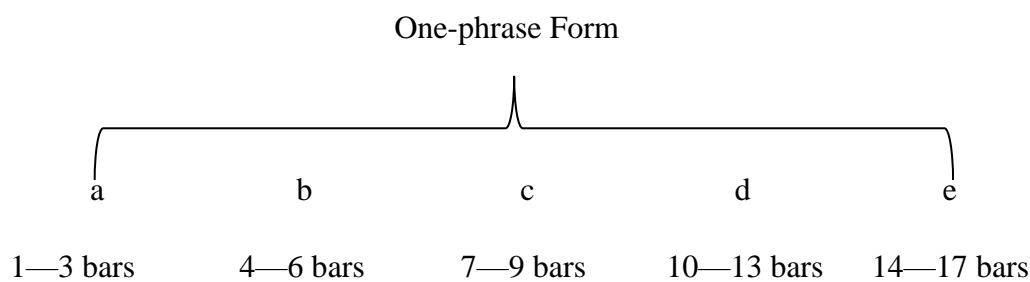


Figure 25. The musical form of "The kindness of the Communist Party is endless"
Make: Juncheng Fang

Through Figure 24, the main meaning of the lyrics is: The kindness of the Communist Party is endless. It has changed the lives of the people, and everyone is beaming.

Song Analysis: This song "*The kindness of the Communist Party is endless*" is in the Chinese "D" pentatonic "Gong" mode, and the tonality is unified before and after. "3+3+3+4+4" as shown in the figure 25. "One passage type" structure composed of a, b, c, d, e "starting, inheriting, turning, combining, reuniting". Except for the fourth phrase ending in the "Zhi" note, the other four phrases are all the tonic is gathered and terminated in the way of "Co-tail", so that the whole song is unified and logical. The beat of this song is a unified 2/4 meter, clear distinction between strength and weakness. The whole rhythm is mainly eighth, and occasionally there is a quarter rhythm with it to form a contrast of density and density, which makes the whole music relaxed. The melody line of this song develops in a "Wave style", each line starts with a higher note and ends with a lower note.

Musical structure: This song is a five phrase type, which can be divided into asymmetric "Up que" and "Down que" in musical structure. The "Up que" is a three odd number structure composed of "3+3+3". The "Down que" is a supplementary explanation and further development of the "Up que", which is divided into a symmetrical structure of "4+4" sentences. The secondary structure of "Up que" is neat and tidy; The secondary structure of "Down que" contrasts the strong beat of the second bar of each phrase with the "quarter rhythm" and the two eighth note rhythm" before and after it, making the development of the melody "Rhythmicity".

2.2.2 Six phrase type

Ali and Aluo
(阿里和阿罗)

chu xiong
Transcription by Juncheng Fang

The musical score is presented in a staff with a treble clef and a 4/4 time signature. It consists of 20 measures, divided into four systems. The lyrics are written in Chinese characters, transliteration, and Pinyin. Annotations in blue boxes with arrows point to specific musical features: 'dense rhythm' points to measures 1-2 and 5-6; 'broadness' points to measures 4, 7-8, and 20. Measure 11 is marked with a 'C' time signature change.

1 a

Transliteration 山 那 边 有 个 姑 娘 名 字 叫 阿 里
弦 子 伴 随 着 歌 声 阿 里 和 阿 罗
Pinyin shan na bian you ge gu niang ming zi jiao a li
xian zi ban sui zhuo ge sheng a li he a luo

2 3 4

5 b

山 那 边 有 个 小 伙 子 名 字
饿 老 鹰 不 让 山 雀 高 飞 土 司 不 让
shan na bian you ge xiao que gao fei ming zi
e lao ying bu rang shan que gao fei tu si burang

6 7 8

9

叫 阿 罗 阿 里 是 个 好 歌 手
穷 人 幸 福 土 司 把 阿 里 坑 害
jiao a luo a li shi ge hao ge shou
qiong ren xing fu tu si ba a li keng hai

10 11 C 12

13

歌 声 美 得 像 山 雀 阿 罗 是 彝 家 的 英
土 司 害 死 了 阿 山 雀 阿 哩 哩 哟 家 的 英
ge sheng mei de xiang shan que a luo shi yi jia de ying
tu si hai si le a luo a li lu li lu jia de ying li

14 15 b1 16

17

雄 弦 子 弹 得 把 世 人 盖 过
哩 弦 子 永 远 在 世 人 弹 盖 响
xiong xian zi tan de ba shi ren tan gai guo
luo xian zi yong yuan zai shi ren tan gai xiang

18 19 20

21 c1
 22 23 24
 啰 哩 啰 哩 啰 哩 他们 认识 在 高
 歌 声 永 远 在 传 颂 阿 里 和 阿 罗 永 不 分
 luo li luo li luo li ta men ren shi zai gao
 ge sheng yong yuan zai chuan song a li he a luo yong bu fen

25 26 b2 27 28
 山 他们 相 爱 在 小 河
 开 ta men xiang ai zai xiao he
 shan kai

29 30 31
 他 们 的 故 事 在 彝 家 传 颂
 ta men de gu shi zai yi jia chuan song

Annotations: 'dense' boxes are placed over measures 22-24 and 30-31. 'broadness' boxes are placed over measures 25 and 28.



Figure 26. Ali and Aluo

Source: Juncheng Fang, retrieved from Fieldwork (2022)

One-phrase Form

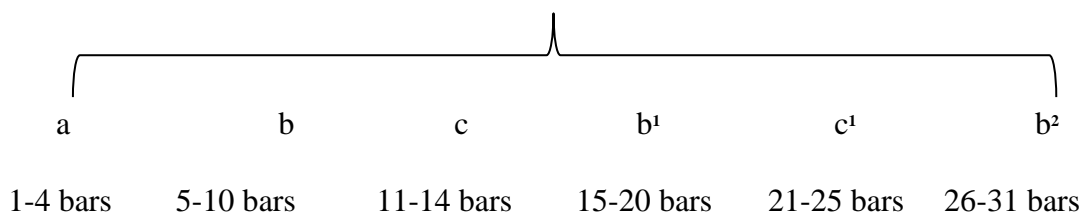


Figure 27. The musical form of "Ali and Aluo"

Make: Juncheng Fang

Through Figure 26, we can understand the main idea of the lyrics of this song:

There is a pair of young people who fall in love freely, are men and women, "A luo" is a hero of the Yi nationality, "Ali" is a good singer, and later "Tusi" is the story of killing both of them." This is a sad and beautiful love song.

Song analysis: This song "*Ali and A luo*" is in the Chinese "D" pentatonic "Zhi" mode and one passage structure composed of "4+6+4+6+5+6" six phrase type, as shown in the figure 27. The rhythm is composed of relatively dense "eighth note rhythm", "sixteenth note rhythm" and "quarter note" and "half note" with longer duration. At the beginning of each phrase, the dense rhythm is the main one. Between the middle and the "Ju dou", a longer "quarter note" or "half note" is used for natural pauses and sentence clauses. The relationship between the melody and the lyrics of this song is basically based on "one word, one note" and "one word with multiple notes" as a supplement, so that the music has a strong narrative.

Music structure: This song is composed of phrases consisting of 4 bars and phrases consisting of 6 bars. Except for the contrast of the fifth phrase consisting of 5 bars, the rest of the phrases are "Regular". This kind of adjacent phrases is composed of different bars, which makes the development of music full of uncertainty, forming a "long and short phrase" similar to poetry, so that the expression of music is distinct and has "Language beauty".

2.3 Similarities and differences in the music structure of Yi folk songs in the two places

2.3.1 Similarities

1) The folk songs of the two places are based on "One passage type" as the main structure

"One passage type" is the most commonly used musical form structure in the Yi area. It usually contains four phrases, reflecting the "Symmetry" and structural integrity of the song. In addition to the four phrase type, the two phrase type, three phrase type, and multi-phrase type also appear in the folk songs of the Yi nationality. This is determined by the diversity of life, and different structural forms will be used on different occasions.

2) The folk songs of the two places are developed from "a phrase"

The Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture all take "a phrase" as the core. Some folk songs are composed of a phrase independently, and some are derived from the repetition, progression, or derivation of a phrase. In short, its core position is prominent. This way of development makes the image of the music unified, the music integrated, and the structure closely linked.

3) Both folk song materials have the characteristics of "unbalanced"

The number of bars of "phrases" often has slight changes, so that each "phrase" forms uneven long and short phrases. Rhythm and other aspects make the music as a whole show irregular characteristics, with the "Rhythmic beauty" of language.

2.3.2 Differences

1) Structural development trends are different

The folk songs of the Yi nationality in Liangshan Prefecture are characterized by one phrase to many phrase, gradual and incremental development, which can not only enrich the structural types of music, but also provide a glimpse into the historical track of its development. The structure of folk songs in Chuxiong Prefecture is relatively uniform, generally consisting of five to six phrases.

2) Different number of "phrases"

The number of phrases in folk songs in Liangshan Prefecture is relatively small, usually consisting of one to four phrases. According to the needs of the lyrics, different numbers of phrases are used to express the works, which makes the works appear short and concise, while the folk songs of the Yi nationality in Chuxiong Prefecture are composed of multi phrase structures. the scale of the works is relatively uniform, and the large-scale structure makes the content of its music expression richer, and the expression of "musical idea" is more delicate.

3) Different number of "bars"

On the whole, most of the Yi folk songs in Liangshan Prefecture consist of two to four bars as a "phrase", and the number of "phrases" is relatively small; while the number of "phrases" in Chuxiong Prefecture mostly consists of five to six bars. Its scale is larger and its phrases are longer. The folk songs of both places are in direct proportion to their own scale, keeping the number of bars, "phrases" and overall structure consistent.

3. Mode Characteristics

The mode is the structural form of the musical tone organization created by people in the long-term music practice. In the development process of Yi folk songs, different and diversified modes have been formed in different historical periods. The musical style characteristics of a period or a nation will be reflected in the mode.

According to the current music score literature and my field research, I collected and sorted out some audio materials, and found that there are five pentatonic modes in Yi folk songs, but the emphases of the modes are different in different areas.

3.1 Liangshan Prefecture

From my field investigation, the tonal structure of the Yi folk songs in Liangshan Prefecture is mainly based on the traditional Chinese pentatonic mode, and the very characteristic ones are:

- I) Pentatonic "Jue" mode.
- II) Pentatonic "Zhi" mode.

3.1.1 Pentatonic "Jue" mode

Among the folk songs of the Yi people in Liangshan Prefecture, the modes are different due to the different areas. In the mode of use, the pentatonic "Jue" mode has a minor third, a minor sixth, and a minor seventh above the tonic, so the song has a color similar to a minor key. The "Jue" note is in the position of continuation and expansion in the whole scale.

If the "end note" of the song falls on the "Jue" note, it will give people a feeling of freedom and boundlessness, and there is a tendency of continuous development, but there is no obvious "up" or "down" tendency.

In other words, it has both "up" and "down" expansion trends. The characteristics of "Jue" mode folk songs are: stretching, melodious, far-reaching, bright rhythm, clear and powerful.

Cry Out for Missing Your Parents


(思念父母而鸣叫)

Liang shan

Transcription by Juncheng Fang


lowest pitch Highest pitch

1 2 3 4 5




Transliteration 日 则 (莫) 日 牛 (火) 哩 (咽) 日 则 日 牛 扎 哦 迪 哈
Pinyin ri ze (mo) ri niu (huo) li (yan) ri ze ri niu zha o di ha

6 7 8 9 10




依 达 迪 曲 居 惹 (莫) 杂 得 (义) 丁 (咽) (火) 迪 迪 居 惹 尼 则
yi da di qu ju re (mo) za de (yi) ding (yan) (huo) di di ju re ni ze

11 12 13 14



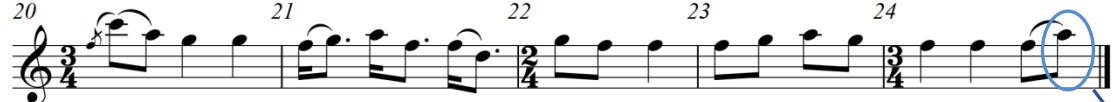
尔 马 尼 则 尔 以 (莫) 杂 得 (义) 柒 (咽) 此 杂 此 木
er ma ni ze er yi (mo) za de (yi) qi (yan) ci za ci mu

15 16 17 18 19



(莫) 杂 求 卡 (咽) (义) 此 杂 帕 拉 莫 古 (莫) 杂
(mo) za qiu ka (yan) (yi) ci za pa la mo gu (mo) za

20 21 22 23 24



德 罗 (咽) (义) 乌 义 (罗) 散 火 (罗) 麻 (义) 散 (义) 火 (罗) (义)
de luo (yan) (yi) wu yi (luo) san huo (luo) ma (yi) san (yi) huo (luo) (yi)

Mode tonic



Figure 28. Cry Out for Missing your Parents

Source: Juncheng Fang, retrieved from Fieldwork (2021)

Ten Daughters Marry Ten Places

(十个姑娘嫁十方)

Liang shan
Transcription by Juncheng Fang

1 **Lento** 2 3 4 5 6 7

Transliteration (木 咽) 牛 阿 牛 牛 哩 牛 阿 牛 牛
Pinyin (mu yan) niu a niu niu li niu a niu niu

8 9 10 11 12 13 14

哩 木 依) 哩 哦 索 马 依 哈 波 吉
li (mu yi) li o suo ma yi ha bo ji

15 16 17 18 19 20 21

火 (练) 尔 (义) 尔 拉 哦 (牛 阿 牛 牛 哩)
huo (lian) er (yi) er la o (niu a niu niu li)

22 23 24 25 26 27 28

(木 依) 此 尔 此 木 尔 义 尔 书 卡
(mu yi) ci er ci mu er yi er shu ka

29 30 31 32 33 34 35

(牛 阿 牛 牛 哩) (木 依) 哩 友 席 苏
(niu a niu niu li) (mu yi) li you xi su

36 37 38 39 40 41 42

呷 检 能 义 额 得 罗 (牛 阿 牛 牛 哩)
xia jian neng yi e de luo (niu a niu niu li)

43 44 45 46 47 48 49

(木 依) 哩 友 席 苏 古 嘿 格 木 莫 拉
(mu yi) li you xi su gu hei ge mu mo la

50 51 52 53 54 55 56

惹 检 义 牛 牛 牛 牛 哩
re jian yi niu niu niu niu li



Figure 30. Ten Daughters Marry Ten Places

Source: Juncheng Fang, retrieved from Fieldwork (2021)

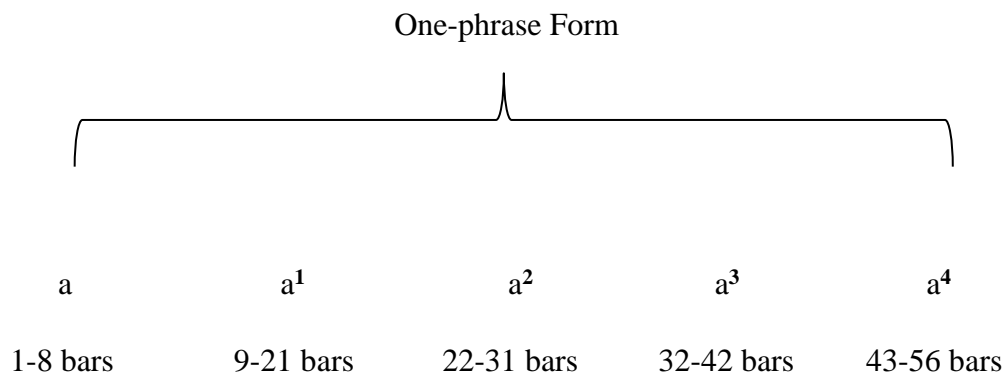


Figure 31. The musical form of "Ten Daughters Marry Ten Places"

Make: Juncheng Fang

From Figure 30, we can understand the main idea of the lyrics as follows:

In March, the spring is bright and beautiful, and spring is here. People think that spring is here, but in fact it is time for daughters to go back to their husband's house. Parents are reluctant to leave their daughters, but they have to go back when the time has come.

Song Analysis: This song "*Ten Daughters Marry Ten Places*" is a passage composed of five parallel phrases, each of which adopts the pattern of "beginning, ending, and closing" and starts with the note of "Zhi" in three beats for the entire measure. Finally, "Shang, Gong, Yu" goes down to the note of "Zhi", stays for three beats, and then ends the sentence. The music form is shown in the figure 31.



Figure 32. High Mountain pine Trees with green shade
Source: Juncheng Fang, retrieved from Fieldwork (2022)

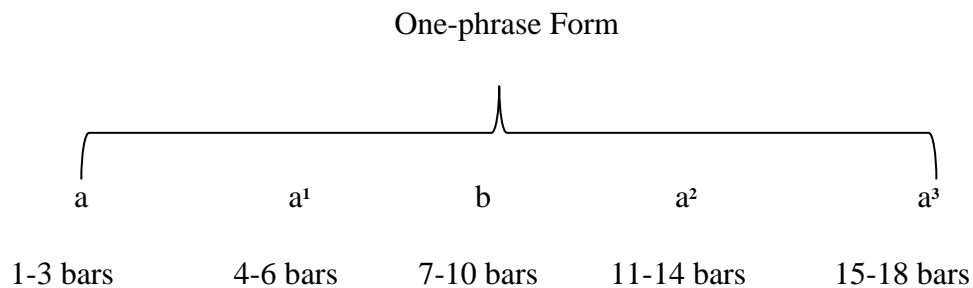


Figure 33. The musical form of "High Mountain pine Trees with green shade"
Make: Juncheng Fang

Through Figure 32, we can understand the lyrics of this song in this way:

The weather is hot, let's go under the big tree to enjoy the shade, the big tree is so lively, if you like, everyone come together.

Song Analysis: This song "*High Mountain pine Trees with green shade*" is in the Chinese "D" pentatonic "Gong" mode, one passage type composed of "3+3+4+4+4", as shown in the figure 33, "unbalanced Asymmetric". The characteristics of the first two phrases are that the third bar of each phrase repeats the second bar in a add "Duo" way, so as to expand the expansion of the phrase, make the music strongly develop, and increase the deep impression of the audience's melody. The fifth phrase is the original duplication of the fourth phrase. It enhances the melody, enhances the momentum, and enhances the atmosphere in the form of "Die singing", and at the same time expands the music structure.

Mode characteristics: There is no "Tritone" and "minor second degree", and the only major third is formed between the "Gong" note and the "Jue" note. In this song, almost every phrase covers all the tones in the mode, so that the melody presents a progressive and scale-like development.

At the same time, in addition to adding "Duoju" and "Dieju", each phrase terminates on a different tone, which makes the music open and thus better promotes the development of the next phrase. The whole song rose in the note of the "Gong" and fell in the "Gong" note, making the whole melody echoing and integrating it.

3.2.2 Pentatonic "Yu" mode

In the folk songs of the Yi nationality in Chuxiong, in addition to the very characteristic pentatonic "Gong" mode, the second is the pentatonic "Yu" mode.

Camellia Blooms on the Top of the Mountain

(高山头上茶花开)

chu xiong

Transcription by Juncheng Fang

1 a 2 3 4

Transliteration 高 山 头 上 茶 花 开
Pinyin 高 山 头 上 茶 花 开
gao shan tou shang cha hua kai
gao shan tou shang cha hua kai

5 b 6 7 8

阿 哥 阿 妹 跳 脚 来
阿 哥 阿 妹 跳 脚 来
a a a mei tiao jiao lai
a a a mei tiao jiao lai

9 c 10 11 12

摘 朵 茶 花 胸 前 戴 胸 前 戴
左 脚 越 跳 越 开 心 越 开 心
zhai duo cha hua xiong qian dai xiong qian dai
zuo jiao yue tiao yue kai xin yue kai xin

13 d 14 15 16

阿 哥 阿 妹 跳 脚 来 跳 脚 来
彝 家 人 民 乐 开 怀 乐 开 怀
a ge a mei tiao jiao lai tiao jiao lai
yi jia ren min le kai huai le kai huai

Bian gong



Figure 34. Camellia blooms on the top of the mountain
Source: Juncheng Fang, retrieved from Fieldwork (2022)

One-phrase Form

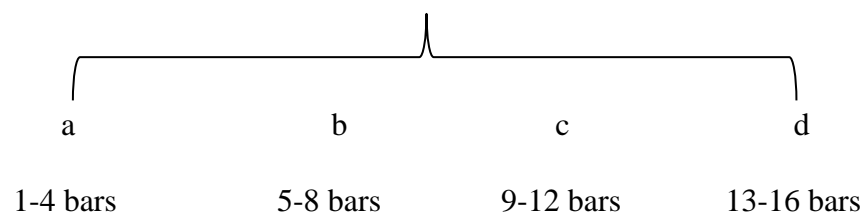


Figure 35. The musical form of "Camellia blooms on the top of the mountain"
Make: Juncheng Fang

Through Figure 34, we can understand the main idea of the lyrics of this song: "The camellias are blooming, brothers and sisters come here quickly, let's dance together ("Tiao jiao": a kind of dance, usually singing and dancing.) It shows everyone's happy mood".

Song Analysis: This song "*Camellia blooms on the top of the mountain*" is one passage type composed of "a, b, c, and d, 4+4+4+4, "starting, inheriting, turning, and combining". as shown in the figure 35, The structure is composed of symmetrical upper and lower phrases, which makes the music have "Architectural beauty" and "Symmetrical beauty".The beat is 2/4 with one strong and one weak, and the front and back are unified. The rhythm is mainly eighth notes and quarter notes, so that the contrast of rhythm is relatively small, so that the music is extensible.The "one word, one note" combination of lyrics and music makes the song have the characteristics of "Presentation" and "Narrative".

Mode characteristics: This song is in the Chinese pentatonic "Yu" mode with the addition of "Bian gong", where "Bian gong" only appears once in an extremely short period of time at the end. This song starts from the "Yu" note and falls on the "Yu" note, and each phrase is closed on the "Yu" note in the way of "closing the end". Each phrase contains all the tones of the mode, making the scale structure complete and the mode clear. The dominant of this song ("Jue") of this piece appears more frequently than other notes in the melody (except tonic), and forms a pure fifth-degree interval relationship with the tonic ("Yu") , there by consolidating the "Skeleton", so that its tonality can be fully utilized and it can better serve the melody.

3.3 Differences and Similarities of the Mode of the Yi Folk songs in the two Places

3.3.1 Similarities

1) Mainly in the pentatonic mode

The folk songs of the two places are based on the "pentatonic" as the core, and the "Pian note" and "Bian note" hardly appear in the melody. The "big third" formed by the "Gong" note and the "Jue" note makes the mode category clear. Easy to confirm.

2) Both have "Yu" mode

The "Yu" mode exists in two places, which makes the folk songs of the two places unified in the mode type, and also shows the importance of the "Yu" mode to the Yi folk songs of the two places.

3) Unified front and back, no "Modulation"

The Yi folk songs of the two places have a unified tonality before and after, and there are no "Modulation", "Separation" and ambiguous tonality in the middle. A unified tonality is often suitable for expressing unified "Musical idea" and emotions, which is similar to the characteristics of most folk songs including Chinese folk songs, and is a characteristic of the entire folk song.

4) The core position of mode "tonic"

Mode tonic occupies an extremely important position in the Yi folk songs of the two places. Almost all folk songs in the two places start from the "tonic" and fall on the "tonic". The core tone of the mode is prominent and the mode is clear.



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5) Both have only two "Backbone" notes

The folk songs in Liangshan Prefecture represented by "Cry Out for Missing your Parents" are in the "Jue" mode, and their backbone notes are "Jue" note and "Yu" note; the folk songs in Chuxiong Prefecture are in the "Gong" mode represented by "High Mountain pine Trees with green shade", its backbone notes are "Gong" and "Zhi". Their common characteristic is that there are only two backbone notes.

3.3.2 Differences

1) Liangshan Prefecture has folk songs with the color of "Zhi" mode, and Chuxiong Prefecture has folk songs with the color of "Gong"

Liangshan Prefecture has folk songs with the color of "Zhi" mode, represented by "Ten Girls Married from Ten Directions", while Chuxiong Prefecture has no folk songs with the color of "Zhi" mode. "High Mountain pine Trees with green shade" is the representative, and there is no "Gong" mode in the folk songs of Liangshan Prefecture. It is precisely because the two complement each other and complement each other that the mode system of the entire Yi folk song is complete and rich.

2) Liangshan prefecture is full of "Pentatonic", and Chuxiong prefecture has auxiliary "Biangong" notes

The folk songs of the Yi nationality in Liangshan Prefecture are mainly based on the pentatonic mode, and there are basically no "Pian note" and "Bian note"; In the last section of the folk song "Camellia Blossom on High Mountain" in Chuxiong Prefecture, the "weak beat weak position" modifies the melody in the form of an upward auxiliary tone. Although there is a "Pian note", due to its low frequency and weak position, it has little impact on the entire mode.

3) The frequency of "Mode note" is different

Although they are all five tones and all five tone modes, the way they are arranged and combined, as well as the frequency at which each mode tone occurs, is not the same. Among them, the development of Yi folk songs in Liangshan Prefecture is mainly based on "motivation", focusing on repetitive development of motivational notes; The frequency of each tone in Chuxiong Yi folk songs is equivalent, and all "Mode notes" develop the melody equally under the layout of "Backbone" notes.



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4. Rhythm and Beat

4.1 Liangshan Prefecture Liangshan Yi folk songs have their own national characteristics in rhythm and beat. The most notable characteristics of Liangshan Yi folk songs in rhythm and beat are reflected in the following two aspects. I) The application of "Scattered beat"; II) Use of "Mixed beats"

4.1.1 The application of "Scattered beat"

This kind of song is mainly reflected in the "Marriage songs", which is an important content in the wedding activities of the Yi people. There are many participants, both men and women, old and young. "Marriage songs" has extremely high literary and artistic value; it is a history book attacking the dark slave society, expressing the low social status of Yi women in Liangshan Prefecture; showing the development process of Yi nationality in Liangshan Prefecture; inheriting excellent traditional customs and culture, Enhance communication, learn from each other, strengthen unity, and promote the construction of a harmonious society when participating in wedding activities.

As shown below:

Wedding Song

(婚嫁歌)

Liang shan
Transcription by Juncheng Fang

1 a **Andante** 2

Transliteration 阿 咿 门 更 牙 儿 得 啊 呢 阿 咿 千 尼 给 瓦 史 得 啊 呢
Pinyin a yi men geng ya er de a e a yi qian ni gei wa shi de a e

3 a¹

阿 衣 得 得 波 苦 所 枯 得 啊 呢
a yi de de bo ku suo ku de a e

4 5 a²

阿 咿 所 枯 波 格 格 里 啊 呢 阿 衣 波 得 给 尼 那 啊 呢
a yi suo ku bo ge ge li a e a yi bo de gei ni na a e



Figure 36. Wedding Song

Source: Juncheng Fang, retrieved from Fieldwork (2021)

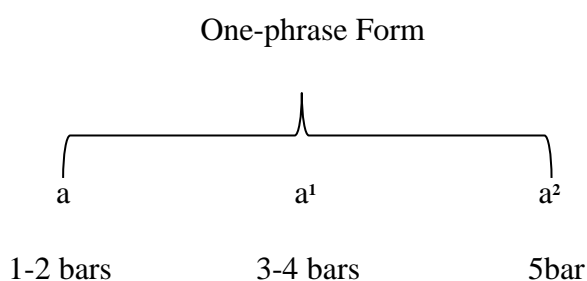


Figure 37. The musical form of "Wedding Song"

Make: Juncheng Fang

From Figure 36, we can understand the main idea of the lyrics of this song:

The young and beautiful Yi girl is getting married, and everyone is very happy. The young men and women in the village gathered together, and the girls and boys are all happy. The wedding time has arrived, and the groom went to the bride's house to pick up the bride. At this time, he met relatives of the bride, who were worried about the bride's suffering at the groom's house. They told the representative of the groom's family, If the girl is mistreated at the man's house, we will take it back. Please treat her kindly. "This shows the reluctant feelings of the bride's family towards the bride.

Song Analysis: This song "Wedding Song" is a passage composed of three phrases of a, a¹, and a². It is in the Chinese "F" pentatonic "Zhi" mode, "Scattered beat", "2+2+1", as shown in the figure 37, all three phrases start with presented in the

form of "head, tail, and cohesion", starting with the "Zhi" note of the tonic half note, the rhythm changes from sparse to dense, and finally the full ten notes composed of "Yu", "Gong", "Yu" and "Zhi". The sixteen rhythm pattern is gathered on the "Zhi" note.

Rhythm and beat characteristics: There is no meter, the rhythm is not dense, and it belongs to "Scattered beat". Also called "Free beat". "Scattered beat" refers to a certain part of a song (usually the beginning or the end), without time signature marks and bar divisions, so there is no fixed rhythm of the strength of the beat, also called: "Scattered board".

Its characteristic is that the accent of the beat and the time value of the unit beat are neither obvious nor fixed, but are freely processed according to the content of the song and the singer's experience, and the time signature is generally not recorded. "Scattered beats" are not without strong beats and weak beats, but they are not obvious and have no fixed rules, so singers still have a contrast between strength and weakness in singing. When singing, the singer can freely change and process according to the singer's own understanding and experience of the work.

4.1.2 Use of "Mixed beats"

"Mixed beat" refers to the beat formed by combining in sequence not identical single beats. "Not exactly the same single beat" means that the unit beat is the same, but it is not the same type (duple meter or three meters), or in other words: a beat composed of both "duple meter" and "three meters", Common mixed beats include: five beats and seven beats, the strength law in the mixed beat is more complicated than that of "Single beat" and "Multiple beat".

Another characteristic of the rhythm and beat of the folk songs of the Yi people in Liangshan Prefecture is the use of "Mixed beats", which has become a typical characteristic. The most representative is 5/4 meter, which is composed of 2/4 meter and 3/4 meter. 5/4 beat will produce a strong driving force for the melody of the music. Integrity and balance create a unique sense of freshness and dynamics in the rhythm of the music. It produces a strong sense of imbalance in hearing, but it does not produce "discomfort".

For example: Figure 38: "Song of the Torch Festival":



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Song of the Torch Festival

(火把节之歌)

liang shan

Transcription by Juncheng Fang

Prelude

中速稍快、火热地

Transliteration Pinyin 夺洛哈 太阳 落下山坡 火把点燃
 duo luo ha tai yang luo xia shan po kuai ba huo ba dian ran
 夺洛哈 围着熊熊火堆 唱起节日的“都火”
 duo luo ha wei zhuo xiong xiong huo dui chang qi jie ride "du huo"

夺洛哈哟夺洛哈哟夺洛哈 举起彤红的火把
 duo luo ha yo duo luo ha yo duo luo ha ju qi tong hong de huo ba
 夺洛哈哟夺洛哈哟夺洛哈 舞动雪白的披毡
 duo luo ha yo duo luo ha yo duo luo ha wu dong xue bai de pi zhan

遍山都是火焰 夺洛哈哟夺洛哈哟夺洛哈
 bian shan dou shi huo yan duo luo ha yo duo luo ha yo duo luo ha
 跳起欢乐的“冬各” 夺洛哈哟夺洛哈哟夺洛哈
 tiao qi huan le de "dong ge" duo luo ha yo duo luo ha yo duo luo ha

九百支火把 把排成行 罗九千支
 jiu bai zhi huo ba ba pai cheng hang luo jiu qian zhi
 木苏阿普 笑咪双眼 姑娘们
 mu su a pu xiao mi shuang yan gu niang men

火把围成圆圈 象红艳艳的
 huo ba wei cheng yuan quan xiang hong yan yan de
 小伙子 乐透心窝 象嘹亮的
 xiao huo zi le tou xin wo xiang liao liang de

22 23 24 d²

索 莫 花 开 放 罗 象
suo mo hua kai fang luo xiang
百 灵 鸟 歌 唱 罗 象
bai ling niao ge chang luo xiang

25 26 27 28

亮 闪 闪 的 红 霞 铺 在 山 间
liang shan shan de hong xia pu zai shan jian
七 色 的 蝴 蝶 飞 舞 穿 梭
qi se de hu die fei wu chuan suo

29 b¹ 30 31

夺 洛 哈 哟 夺 洛 哈 哟 夺 洛 哈 凉 山 罗
duo luo ha yo duo luo ha yo duo luo ha liang shan luo
夺 洛 哈 哟 夺 洛 哈 哟 夺 洛 哈 彝 家 罗
duo luo ha yo duo luo ha yo duo luo ha yi jia luo

32 c¹ 33 34

为 什 么 这 样 火 红? 为 什 么 这 样 火 红? 是 党 的 民 族
wei shen me zhe yang huo hong? wei shen me zhe yang huo hong? shi dang de min zu
为 什 么 这 样 幸 福? 为 什 么 这 样 幸 福? 是 现 代 化 的
wei shen me zhe yang xing fu? wei shen me zhe yang xing fu? shi xian dai hua de

35 d³ 36 37

政 策 带 来 了 温 暖 带 来 了 温 暖
zheng ce dai lai le wen nuan dai lai le wen nuan
美 景 带 来 了 欢 乐 带 来 了 欢 乐
mei jing dai lai le huan le dai lai le huan le

38 39 40 41

带 来 温 暖 带 来 温 暖 夺 洛 哈 夺 洛 哈 夺 洛 哈
dai lai wen nuan dai lai wen nuan duo luo ha duo luo ha duo luo ha
带 来 欢 乐 带 来 欢 乐 夺 洛 哈 夺 洛 哈 夺 洛 哈
dai lai huan le dai lai huan le duo luo ha duo luo ha duo luo ha



Figure 38. Song of the Torch Festival
Source: Juncheng Fang, retrieved from Fieldwork (2021)

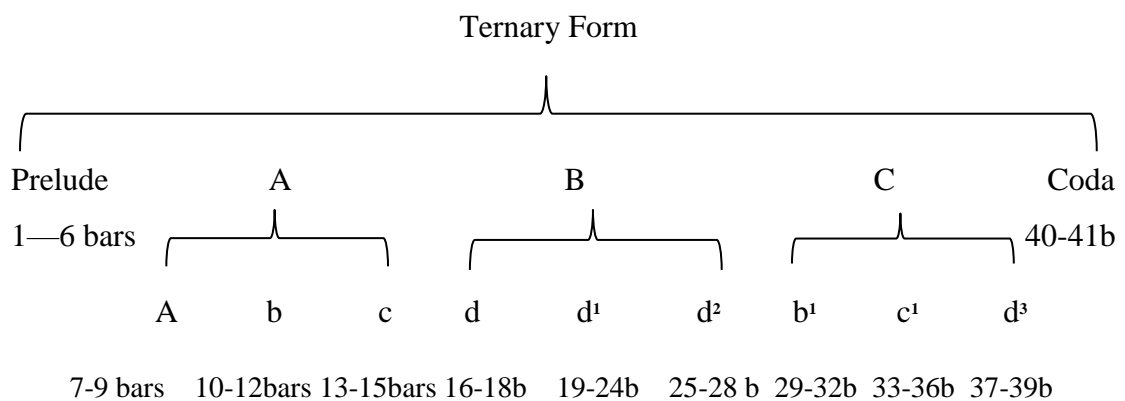


Figure 39. The musical form of "Song of the Torch Festival"
Make: Juncheng Fang

Through figure 38, we can understand the meaning of the lyrics like this:

"The sun is setting, the torches are lit, the torches are lit, and there are flames everywhere, why are the torches so red? It is because of the good policies of the party. It has brought us warmth and joy, and we can feel the incomparable inner happiness of the Yi compatriots".

Analysis of the song: The song "*Song of the Torch Festival*" has the characteristics of three parts, and the form is "Section song". In addition to the basic part, there are "Introduction", "Connection" and "End" parts. Among them, the

"Introduction" is the first part composed of the melody without lyrics, and the second part is composed of the "Zhi" note and the "Jue" note. The music form is shown in the figure39. This song is in the Chinese "E" pentatonic "Yu" mode, in which the mode "Backbone tone" composed of "Yu, Shang, Jue" notes appears in large numbers in the melody, which is obviously more than the two tones "Gong" and "Zhi".

There are many frequencies, and the termination of each phrase is dominated by these three "Backbone tones", which fully embodies the characteristics of the mode. The range of this song is wide and the amplitude of the rotation is relatively large. At the same time, makes the melody more ups and downs and the contrast is enhanced.

Rhythm and beat characteristics:5/4 mixed meter is used in the beat, which is a remarkable characteristic. The rhythm of this song is mainly eighth rhythm and quarter rhythm which makes the music have the characteristics of soothing and flowing, which is between "singing" and "dynamic".

In order to highlight the contrast, "eighth rhythm" and quarter rhythm always appear in a relatively concentrated manner, that is, a large number of "eighth rhythm" are followed by a large number of quarter rhythm, A large number of incomplete rhythms in the song disrupt the relationship between strength and weakness under normal rhythm conditions, forming a contrast with the normal rhythm, making the music rich in changes and increasing the auditory effect.

4.2 Chuxiong Prefecture

There are many kinds of beats and patterns in the folk songs of the Yi people in Chuxiong. "Single beat", "Multiple beat", "Mixed beat" and "Scattered beat" all appear in Chuxiong Yi folk songs. Combined with my field research, I found that the biggest characteristics of Chuxiong Yi folk songs in terms of rhythm and beat are:

- I) The use of "Change the beats".
- II) Strong and weak rules are obvious, and the rhythm is relatively dense

4.2.1 The use of "Change the beats"



Figure 40. Tile-roofed houses without houses

Source: Juncheng Fang, retrieved from Fieldwork (2022)

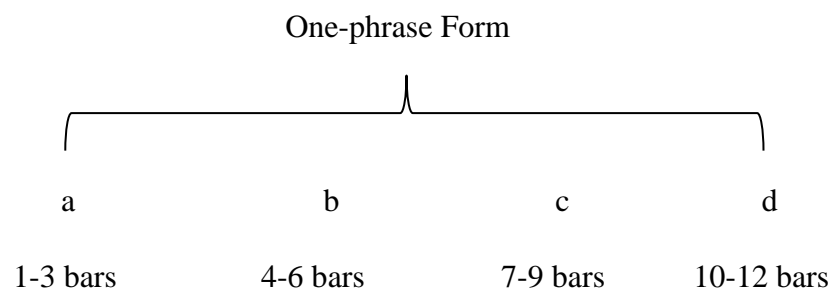


Figure 41. The musical form of "Tile-roofed houses without houses"

Make: Juncheng Fang

Through Figure 40, this is a bitter song. The lyrics of the song are as follows:

"Why do those who don't carry water have water to drink? Those who don't cultivate the land still have rice to eat? Those who don't build houses still live in tile-roofed houses?" This is the cry of the people from the bottom of their hearts. Why do some people in the world get something for nothing? The Yi people denounce all unfair treatment. We must fight and defeat him. Brothers and sisters, we must unite and defeat those who enslave and exploit us.

Song Analysis: This song "*Tile-roofed houses without houses*" is a four phrase composed of a, b, c, d, "starting, inheriting, turning, and combining", "3+3+3+3", as shown in the figure41, the structure has "Squareness", and the material has "Asymmetry". It is in the Chinese "E" pentatonic mode with "Bian Gong" added,

the front and rear of the mode are unified, and the "Jue" note and "Yu" note are omitted. The range of this song is narrow, the development method of unison repetition is used to make the music have the characteristics of recitative.

Rhythm and beat characteristics: The rhythm of this song is mainly based on 6/8 meters, and at the same time, it forms a changing beat with 4/8, 5/8, and 7/8 meters. This song unifies the whole song in the form of repeating the beginning and the end (that is, each phrase starts from the "Zhi" note, falls on the "Gong" note, and closes on the "Gong" note). In terms of beats, there are 4/8, 6/8, 9/8 meters with regular strength and weakness, and 5/8 and 7/8 meters with irregular strength and weakness. Changes occur, beat accents change, and the music is full of variations and twists.

In terms of rhythm, the biggest characteristic of the rhythm of this song is the combination of density and density, (That is: a dense rhythm is always accompanied by a very broad rhythm), For example: the bar of 1, 3, 8. etc.

According to the lyrics, the reason for this rhythm is that the dense rhythm is mainly for narrative, and the broad and long rhythm is for lyricism and venting the dissatisfaction in the heart, which plays a role in strengthening the theme. At the same time, the loose and tight rhythm makes the melody contrast obviously. The effect is to enhance the contrast of the music and have the power to move forward.

4.2.2 The beat is typical and the rhythm is compact

Chuxiong Yi folk songs generally have a beat, and the beat is relatively moderate. This kind of beat, but the beat is relatively dense, can be said to be another significant characteristic of beat in Chuxiong Yi folk songs. An intense, cheerful beat that is exciting or tense. In particular, the "Dage" in the folk songs of the Yi ethnic group in Chuxiong, singing and dancing while singing, carries songs and dances. The diversity of rhythm leads to different melodic durations, mobilizes the singer's emotions, enhances the lyricism of the melody and tone, and prevents the song from becoming too monotonous.

As shown in Figure 42 below:



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See a Vine across the River

(隔江望见一蓬藤)

chu xiong

Transcription by Juncheng Fang

1 a

2

3

4

Transliteration 尼 说 是 罗 哎 隔 江 望 见 一 蓬 藤
Pinyin ni shuo shi luo ai ge jiang wang jian yi peng teng

5

6 b

7

8

尼 说 是 罗 哎 藤 子 开 花 (了) 爱 死 人
you shuo shi luo ai teng zi kai hua (le) ai si ren

intensive rhythm

scattered rhythm

9

10 c

11

12

还 说 是 罗 哎 阿 郎 要 想 采 朵
hai shuo shi luo ai a lang yao xiang cai duo

13

14

15

16

鲜 花 戴 咿 罗 哩 哦 罗 啊 哩 哦 罗 啊 唻 唠
xian huan dai yi luo li o luo a li o luo a lai lao

intensive rhythm

17

18 d

19

20

哎 哎 越 说 话 越 长 话 越 长
ai ai yue shuo hua yue chang hua yue chang

21

22

23

24

(哟 唠 地 罗 啊) 哩 喔 哩 喔 啊 唠 唠 哎
(yo lao di luo a) li o li o a lao lao ai

intensive rhythm

scattered rhythm



Figure 42. See a vine across the River

Source: Juncheng Fang, retrieved from Fieldwork (2022)

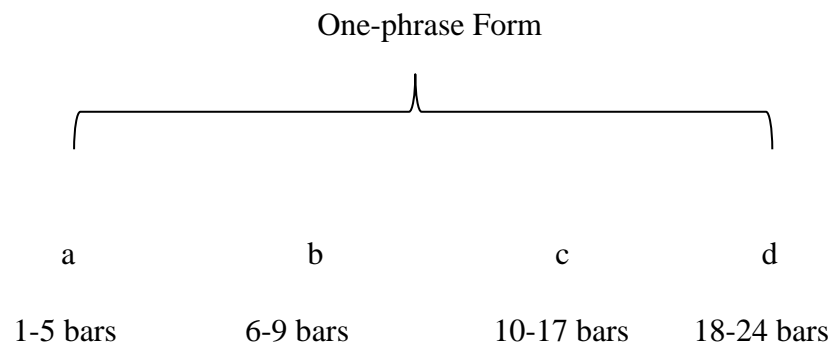


Figure 43. The musical form of "See a vine across the River"

Make: Juncheng Fang

This is a mountain song. A great characteristic of Chuxiong folk songs is: sing what you see. According to Figure 24, The lyrics of the song are as follows: I saw a vine across the river. It is so beautiful that everyone likes it. Everyone wants to pick it.

Song Analysis: This song "*See a vine across the River*" is in the Chinese "C" pentatonic "Zhi" mode. "Starting, inheriting, turning, and combining", the scale of the music section is composed of five phrases structure, and the structure of "5+4+8+7", has the characteristics of "Non-square" and "Asymmetry". as shown in the figure 43, All the phrases end in the form of "Closing" on the "Symbol" note, and this song greatly reflects the tonality and mode of "tonic". The development of the

melody is mainly in the form of "Zhan yan", and the melody line develops in the form of "Wave type".

Rhythm and beat characteristics: The beat consists of 2/4 and 3/4, the latter only appears in the bar of 3, 6, 7, 13. So overall, this song is still dominated by 2/4. The strong and weak relationship of one strong and one weak makes the melody have the characteristics of "Dynamic". The rhythm of this song is mainly eighth and sixteenth and occasionally there are "Dotted quarter rhythm" and "thirty-second rhythm" for comparison. The first three sentences of this song are mainly based on a soothing eighth rhythm and the last two phrases are mainly based on a sixteen rhythm, The continuous and intensive rhythm makes the melody progress layer by layer and promotes the development of the music. Each phrase of this song ends with a rhythm of four quarters or more, making the phrases natural, breathing obvious, and easy to sing.

4.3 Similarities and differences between the rhythm and beat of Yi folk songs in the two places

4.3.1 Similarities

1) The form of rhythm combination is the same

The folk songs of the Yi people in the two places are almost dominated by a combination of contrasting density and density. The dense rhythm is mainly composed of sixteen rhythms, which are compared with longer-term rhythms such as quarter note and half note rhythms. The layout of the rhythm forms a regular development, which is relatively unified while contrasting.

2) The way of dividing "Judou" is the same

All force "Ju dou" with long notes. The folk songs of the Yi people in both places carry out "compulsory judou" on the "half note", dotted half note, or freely extended notes, so that the phrases of the melody are clearly divided and the breathing is natural. At the same time, it is also an effective means of expressing emotions, making the center of the music more prominent.

3) Both places start with the same rhythm

Each phrase of Yi folk songs in the two places starts with the same or slightly changed rhythm, thus forming rhythmic parallelism and repetition, thereby



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increasing the momentum of the phrases, forming a rhythmic parallelism between the phrases, and making the music have "architectural beauty".

4) The use of "Rest" is the same

The folk songs of Yi people in both places have a pause. This "Blank" stagnation has breathed into the development of music, facilitating the singer to better express the content of the lyrics, which is more in line with the aesthetic and linguistic logic, and also enriched the connotation of the song melody.

4.3.2 Differences

1) Different beats and beat types

The folk songs of the Yi people in Liangshan Prefecture are mainly based on "Unified front and back" beats, mainly including "Scattered beats" and 2/4 meters; the folk songs of Chuxiong Prefecture are mainly based on "Change the beats" composed of different beats, for example: "House Lives in a Tile-roofed House" is mainly composed of 6/8, 5/8, 4/8, and "I see a vine across the river" is mainly composed of 2/4, 3/4.

2) Rhythmic use is different

The folk songs of the Yi people in Liangshan prefecture have typical meanings and frequently appearing rhythm patterns, mainly including four sixteenth notes, last sixteenth notes, and "Post-dots" that change strength. These rhythms appear in large numbers in the works, making the works the rhythm pattern is obvious. However, there is no fixed and repeated rhythm in the folk songs of Chuxiong Prefecture. It is mainly based on the "Zhan yan" and free rhythm, which makes the music expandable.

3) The use of "Scattered beat" is different

Folk songs in Liangshan Prefecture have a free-rhythmic "Casualbeat", represented by "Wedding Song", which can be freely played according to the content of the lyrics, the environment, and emotions. The folk songs of Chuxiong Prefecture are mainly based on single beat, double beat and mixed beats with clear strength and weakness, and the relationship between lyrics and strength is fixed.

5. The Lyrics Characteristics

5.1 Liangshan Prefecture

After consulting a large number of Yi folk songs in Liangshan Prefecture and conducting field surveys, the researcher found that the lyrics of Liangshan Yi folk songs have local characteristics, mainly in the following aspects:

I) The use of "Redundant words"

II) The use of "Rhetorical devices"

5.1.1 The use of "Redundant words"

Many "Redundant words" are used in the folk songs of the Yi nationality in Liangshan Prefecture, which include "Redundant words" and "Monosyllable" verbs. "Duplicated words" are also "Tattonic words" or "Duplicated words", which belong to "simple words", and the overlap of "monosyllable words" is a variation of "monosyllable words". "Duplicate words" in Liangshan Yi folk songs is a lexical phenomenon, which is widely used. The use of "Redundant words" makes the folk songs of the Yi nationality more tense, expressing the emotions of the characters thoroughly, and making the characters vivid and vivid.

The use of "Reduplication words" has an important influence on the shaping of the artistic conception of Yi folk songs, the tempering of "sound and rhyme" and the use of language. Proper use of "Reduplication" can make the scenery and characters described in the lyrics more vivid, there by achieving the effect of sublimating the artistic conception. It enhances the "Sense of rhythm" and "Sense of rhythm" of the language, enhances the musicality and "Sense of image" of the language, and makes the songs more vivid and three-dimensional.

The function and expression effect of "Reduplication words" are manifested in the following aspects: First, "image". It can make the natural scenery or character features sung more vivid. Second, "artistic". Redundancy can make the rhythm of folk songs harmonious and sound "pleasing to the ear". Third, the need for emotional expression. Redundancy is not a simple repetition, its proper use can express rich thought content, receive better artistic effect, and give people a beautiful enjoyment. As shown below:

Making Dowry
(做嫁妆)

liang shan

Transcription by Juncheng Fang

Allegretto
(jiayi)

1 (jiayi) 2 3 4 5 a1
Transliteration 农子格土木子咽 此子格能帕子咽 此子格长沙
Pinyin nong zi ge tu mu zi yan ci zi ge neng pa zi yan ci zi ge chang sha

6 7 8 9 a2 10
(咪咽) 此子格阿牛点烟 阿牛点色格长山 (咪
(mi yan) ci zi ge a niu dian yan a niu dian se ge chang shan (mi

11 12 13 a3 14 15
烟) 点色格仁思西咽 仁尼格日色色咽 俄里格波罗
yan) dian se ge sa si xi yan sa ni ge ri se se yan e li ge bo luo

16 17 a 18 19 20
罗咽 农子格土木子咽 此子格勒主子咽
luo yan nong zi ge tu mu zi yan ci zi ge le zhu zi yan

21 a1 22 23 24 25 a2
此子格长沙 (咪咽) 此子格阿曲点咽 阿曲点色
ci zi ge chang sha mi yan) ci zi ge a qu dian yan a qu dian se

26 27 28 29 a3 30
卡沙(沙)咽 点色格仁都西咽 勒里格日色邑咽
ka sha (sha) yan) dian se ge sa dou xi yan le li ge ri se yi yan

31 32 33 a
俄里格波罗 罗罗咽 我子格土木
e li ge bo luo luo yan wo zi ge tu mu

34 35 36
子咽 此子格长主子咽
zi yan ci zi ge chang zhu zi yan

Figure 44. "Making Dowry"

Source: Juncheng Fang, retrieved from Fieldwork (2022)

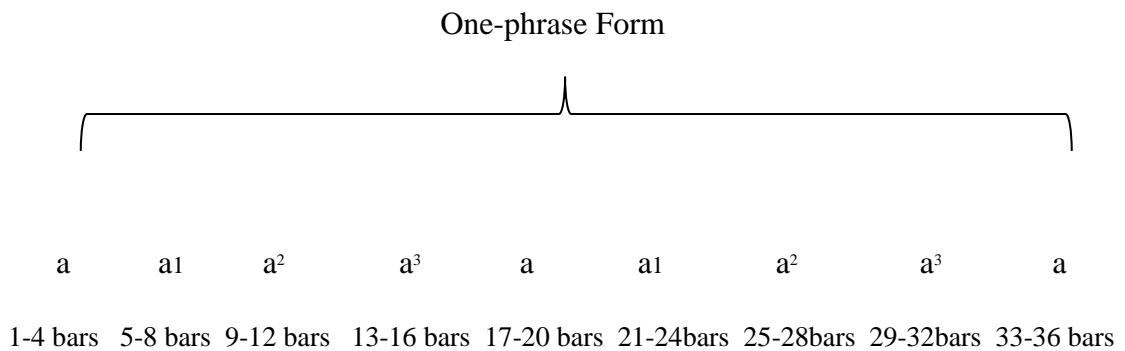


Figure 45. The musical form of "Making Dowry"

Make: Juncheng Fang

Through Figure 44, the lyrics of this song are as follows:

"Before the bride gets married, she has to prepare a gift for the groom. Usually she makes a "turban" (a kind of "decoration" on the head). The groom likes it very much when he sees it, and the joy in his heart is beyond words."

Song analysis: This song "*Making Dowry*" is composed of four phrases "a+a¹+a²+a³", as shown in the figure 45, each phrase has four bars, and each phrase is only different in the first bar. After the four phrases, the first four phrases are completely repeated. The scale of the section is expanded, but the structure remains unchanged. After the entire "a" phrase appears eight times, the first phrase is used as the ending phrase, and it is repeated as it is, so that the music echoes back and forth. Since each phrase of this song is marked repeatedly, each sentence is only different at the beginning, forming a simple repetition, thus creating a continuous feeling in the auditory sense. This song is in the Chinese "#F" pentatonic "Gong" mode, and every phrase falls on the "Gong" note.

The characteristic of the lyrics: the use of "Reduplication words". This song has a total of 36 bars, of which "se se" is used at the connection between the bars of 13, 14. "luo luo" is used at the connection between the bars of 15, 16. in the bar of 26. "sha sha" and other "Redundant words" are cleverly used in this work, mainly to express the singer's inner joy at that time.

5.1.2 The use of "Rhetorical devices"

The lyrics of Yi folk songs in Liangshan Prefecture usually combine music and literature, and many rhetorical devices such as "Duality" and "Parallel comparison" are used.

First of all; arrange two sentences or phrases with the same number of words or the same structure and related meanings (similar or opposite) symmetrically. This rhetorical method is called "Dual". "Dual" requires a neat sentence structure, which is catchy to read and notes full of rhythm. Its characteristic is that it can enhance the expression effect and make the content more vividly reflected. The lyrics of the Yi folk songs in Liangshan Prefecture are basically equal in number of words, and the structure is roughly the same. Example: Lyrics to "Song of the Welder Women":

“不怕骄阳晒，何惧风霜打，

(bu pa jiao yang shai, he ju feng shuang da)

笑看双手飞金霞，更喜江山美如画”

(xiao kan shuang shou fei jin xia, geng xi jiang shan mei ru hua)

The lyrics of this Yi folk song create an image of a hard-working, brave, and hard-working female welder. The first phrase and the second phrase are a set of "Dual sentences", and the third phrase and the fourth phrase are a set of "Dual sentences". The lyrics emphasize "Modification" and are very "Literary". There are not only general references such as "Sunshine" and "Wind and frost" that are not afraid of all difficulties, but also descriptions such as "Flying golden clouds" and "Beautiful as picturesque". The lyrics of the Yi folk songs in Liangshan Prefecture express things directly, full of life and local characteristics. Most of the Yi people in Liangshan prefecture live on the mountains. They live in a living environment where they see "blue sky, white clouds, mountains and rivers, insects and birds" every day. They eat "corn, sweet potato, and buckwheat" as staple food. Hoes, Iron Plows, etc. What they saw in their lives became the "source" for them to create "couplet sentences".

Secondly; to arrange words or sentences with the same structure, related meaning or consistent tone, this rhetorical technique is called "parallel comparison". "Parallel comparison" is also very common in the lyrics of Yi folk songs in

Liangshan, which is another feature of the lyrics of Yi folk songs in Liangshan Prefecture. For example: the lyrics of the Yi folk song "Short song":

“水深了，鱼儿好游玩，人多了，劳动尽头大，

(shui shen le,yu er hao you wan,ren duo le ,lao dong jintou da)

天晴了，雄鹰好飞翔，地宽了，骏马好奔驰。

(tian qing le ,xiong ying hao fei xiang,di kuan le ,jun ma hao ben chi)

Through the natural scenery he sees, the author expresses his yearning and pursuit for a free and beautiful life. The lyrics adopt "Parallel ratio", the sentence structure is neat, the number of words in each line is equal, and it forms regular pauses and has a sense of rhythm. "Looking up to the sky, the eagle is soaring in the blue sky; looking down, the fish are swimming freely in the deep water; looking up, the horses are galloping fast; in the fields, people are working hard, it is really a beautiful scene. It is a vivid painting of the Yi people's landscape on paper."

5.2 Chuxiong Prefecture

The folk songs of the Yi people in Chuxiong Prefecture are all sung by the Yi people in Chuxiong. The Yi people in Chuxiong are simple, kind and hospitable. Therefore, Chuxiong's Yi folk songs also have the characteristics of the Yi people, "bold, straightforward, and generous". The characteristics of the lyrics of Yi folk songs in Chuxiong Prefecture are mainly reflected in the following two aspects: I) the use of "Dialect" II) the use of "Onomatopoeia" and "Modal particles"

5.2.1 The use of "Dialect"

The folk songs of the Yi people in Chuxiong Prefecture were formed in the production and labor of the Yi people in Chuxiong Prefecture. They have the local characteristics of Chuxiong. They are very vivid and vivid when sung in the local dialect. For example: "Dahuo", "Palamo", "Kuankuan..."

Their functions are mainly manifested in the following aspects: First, most folk songs were sung in "Dialects" when they were first created. It can be said to be the "Master tape". Second, because some pronunciations in the "Dialect" are somewhat different from Mandarin Chinese, it is more intimate to use the "Dialect" to sing local Yi folk songs. Third, singing in "Dialect" has more local characteristics. For

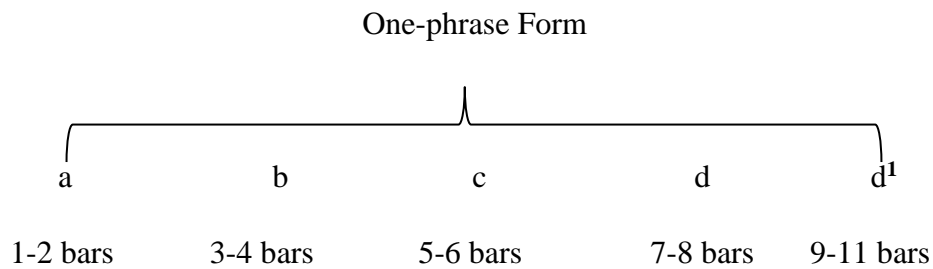


Figure 47. The musical form of "Leave Guests Mode"

Make: Juncheng Fang

Through Figure 46, we can understand the lyrics of this song:

"When a guest came to a Yi house as a guest, the host sang a song for the guest when they parted. The host said that her voice was not very good. Relatives and friends should not laugh at her. It is rare for us to see each other. We should have a good get together." Expressed the enthusiasm of the Yi people in Chuxiong Prefecture Hospitality, honest and kind character.

Song Analysis: This song "*Leave Guests Mode*" is a five phrase paragraph composed of "a, b, c, d, d¹". "starting, inheriting, turning, combining, and rejoining". "synthetic form" ,"2+2+2+2+3", as shown in the figure 47, the first four phrases have a structure of "symmetry and squareness", and the "recombined phrase" expands the scale of the phrase, which is the summary and sublimation of the whole song. It is in the Chinese "#F" pentatonic "Zhi" mode with "Bian Gong" added, the whole melody is dominated by the "Zhi" note and "Shang" note of the key tone of the mode, and other "Jue", "Yu" and "Gong" notes appear.

The frequency is lower. The rhythm of the entire melody is based on 4/4 meter, and the rhythm is mainly based on eighth note rhythm, half note rhythm and dotted half note rhythm, Among them, the eighth note rhythm is mainly narrative, and the long-term rhythm is mainly lyrical. The relationship between the lyrics and the music of this song is "one word, one note", the note range is relatively low, and melodic amplitude is narrow, which makes the whole work have a deep singing characteristics.

The characteristic of the lyrics: First, the use of "Local dialect". It is present at the beginning, middle, and end of the melody. For example: "a liu", "mo", "sai", "dahuo", "kuankuan", etc. These supplement and strengthen the content and emotions expressed by the music, making the music more grounded, closer to life, and easier. It is a characteristic of Chuxiong Yi folk songs to resonate with the audience. When pronouncing "vowels" in "Dialects", the lips are round, the tongue position is relatively low, the muscles are tense, and the pronunciation is pronounced with the vibration of the vocal cords. Singing in "Dialect" is more appropriate and natural, expressing the mood of the protagonist at that time; Secondly, the language lining words without practical meaning, in the 9th bar of this song, "modify" the song with "a sai", "bai", "le", "ba", "le", this "Lining words" is the sublimation of the content of the lyrics, which highlights the atmosphere of the song, increases the expressiveness of the work, and at the same time expands the structure of the music, making the music "extensible".

5.2.2 Application of "Onomatopoeia" and "Modal Particles"

In my field investigation, I found that in the folk songs of the Yi people in Chuxiong, the use of "Onomatopoeia" and "Modal particles" is another notable characteristic of the lyrics. "Onomatopoeia" refers to words that imitate sounds. It is a vocabulary that imitates natural sounds. "Monosyllable" onomatopoeias include: "ping, pong, de, hua, hua, bang, dang, ding", etc. "two-syllable" onomatopoeias include: "la la, hua hua, dong dong, ya ya, di di, da da, de de" and so on.

The use of "Onomatopoeia" can enhance the rhetorical effect. By citing the sound of objects, it can increase the tension of the plot of the work, thereby making the expression of the text more vivid and the image of the text more touching. "Modal particles" are "function words" that express mood, and are often used at the end of a sentence or at the pause in a sentence to express various moods. Common modal particles are: "de, le, me, ya, ba, a"

For Example: "Opening Tune"



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Opening Tune
(开场调)

chu xiong
Transcription by Juncheng Fang

1 a 2 3 4

Transliteration 得 得 开 柜 门 (伊 吆 啊 哩 若 呀 哎)
Pinyin de de kai gui men (yi yo a li ruo ya ai)

5 b 6 7 8

沙 沙 撒 鸡 食 (伊 吆 啊 哩 若 呀 唠 啞)
sha sha sa ji shi (yi yo a li ruo ya lao yi)



Figure 48. "Opening Tune"

Source: Juncheng Fang, retrieved from Fieldwork (2022)

One-phrase Form

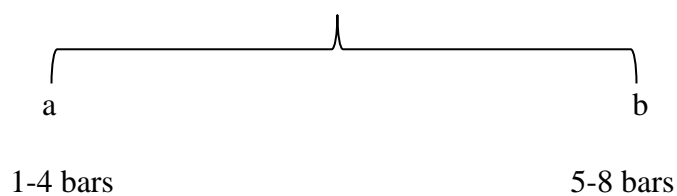


Figure 49. The musical form of "Opening Tune"

Make: Juncheng Fang

This is a song that is sung at the door. Through figure 30, we can understand the general meaning of the lyrics in this way: "Everyone sing, let's dance, it will be lively when you sing and dance, come on, come on..."

Song Analysis: The "Opening Tune" of this song consists of a "one passage" structure consisting of the upper phrase and the next phrase, (a, b), "4+4", as shown in the figure 49, "Square and symmetrical" passages. This song is in the Chinese "E" pentatonic "Jue" mode. "Qingjiao" and "Biangong" appear less frequently and their positions are more remote. The "Time signature" is mainly in 2/4 meter, and the last bar of each sentence becomes 3/4 meter of "one strong and two weak", the rhythm is mainly eighth and sixteenth, and alternately Appearance, combined with the ups and downs of the melody, makes the music have the "Language beauty" of cadence. The two phrases of this song both start with a higher note and end with a lower note.

The characteristic of the lyrics: First of all, a large number of "Onomatopoeia" are used. In this song, "de de" and "sha sha" are all onomatopoeia, which makes the content expressed in the lyrics more specific and vivid; secondly, the use of modal particles. For example: "yi, yo, a li, ruo, ya, ai", etc., which expand the structure of the melody, make the music "extensible", and are also an effective means of emotional expression in the song; The presentation of "one word, one note" enables the core content of the song to be expressed, and the combination of modal particles with no practical meaning makes the song both narrative and lyrical.

5.3 Similarities and differences in the lyrics of Yi folk songs in the two places

5.3.1 Similarities

1) The use of "Lining word"

Through my fieldwork in the two places, I also found that "lining words" are widely used in the folk songs of the Yi people in the two places. These "Lining words" reflect the unique language habits of the Yi people. In addition to directly expressing the main meaning of the work, folk songs are often interspersed with some foil words composed of "Modal particles" and "homophonic words" in order to express the integrity of the work, which are called "Lining words". It is mainly to set off the singer's mood at that time, and generally has no practical significance.

The "Lining words" of Yi folk songs are rich and varied, and there are some changes in different regions. For example, in the introduction part of the song, the most commonly used lining words are "Ya" and "Yiyo". "Aniu niu" and "Ale le" are often used in the region, while "Seluolise" is commonly used in the Chuxiong Yi area. Different lining words reflect different repertoire styles. The Yi people in the two places have the same "Lining words" in pronunciation. There is a difference. The meaning of "Lining words" may have been ignored, but as lining words, they are used to help singers convey emotions. These are the traces left over from their labor. After development, these words have now been lost. Some have lost their original meaning, and some have become the fixed names of certain types of songs or tunes.

2) "Spoken language" of lyrics

The folk songs of the Yi nationality in the two places were created by the Yi people themselves in their production and life, and are inherited by the Yi people themselves. The Yi people are born with simplicity and kindness. Therefore, the way of expression in the lyrics of Yi folk songs is also very direct. For example: The folk song "New Year's Song" of the Yi people in Liangshan Prefecture describes the New Year's scene: "The whole year is busy, and the three days of the New Year are the most fun. There are meat to eat and wine to drink." The short three-line lyrics describe the entire New Year's time mood expressed. Another example: The Chuxiong Yi folk song "Old Brother" describes the lazy image of big brother: "brother, you don't wash your face, you just want to eat meat, you don't like labor, you want to eat braised pork and rice, and you lean on a cane walking here, my hair is as dirty as a leaf." A few simple lines of lyrics outline the characteristics of old brother's lazy work.

5.3.2 Differences

1) The use of "Redundant words"

Through my on-the-spot investigation, I found that many "Redundant words" are used in the lyrics of Liangshan Yi folk songs. The "Repeating words" in folk songs make the description more vivid, so that the state of things is clearly displayed in front of the audience, vivid and vivid, and can also make the audience feel the emotions in the work. The use of "Redundant words" in the folk songs of the Yi people in Liangshan Prefecture is a major feature. After a long period of accumulation, it has become a "Living fossil" of the language and a business card of

the Yi people in Liangshan Prefecture. The use of "Repeating words" in Liangshan Yi folk songs is vivid and highlights the character of the characters, and the characters' "happiness, anger, sorrow, and joy" are expressed through "Repeating words" one by one, which also deepens people's understanding of Liangshan Yi people. The understanding of folk songs is rare in Chuxiong Yi folk songs.

2) "Sentence structure" and "Segment structure"

The sentence structure of the lyrics of Yi folk songs in Liangshan Prefecture is "five words" and "seven words", up to "nine words" and "eleven words". "Sentence structure" is mostly "odd syllables". "Segment structure" is the basic form of a relatively complete structure formed by the echo of the above and the following two sentences. The structure of the lyrics has a great influence on the music structure, especially in the form and method of the basic structural unit. However, music is different from lyrics after all. The musical structure of Liangshan Yi folk songs is shorter and more general than the lyrics.

The sentence structure and paragraph structure of the lyrics of Yi folk songs in Chuxiong Prefecture are closely related to their tunes. On the whole, the tunes of "Meige" in "Yao'an County", "Dayao County" and "Yongren County" are relatively stable with little fluctuation. Most of the lyrics are "rhymes" in five-character sentences, and the language is relatively vivid. However, the folk songs of the Yi nationality in "Luquan County", "Wuding County" and "Yuanmou County" are high-pitched, loud and clear, rough and powerful, with diverse forms, relatively short lyrics, and the content expressed in the lyrics is more life-like.

6. Singing characteristics

6.1 Liangshan Prefecture

The Yi people in Liangshan Prefecture generally express their pleasure, anger, sorrow and joy in life by singing folk songs. In daily life, in order to achieve a more accurate expression of their thoughts and emotions, people unconsciously form many singing characteristics. The singing characteristics of Liangshan Yi ethnic folk songs are mainly manifested in the following two aspects: I) Mainly true voice, supplemented by "Falsetto" II) "Speak" and "Sing"

6.1.1 Mainly true voice, supplemented by "Falsetto"

The singing method based on "true voice" supplemented by "Falsetto" is not limited to other singing methods, and this singing method is also widely used in Yi folk songs in Liangshan Prefecture. The "Crying Marriage Song" popular in "Majingzi Town" of Leibo County, Liangshan Prefecture, before the bride gets married, usually "sings as if to cry" all day and all night, forming a strong and powerful long tone. , the high-pitched part is sung with "Falsetto", and the end of the song is processed with "Gliding tone" and exaggerated continuous "Vibration", which is very similar to the crying state in our life. In addition, the "High Tune" in the folk songs of the Yi nationality in Liangshan Prefecture mainly uses the real voice in the natural voice area, and the "Falsetto" is mainly used for singing beyond the natural voice area. Finally, it ends on the "Throat sound", which is also one of the singing characteristics of Yi folk songs in Liangshan Prefecture.

6.1.2 Combination of "Speaking" and "Singing"

Through field investigations, it was found that the folk songs of the Yi people in Liangshan Prefecture have a combination of "Speaking" and "Singing", There is talk in singing, and a unified singing state can be achieved through training. It is difficult to grasp the sound processing in the low voice area, and the purpose of training can be achieved by speaking, emphasizing that the enunciation of the speaking process should be smooth and natural. At the same time, also emphasizes the accurate expression of language in the singing process, and reflects the rap elements in the song through the way of speaking and singing. In singing, "Speaking" and "Singing" are inseparable. The difficulty of this form of singing lies in it is difficult to unify the singing states of speaking and singing. Only through the conversion of true and false voices can the best effect of singing be achieved.

6.2 Chuxiong Prefecture

According to my inheritor told me: there are many characteristics of Yi folk songs in Chuxiong Prefecture, but there are two most notable characteristics: (I) "Improvisation" in singing (II) The "specificity" of the vocalization method

6.2.1 "Improvisation" in singing

Generally speaking, on some occasions, the singing of most Chuxiong Yi folk songs has a strong "Improvisation". This is mainly manifested in the following three aspects:First, Among the various types of Chuxiong Yi folk songs, the songs are



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long or short, and some are repeated continuously. When the melody of the songs is basically the same, the singer can make corresponding changes according to his own emotional processing. If someone sings, it will vary from person to person and from place to place, and the singing can be different every time, which belongs to the "Improvisation" in music. Second, when singers sing, they usually fill in lyrics according to the score. As long as they don't violate the style of the work, they can sing whatever they see. This is the "improvisation" in literature.

6.2.2 The "specificity" of the vocalization method

The folk songs of the Yi people in Chuxiong Prefecture are different from the folk songs of the Han nationality. The folk songs of the Han nationality are sung in Mandarin Chinese. Most of the folk songs of the Yi nationality in Chuxiong Prefecture are sung in Yi language. Through my interviews with professional vocal actors in Chuxiong Prefecture, combined with the oral history of the inheritors, it is mainly reflected in the following aspects: First, Yi language does not distinguish between "N" and "L" in Chinese Pinyin. for example: "in" and "ing", "an" and "ang", etc. If you want to correct these pronunciations, you must go through systematic training and standardized articulation methods. Secondly; the lyrics of the Yi nationality have formed a relatively fixed vocalization mode in the long-term historical development process, which is difficult to correct, and the original ecological style will be lost after correction.

6.3 The similarities and differences of singing characteristics of Yi folk songs in the two places

6.3.1 Similarities

1) Certain singing skills are required

In daily communication, the Yi people of the two places will subconsciously form many singing skills in ordinary singing practice in order to obtain better timbre and expressiveness and make their voices more pleasing to the ear. In the specific singing process, the folk songs of the Yi people in the two places pay attention to nature. Although they have not received special vocal training, there are traces of skills everywhere in the singing. For example: "High position" singing, the control and application of singing breath, the use of resonance cavity, etc., are all summed up by the Yi people in their long-term singing practice.

2) There are "embellishment" singing

"Embellishment" are used in the singing of Yi folk songs in both places. The singing of "embellishment" can beautify the melody, enhance the mood of the music, and highlight the singing effect. It can be said that it played a key role in the singing of Yi folk songs in the two places. In the folk songs of the Yi nationality, the ornamental sounds are mostly "Front appoggintura", "Back appoggintura", "Up gliss", "Down gliss" and so on. In the specific singing process, "appoggintura" requires the singer to be emotional, to bring the voice with emotion, and to cause the physical breath to flow through emotion, so as to sing beautiful melody freely, so as to achieve the "both voice and emotion" in singing.

6.3.2 Differences

1) The "Restrictions" of the venue of the concert

The Yi people in Liangshan are in awe of the "Natural Gods", the content and location of singing will also be limited by time and space, which has certain "Restrictions". For example: First, parents cannot sing love-themed songs with their children, brothers and sisters. The Yi people in Liangshan have lived in deep mountains and valleys for a long time, They are extremely conservative in their thinking, so they cannot sing such songs together. Second, you cannot sing in your own residence. The reason is that the Yi people in Liangshan regard houses, cottages and other places as "holy places". Third, certain songs must only be sung by male or female voices, and Chuxiong Yi folk songs rarely have this restriction.

2) Different forms of singing

Liangshan Yi folk songs are generally sung "without accompaniment" and rarely use accompaniment. With the continuous development of society, the Liangshan Yi folk songs created after 2000 only have accompaniment. The Yi people in Liangshan are good at conveying emotions with skillful singing skills. Through the singing of singers, different emotions of songs can be expressed. Different singers, or even the same singer performing the same song will have different differences. Chuxiong Yi folk songs are usually accompanied by "Yueqin", singing and dancing, and rarely "Cappell". Among them, "TiaojiaoTune" is a very typical representative.

Table 3. Similarity and Difference Analysis

Musical characteristics	Similarities and Differences	Liangshan VS Chuxiong
Melody characteristics	Similarities	1.Both have the use of "Embellishment"
		2.The direction of the lines of the melody
		3."One word with multiple notes "
	Differences	1.The long and short structures of phrases are different
		2.The "beating range" of the melody is different
		3.The use of the connecting line is different
Musical structure	Similarities	1.The folk songs of the two places are based on "one passage type" as the main structure
		2.The folk songs of the two places are developed from "a phrase"
		3.Both folk song materials have the characteristics of "unbalanced"
	Differences	1.Structural development trends are different
		2.Different number of "phrases"
		3.Different number of bars
Mode characteristics	Similarities	1.Mainly in the pentatonic mode
		2.Both have "Yu" mode
		3.Unified front and back, no "modulation"
		4.The core position of mode "tonic"
		5.Both have only two "backbone" notes
	Differences	1.Different colors
2.Liangshan prefecture is full of "pentatonic tones", and Chuxiong prefecture has auxiliary "Biangong" tones		
3.The frequency of "mode tone" is different		



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Table3: (Continued)

Musical characteristics	Similarities and Differences	Liangshan VS Chuxiong
Rhythm and beat	Similarities	1.The form of rhythm combination is the same
		2.The way of dividing "Ju dou" is the same
		3.Both places start with the same rhythm
		4.The use of "Rest" is the same
	Differences	1.Different bars and beat types
		2.Rhythmic use is different
3.The use of "Scattered beat" is different		
Lyric characteristics	Similarities	1.The use of "lining word "
		2.Spoken language lyrics
	Differences	1.The use of "Redundant words"
		2."Sentence structure" and "Segment structure"
Singing characteristics	Similarities	1.Certain singing skill are required
		2.There are "embellishment" singing
	Differences	1.The "restrictions" of the venue of the concert
		2. Different forms of singing

Through the comparative analysis of the music characteristics of Liangshan Prefecture and Chuxiong Prefecture, it can be seen that: The musical characteristics of the folk songs in the two places are very rich. There are similarities and differences in melody characteristics, music structure, mode characteristics, rhythm and beat, lyric characteristics and singing characteristics.

Summary

To sum up: Yi nationality music is a focused expression of long-standing historical culture, ethnic customs, and comprehensive aesthetics because they are an old ethnic minority. Due to the Yi nationality's high population back then, there were also significant variances in the folk customs of different ethnic groupings. The Yi people have developed a pretty stable cultural system over the course of society's evolution, and it is precisely this tendency for cultures to remain constant over time that has led to the emergence of generally uniform and representative Yi music.

The Yi people are skilled at expressing their inner feelings through folk songs. The folk songs of Liangshan Prefecture and Chuxiong Prefecture differ due to the area, nature, humanities, and social context, however all Yi nationality folk songs are based on their unique culture. The Yi folk songs from Chuxiong and Liangshan prefectures play a significant role in the music of China's ethnic minorities. The Yi folk songs in the two locations serve in part as a witness to the culture of the ethnic minorities in Southwest China. More people may grasp the Yi people's production, living, and customs in Liangshan Prefecture and Chuxiong Prefecture through a comparative analysis of its musical traits, which is crucial for preserving national culture and fostering national unity.

Chapter VI

The way to Transmission of Yi Folk Song in Liangshan Prefecture and Chuxiong Prefecture into Educational Institutions, China

In this chapter, through in-depth interviews with school leaders, music teachers, and students in Liangshan and Chuxiong prefectures, the researcher obtained important information about the transmission of Yi folk songs in educational institutions in Liangshan and Chuxiong prefectures. This is also my third research objective.

1. Liangshan Prefecture

1.1 The transmission of Liangshan Yi folk songs in primary and secondary schools

In my field survey, I interviewed four informants in Liangshan Prefecture and obtained relevant information about the transmission of Yi folk songs in primary and secondary schools in Liangshan Prefecture.

The first informant (school leader) said: "Liangshan Yi folk songs are not only records of the life of the Yi people in Liangshan Prefecture, but also carry the long history and splendid culture of the Yi people in Liangshan. With the popularization of modern music education concepts, learning traditional music culture has become an important part of improving the overall quality of students. Education in primary and secondary schools is systematic and standardized, and introducing Liangshan Yi folk songs to primary and secondary schools is an important guarantee for the spread of Liangshan Yi folk songs, and it is also of great significance for improving students' national self-confidence."

The second informant (music teacher) said: "In the Yi place, music education is a significant component of the fundamental curriculum. By creating local resources for the Yi music culture in Liangshan, assembling local teaching resources with Liangshan Yi characteristics, providing music courses with Liangshan Yi characteristics, etc., we can incorporate the excellent Yi music culture into the local music education system for the basic music education in the Yi area. It has significant

social and practical ramifications for the preservation, expansion, and creativity of Yi music culture."

The third informant (student A) said: "Learning our local Yi folk songs in the school's music lessons can enrich our music lessons and make it no longer monotonous. Let us get in touch with the local music of the Yi people in Liangshan from an early age, so that we can establish the awareness of protecting and inheriting the music culture of the Yi people from an early age. I personally think it is a very meaningful thing."

The fourth informant (student B) said: "I believe that teaching local Yi folk songs as part of the music lessons in primary schools will help us better comprehend these songs. As not everyone is capable of singing Liangshan Yi folk tunes".

From the interviews with four informants, it can be concluded that it is very necessary to open Liangshan Yi folk songs in primary and secondary schools. It can not only cultivate the sentiments of students, but also allow students to build up national self-confidence from an early age. Therefore, the researcher believes that:

- 1) Vigorously promote Yi folk songs in schools

The school has its own unique means of Transmission, for example: campus radio stations, club activities, campus art festivals, etc., can all become platforms to promote Liangshan Yi culture and Liangshan Yi folk songs. First of all, the campus radio station is the communication channel with the widest audience in primary and middle schools, and it can regularly promote the culture of the Yi people in Liangshan. The most direct method is that students can hear Yi folk songs in any corner of the school, and thus understand the local Yi music, which has played a very good role in promoting Liangshan Yi folk songs; strong influence. The use of associations can regularly hold various activities such as campus Yi culture and art festivals, Yi culture competitions, etc., which can strengthen students' understanding of Yi culture, mobilize students' enthusiasm for participating in Yi culture activities, and achieve the purpose of promoting Liangshan Yi folk songs. The school should vigorously support various community activities, give guidance to the Liangshan Yi cultural activities organized by students, and guide students to establish correct values in a subtle way.

The fundamental tenet of ideal and belief education is "close to life, close to reality". The use of "experiential" teaching techniques, the organization of extracurricular practical activities centered on Liangshan Yi culture, and the integration of Liangshan Yi folk songs with teaching practice exercises are all ways to promote Liangshan Yi folk songs. For example: Carrying out study tours to the revolutionary base of the Yi people in Liangshan Prefecture, and stimulating students' interest in the local music culture of the Yi people by letting them experience the life style of the Yi people.

2) Optimizing the teaching staff and improving teaching methods

In primary and middle schools, the music teachers in the schools should be the main disseminator of Liangshan Yi folk songs, but there is still a shortage of teachers. After interviewing, the researcher found that in primary and secondary schools, there are basically 1-2 music teachers, which is far from enough according to the number of students in the school.

The People's Republic of China's Ministry of Education published a notice on "Administrative Measures for Part-time Teachers of Physical Education and Aesthetic Education in Schools" in 2017. This notice strongly advises schools to work with literary organizations, folk artists, and out-of-school educational institutions to teach and oversee outstanding traditional culture and art inheritance projects. It will be a powerful method for passing down Liangshan Yi culture and revitalizing Liangshan Yi folk melodies.

When compared to Liangshan Yi traditional songs, popular music most distinguishing qualities are its fashion, popularity, and popularity, which makes it appealing to elementary and middle school children. Innovating traditional Liangshan Yi folk songs, adapting or creating Yi folk songs suitable for elementary and middle school kids, and presenting these works in the music classroom for promotion should be encouraged by our music teachers. Doing so can frequently lead to unexpected outcomes. For example: Liangshan Yi folk song "Don't Be Afraid" is to integrate Yi folk songs into popular music, which not only retains the unique charm of Liangshan Yi folk songs, but also gives play to the characteristics of pop music. interest in folk songs, which is very conducive to the spread of Liangshan Yi folk songs..

1.2 The Transmission of Liangshan Yi folk songs in local universities

In my field survey, I interviewed four informants in Liangshan Prefecture and obtained relevant information about the transmission of Yi folk songs in local universities in Liangshan Prefecture.

The first informant (school leader) said: "Art quality education is a part of China's higher education and plays a very important role in the all-round development of students. For many years, textbooks have been the main tool for art elective courses. With the continuous development of educational practice, the disadvantages of textbooks have also Gradually revealed that broadening art education resources has become the development trend of quality education in colleges and universities. Traditional folk songs are an important part of my country's national folk music culture, with the characteristics of "wide distribution, many types, unique tunes, and profound connotations". There are diverse application values in quality education."

The second informant (music teacher) said: "Cultural contacts between the East and the West are happening more frequently these days. Young people are greatly influenced by the cultures of Europe, America, Japan, and Korea, and fewer and fewer people are learning to perform Liangshan Yi traditional songs. In addition to enhancing the content of art elective courses, the popularization and dissemination of Liangshan Yi folk songs in higher education elective courses can significantly contribute to the spread of Liangshan Yi folk songs. The benefits of a college education include a large audience and strong stability. That somewhat resolves the current Yi folk music propagation dilemma in Liangshan."

The third informant (student A) said: "Public art quality education is a significant component of higher quality education, with the entire development of students as the major goal. The popularization and Transmission of Liangshan Yi folk songs in art quality education is one of the efficient ways to accomplish this goal."

The fourth informant (student B) said: "In colleges and universities, the key is to improve students' interest in learning Yi folk songs. I think learning Liangshan Yi folk songs in elective classes is a subtle influence on students, which is conducive to the spread of Liangshan Yi folk songs."

From the interviews with 4 informants, it can be concluded that setting up courses related to Liangshan Yi folk songs in colleges and universities can not only enrich the spare time life of students, but also a way to inherit traditional music

culture. With the rapid development of social economy, the spare time life of college students is no longer so monotonous. Nowadays, college students have many ways of entertainment after class, such as: playing games, various sports, karaoke, etc. Even for enjoying music, there are many ways. Choose from Europe, America, Japan, Korea, Southeast Asia and so on. Therefore, to disseminate Yi folk songs in colleges and universities, the researcher believes that the first and most important thing is to attract students' attention and arouse their interest. Therefore, we need to make adjustments from the following aspects:

1) Increase the teaching staff of Yi folk songs

We can recruit professionals or academics who have the foundation of minority music research to teach in the elective courses of artistic quality, depending on the real needs of teaching. Learn how to teach Liangshan Yi folk songs and be aware of the present state of Liangshan Yi folk song research.

2) Carry out various artistic research and practice activities, and improve teachers' teaching ability and professional skills.

In order to help teachers teach Liangshan Yi folk songs more effectively, different inheritors of Liangshan Yi folk songs can be hired to perform for and sing for instructors in person. More teachers can then be trained using this method of layer-by-layer teacher training. Several schools are currently gathering, offering, and integrating more superior instructional materials.

For example, Mr. Pu Qingrong, the transmitter of the national intangible cultural "Left Foot Tune," was hired by Yunnan University of the Arts to give lectures at the Conservatory of Music; inheritors of the Liangshan Yi folk song were frequently invited by Xichang University to the campus for teaching and singing. (Hu, 2020)

The researcher analyzed the way of dissemination of Yi folk songs in Liangshan Prefecture in local primary and secondary schools and universities as follows:

Table 4. The ways of transmission LiangshanYi Folk Songs in primary and secondary schools and universities

Age stage	Education stage	The way of transmission
6-12 years old	Primary school	1.Music lessons 2.extracurricular activities 3.Singing competition (intramural) 4.Arts Activities(off Campus)
13-15yearsold	Middle school	1.Music lessons 2.extracurricular activities 3.Singing competition (intramural)
16-18years old	High school	1.Music lessons 2.extracurricular activities
19-22years old	University	1.Elective courses 2.Dormitory 3.Community activities 4.Off-campus art practice

From Table 4 : it can be seen that:

1) In primary schools in Liangshan Prefecture, the students are generally between the ages of 6 and 12. They are innocent, lovely, lively and active. The spread of Liangshan Yi folk songs is mainly reflected in music lessons, extracurricular activities, singing competitions inside the school, and art performances outside the school. in the way of transmission. The main reasons are: first, in the music class of elementary school, the music teacher imparts knowledge about Yi folk songs to the students, which is also a traditional teaching method, and the teaching effect is the best; second, during the extracurricular activities of the students, the students Also take the folk songs of the Yi nationality as a kind of pastime and entertainment, which not only makes the body and mind happy, but also cultivates the sentiment;Thirdly, the singing competition organized by the school allows every student to become a "Protagonist" and enjoy the "Highlight" moments. This not only exercises the psychological quality of the students, but also helps to select artistic talents with

artistic talents Fourthly, at the primary school stage, the cultural tasks of the students are not very heavy. The school often organizes and participates in large-scale cultural performances in the whole province. It is also very conducive to the spread of Liangshan Yi folk songs.

2) In middle school in Liangshan Prefecture, the students are generally between 13 and 15 years old. During this period, the students are in the early stage of adolescence, young and vigorous. During this period, the emotional experience of music is more exciting and stable. Therefore, the dissemination of Liangshan Yi folk songs is mainly reflected in the three modes of dissemination: music lessons, extracurricular activities, and school singing competitions. There is relatively little time for other activities, mainly based on music classroom teaching.

3) In high school in Liangshan Prefecture, the spread of Liangshan Yi folk songs is mainly reflected in music lessons and extracurricular activities. Students basically have no time to participate in singing competitions and art activities outside the school. Except for those students who have musical expertise or are particularly fond of music, they will spend part of their time on learning music, but most students only learn Yi folk songs every day. In a music class in Zhou, the main reason is that at this stage, students are facing the pressure of the college entrance examination, and the focus of students' learning is basically cultural courses.

4) In universities in Liangshan Prefecture, the transmission of Liangshan Yi folk songs is mainly reflected in four aspects: art elective courses, student dormitories, community activities, and extracurricular art practice activities. The main reasons are as follows: First, art elective courses are the most important way for colleges and universities to disseminate Yi folk songs. Students will offer art elective courses in the first year of college, and students can choose according to their own preferences; Second, college students basically stay in the dormitory when they are not in class. Therefore, the dormitory has become the second way for college students to spread Yi folk songs. Students are in groups of three or four, and they can sing anytime and anywhere with a guitar; third, in colleges and universities, various clubs will be set up, such as music clubs, art clubs, calligraphy clubs, etc. Music clubs have become a place to promote Yi folk songs, Music clubs will often hold some activities, such as: minority fraternities and so on. Fourth, the School of Art of Xichang University often

organizes students to collect folk songs in Yi villages during winter and summer vacations. This will allow students to directly feel the charm of Yi folk songs, which is undoubtedly a kind of publicity for Liangshan Yi folk songs.

2. Chuxiong Prefecture

2.1 The transmission of Chuxiong Yi folk songs in primary and secondary schools

In my field investigation, I interviewed four informants in Chuxiong Prefecture, and obtained relevant information about the ways of Chuxiong Yi folk songs transmission in primary and secondary schools.

The first informant (school leader) said: "Education itself has the function of cultural inheritance. The music education in Chuxiong Prefecture is closely related to the music culture inheritance of the Yi people. I personally think that schools can be used as one of the important communication channels for the current spread of Yi folk songs in Chuxiong. The State Council pointed out in the "Opinions on the Implementation of the Inheritance and Development Project of Chinese Excellent Traditional Culture": "It is necessary to run through the whole national education, enrich and expand campus culture, and promote opera, calligraphy, elegant art, intangible cultural heritage, etc. to enter the campus", "Music is An integral part of culture, without a systematic and complete music education plan, our national cultural heritage cannot be better passed on. Therefore, in order to protect the Chuxiong Yi folk songs, we can implement them in the music classrooms of primary and secondary schools, develop music curriculum resources with Chuxiong Yi local characteristics, and integrate our Chuxiong Yi music into our music classrooms, so as to better protect them. It is also our responsibility to inherit the national intangible cultural heritage."

The second informant (music teacher) said: "We should vigorously promote China's "seed" music culture. At present, China's music education is still a system centered on the three major music education concepts of "Orff", "Kodaly" and "Dalcroze". At present, learning music is like learning Chinese music in the context of Western music, which still continues the Western-based education system and ignores the role of ethnic music education. The music education of the Yi nationality should



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allow local students to be exposed to local music from an early age, and establish a The awareness of protecting and inheriting the music culture of the Yi nationality is of great significance to the promotion and inheritance of the music culture of the Yi nationality".

The third informant (student A) said: "At present, in our school, the learning of Yi folk songs is very limited, but the students like it very much, because we have no language barriers, and the music lessons is the place for us to learn. We look forward to a more comprehensive and systematic study."

The fourth informant (student B) said: "At school, we can participate in many art activities about our local Chuxiong Yi folk songs. I think it is a kind of exercise for us in all aspects. I like Chuxiong Yi folk songs."

Through interviews with school leaders, music teachers, and students, we learned that the primary and secondary schools in Chuxiong Prefecture lack an environment for learning traditional music culture. On the one hand, my country's national music education lacks strong support, and urgently needs help in various aspects such as media guidance and campus culture construction. At present, whether it is shopping malls, hotels, squares, or stations, the most popular popular music in this era is everywhere. On the other hand, under the influence of exam-oriented education, both teachers and parents generally think that music is a minor subject and should not be overemphasized. Only by focusing on the study of the main subject can one successfully enter key middle schools and universities. Therefore, education in the arts is neglected. Therefore, the researcher believes that:

1)Strengthening the Compilation of Yi Nationality Music Teaching Materials

At present, the number of singers of Yi folk songs in Chuxiong Prefecture is very limited, many folk songs are gradually disappearing, and there is a lack of standardized teaching materials for teaching. Therefore, it is imminent to compile the music textbooks for primary and middle schools of Chuxiong Yi folk songs. The folk songs of the Yi nationality are closely related to the humanities, geography, social environment and other factors of the area where they are located. Among them, the mother tongue of the area is the most distinctive. Professor Guan Jianhua of the China Conservatory of Music pointed out: "A nation condenses its own culture and history in its own language, which is also included in the language of music. It is passed down

from generation to generation and maintains the continuation of the life of the entire nation." When we emphasize When considering the importance of "original ecology" music, the importance of "mother tongue education" should be taken into account.

2) Advocate the use of Yi language for teaching

After investigation, it is found that most of the music teachers in primary and secondary schools in Chuxiong Prefecture are graduates of higher normal colleges, and there are also many Han music teachers. The system is likely to be completely unclear. In the actual teaching process, the song learned by students is just a "Work", without "Charm" or the "Soul" it should have. When singing Yi folk songs, singing in Yi language is completely different from Mandarin Chinese. In many cases, although singing folk songs in Mandarin is easy to spread and learn, it cannot express the emotional characteristics of folk songs themselves, while singing in Yi can better highlight the "Unique essence" of folk songs. Therefore, it is extremely important to compile folk song textbooks suitable for the primary and secondary schools of the Yi nationality in Chuxiong Prefecture.

2.2 The transmission of Chuxiong Yi folk songs in local universities

From my on-the-spot investigation, I interviewed four informants in Chuxiong prefecture, and obtained information about the ways in which Chuxiong Yi folk songs spread in local universities.

The first informant (school leader) said: "According to our country's curriculum management system, art quality education courses are divided into three levels: national level, local level, and school level. National courses have the characteristics of popularization. The local-level curriculum is compiled based on local resources, and the school-level curriculum is the curriculum compiled by the school based on the actual situation of the students in the school. At present, the reform and construction of school textbooks is being vigorously carried out. The popularization and dissemination of Chuxiong Yi folk songs in the public art quality elective courses of local colleges and universities is an important means of local school art quality curriculum construction. The resources of Chuxiong Yi folk songs are extremely rich. The application of Chuxiong Yi folk songs in public art quality education can expand the boundaries of public art quality education and provide more content with cultural connotations for aesthetic education in my country."

The second informant (music teacher) said: "Chuxiong Yi ethnic folk songs have strong aesthetic value, with beautiful melodies and easy to understand lyrics, which play an important role in cultivating students' aesthetic quality. Chuxiong Yi ethnic folk songs also contain simple educational concepts and play an important role in cultivating students' moral education."

The third informant (student A) said: "The public art quality course offered by the university can make us a self-cultivated person, a contemporary college student with artistic quality."

The fourth informant(student B) said: "Carrying out activities related to Chuxiong Yi folk songs in colleges and universities can not only enrich the amateur cultural life of the students, but more importantly, let the students have an atmosphere to feel the national culture, thus enhancing the sense of national pride."

From the interviews with 4 informants, it can be concluded that learning Chuxiong Yi folk songs can not only improve one's own aesthetics, but also improve the overall quality of all aspects; inheriting and carrying forward the traditional culture of Chuxiong Yi people can strengthen the national unity of students, enhance their National cohesion and enhancing national pride are of positive significance. Therefore, we need to make adjustments from the following aspects:

1) Increase the publicity of Chuxiong Yi folk songs.

In the art quality education of local colleges and universities, because Chuxiong Yi folk songs have always been passed down in Chuxiong Yi villages, many Han students may have never heard Chuxiong Yi folk songs. We need to increase publicity for such a new art type, when conducting publicity, according to students' curiosity about new things, guide students from different levels to participate in the understanding and learning of Yi folk songs. In order to inspire students to take the initiative to pay attention to and understand Chuxiong Yi folk songs, teachers can rely on the classroom to not only let students understand the ancient music form of Chuxiong Yi folk songs, but also to extend the Chuxiong Yi folk customs, living environment, natural conditions, national culture, and other aspects.

2) Actively organize practical activities related to Chuxiong Yi folk songs

Vigorously carry out art practice activities related to Chuxiong Yi folk songs. In practice activities, teachers can give students more autonomy. First of all, let the

students organize the performance of Yi folk songs by themselves, and apply the knowledge learned in the classroom to the performance. In addition, teachers can also encourage students to create according to the characteristics of Yi folk songs, so that Yi folk songs can truly integrate into students' lives, thereby enhancing the spread of Yi folk songs. Secondly, art majors in colleges and universities can regularly organize professional teachers to go to the core area of Yi folk songs in Chuxiong to conduct activities such as folk songs collection and on-the-spot research, and obtain the first song information through recording, video, interviews, etc. This teaching method can make the teacher's teaching not only limited to books."

Table 5. The ways of Transmission of Chuxiong Yi Folk Songs in primary and secondary schools and universities.

Age stage	Education stage	The way of transmission
6-12 years old	Primary school	1.Musiclessons 2.Inheritors or folk artists go to school toteach 3.Festivalactivities 4.School activities
13-15 years old	Middle school	1.Musiclessons 2. Festival activities 3.Schoolactivities
16-18 years old	High school	1.Music lessons 2.School activities
19-22 years old	University	1.Electivecourses 2.Dormitory 3.Community activities 4.Specialfestival performances

From Table 5: it can be seen that:

1) In primary schools in Chuxiong Prefecture, Yi folk songs are disseminated through music classes, teaching by inheritors or folk artists in schools, festivals, and cultural activities in schools. Among them, music classroom dissemination is the main reason. The main reasons are: First, in the music lessons, the music teacher teaches the students to sing and watch the video line by line, which is simple and direct. The introduction of Yi folk songs into the classroom not only enriches the cultural life of primary and middle school students; but also allows students to learn more about Yi culture. Second, the school hires inheritors or folk artists of the Yi folk songs in Chuxiong Prefecture to teach the students in person on a regular basis. In this way, students can feel the "original ecology" of Yi folk songs in Chuxiong Prefecture from an early age. Third, at the primary school stage, students have no other learning pressure, and the school focuses on all-round development. Therefore, the school will organize some large-scale festivals. For example: "Torch Festival" and "Yi Nationality Year". This method allows students to personally experience the music culture of Chuxiong Yi folk songs. Fourth, the school often organizes school cultural activities. This kind of activity not only improves the psychological quality of students, but also accumulates performance experience.

2) In middle schools in Chuxiong Prefecture, the main ways of communication are music lessons, festival activities, and school literary and artistic activities, with music class as the main means of communication. The junior high school stage is just between the primary school and the senior middle school. At this stage, students' body and mind are growing rapidly. They are curious about everything. It is the key to keep learning. There is also pressure from family and society - the middle school entrance examination. Therefore, they spend little time learning Yi folk songs, which is also a significant feature of this period.

3) In high School in Chuxiong Prefecture, music lessons and in-school literary and artistic activities are the main means of communication, with music classroom as the main means of communication. In high school, music lessons are held twice a week, and students are studying cultural courses at other times. At this stage, there is pressure from the college entrance examination. There are few other ways of



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communication. The school's literary and artistic activities also adopt the principle of voluntary participation, so there are not many students participating.

4) In the local universities in Chuxiong, the dissemination of Chuxiong Yi folk songs is mainly reflected in four ways: elective classes, student dormitories, club activities, and festival performances. The main reasons are as follows: First, the elective course is a public course. Anyone who likes music will take this course. Second, students' dormitories. Students study in school. In addition to the classroom, they are dormitories. Dormitories are places for students to relax. Here, no matter in the corridor or in the bathroom, loud and clear songs can be heard everywhere; Third, the government and schools in Chuxiong Prefecture attach great importance to the inheritance of traditional culture, Therefore, the school organizes large-scale Yi festivals every year. For example: "March Yi Folk Song Festival", "Torch Festival" and so on. Folk songs of the Yi nationality can be spread in these activities; Fourth, colleges and universities hold various cultural activities on a regular basis, such as campus singer competitions, etc. In the competitions, Yi folk songs sung by Yi students often win awards. This is undoubtedly a kind of publicity for Yi folk songs .

Summary

This researcher conducted in-depth field investigations on relevant personnel from primary and secondary schools and local universities in Liangshan and Chuxiong prefectures, and reached the following conclusions:

1) One of the crucial ways for passing down Chinese traditional music culture is through educational institutions. Folk songs from Yi constitute a significant component of Chinese traditional music. Early acceptance of the influence of traditional music culture is essential for young students. The Yi nationality's folk songs will be able to really integrate into the lives of the students thanks to the pertinent curricular system and the development of a national cultural atmosphere on campus, fulfilling the goal of passing down the superb traditional Chinese culture.

2) From the perspective of transmission channels, the primary and secondary schools in the two places are still dominated by music lessons, supplemented by other means of transmission. The reason is that the music lessons in primary and secondary schools are relatively fixed, which can make the spread of Yi folk songs in schools

step by step. Through continuous edification of students, primary and secondary students can have a clear understanding of Yi folk songs. In colleges and universities, a variety of ways of communication go hand in hand. At this stage, students have more spare time than primary and secondary school students, so the effect is significant.



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Chapter VII

Conclusion, Discussion and Suggestions

1. Conclusion

This dissertation takes the Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture of China as the research object. focused on investigating the status of Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture, China; a comparative of the musical characteristics of the Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture, China; The way to transmission of Yi folk Song in Liangshan Prefecture and Chuxiong Prefecture into educational institutions. The research conclusion mainly includes the following aspects:

1.1 The status of Yi Folk Song in Liangshan Prefecture and Chuxiong Prefecture, China

This researcher divides the development history of Yi folk songs into the following stages on the basis of field investigations by referring to relevant literature and materials: Yi Folk Songs in Ancient Period (about before the Warring States Period). Yi Folk Songs in the Middle Ages (Qin and Han Dynasties to the Qing Dynasty). Yi Folk Songs in Modern Period (AD 1840 to AD 1949). Yi Folk Songs in Modern Period (AD 1949 to 2020), According to the historical stage, the Yi folk songs of the two places and their influence on people's production and life are studied from the two aspects of historical background and social status.

Yi folk songs play a very important role in the lives of the Yi people in the two places. First of all, it reflects the production and lifestyle of the Yi people from ancient times to the present, and reflects the thoughts, beliefs and emotions of the Yi people; secondly, it is the basic means for the Yi people to fear the world, defend their rights and interests and communicate daily. An important factor in the spread and development of Yi folk songs in the contemporary era.

1.2 The musical characteristics of the Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture, China

Through typical music examples, the musical characteristics of the Yi folk songs of the two places are compared and analyzed in depth from the six aspects of



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melody Characteristics, music structure, mode features, rhythm and beat, lyrics features, and singing features, and the similarities and differences of the Yi folk songs of the two places are summarized.

1.3 The way to transmission of Yi Folk Song in Liangshan Prefecture and Chuxiong Prefecture into educational institutions

This chapter conducts research in two places, Liangshan Prefecture and Chuxiong Prefecture. Each region discusses its transmission ways from primary and secondary schools and local universities. Finally, it comes to a conclusion: In primary and secondary schools in the two places, music lessons are still the mainstay, supplemented by other means of communication. In local universities, there have been diversified communication methods.

2. Discussion

2.1 The status of Yi Folk songs in the two places

Yi folk songs reflect many aspects of the production and life of the Yi people and their own changes and development process, which is consistent with the argument that the Yi folk songs are the records of the real life of the Yi people in the "Liangshan Yi Folk Songs Study" by Zeng Lingshi (1998). The development of the history and culture of the Yi people in the two places has influenced the ideological content of the folk songs of the Yi people, and also determined its artistic form and other characteristics. It reflects the living customs, religious beliefs and overall social outlook of the Yi people in terms of form, content and thought.

Ancient Yi folk song history has been largely lost to time. It typically spreads through "word of mouth" among people. People's attitudes toward inheritance will undoubtedly shift as history progresses. Their artistic forms will also be updated to fit the demands of societal progress, eventually evolving into a full musical structure.

2.2 To compare the musical characteristics of Yi folk songs in the two places

In my field survey, I found that although the Yi folk songs in the two places are separated by mountains, the earliest music culture of the Yi people has been deeply branded in the hearts of every Yi people in the long history. Therefore, although the distance is far away, the music and art of the Yi people have always had some similarities. This is consistent with the view of Yuan Yan, et al., (2021) in the

book "Research on Liangshan Yi Folk Songs and Folk Customs" on the commonality of Yi folk songs in Yunnan, Sichuan and Guizhou provinces.

Ancient Yi folk songs were composed and their lyrics were written by the Yi people themselves, accurately reflecting their own work and way of life. Although the Yi songs originally had the names of their authors, because to their lengthy history, some fundamental is challenging to verify the information. During the historical precipitation, some of them were removed or altered. Yi folk songs were thus not formed individually but rather collectively by the Yi people at a particular historical era.

Some Yi folk songs are both creators, singers, and inheritors. In ancient Yi society, the inheritance method mainly relied on "word of mouth". Therefore, when learning Yi folk songs, they rely on imitation. When they are passed on to the next generation, they will make some slight changes, including subtle adaptations of lyrics, changes in melody, and so on. The singing of Liangshan Yi folk songs has a significant characteristic of "combining speaking and singing", which is consistent with the argument in Yang Liu's (2015) article "Liangshan Yi folk songs and their singing techniques are borrowed" regarding the singing techniques of Liangshan Yi ethnic folk songs.

2.3 The way to transmission of Yi folk songs into educational institutions in the two places

In this chapter, and Sun Meijuan (2019) in the article "Research on the Inheritance and Practice of Yi Folk Songs in Local College Art Education", the researcher has the following two views on the discussion of specific measures:

1) Changing educational concepts in local universities

Traditional Chinese music culture is frequently overlooked in local colleges and institutions' art curricula. In this case, it is necessary for local colleges and universities to actively change their educational concepts, attach importance to the study of traditional music culture in art elective classes, and adopt scientific and efficient teaching methods in order to better transmit the local Yi folk songs. Yi folk songs must pique listeners' interests. All students major in various fields at local universities. after all, We must foster an environment for students if we hope to better propagate Yi folk songs in universities.



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2) Increase art practice activities related to Yi folk songs in schools

The article discusses encouraging students to participate in various competitions. It is true that this is very important for students. However, large-scale singing competitions will be held in the center of big cities. Generally, the distance is far from the school. Many students give up because they are worried about delaying other courses. However, in local colleges and universities, researchers believe that it is possible to build art for students on campus. A practical platform, such as: holding the "Campus Singer Competition" and so on.

3. Suggestions

3.1 Suggestions on the results of applied research

In order to spread and develop Yi folk songs, schools in the Yi regions of Sichuan Province and Yunnan Province can use the research findings to create a variety of teaching materials. Additionally, the local cultural centers in Liangshan Prefecture and Chuxiong Prefecture can organize and preserve the research findings to further the understanding of the music culture of the Yi people.

3.2 Suggestions for further research

In this dissertation, the researcher only studied the current status of Yi folk songs in the two places, compared the musical characteristics of Yi folk songs in the two places, and the transmission channels of Yi folk songs in educational institutions in the two places. There are many other aspects that can be discussed. Do in-depth research. For example: the comparative study of the Yi folk songs of Guizhou and Yunnan, the comparison of the Yi folk songs of Sichuan and the Bai folk songs of Yunnan, and the comparison of the "Bimo" music of the Yi people in the two places, etc., which can still be excavated.

3.3 Suggestions for further development of innovations

Recent years, adapted Yi folk songs have gained widespread popularity and are frequently broadcast on local and national television. I'm hoping that more composers and musicians will be able to fully utilize the musical elements found in contemporary mainstream music and Yi folk melodies. To increase the number of works that reflect the times while retaining the unique local features of the Yi people, music is incorporated. This will increase the popularity of singing and the strength of its

distribution. For example: Rock and roll, Jazz, Blues, Soul , etc., can also be adapted in terms of accompaniment instrumental music, using a new creative concept to create works loved by ordinary people, which is undoubtedly a promotion of Yi folk songs.



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Appendix A

Interview record 1

1.Time:

November 2021 to November 2022

2.Location:

Xining Town of Leibo County, majiangzi Town of Leibo County. Wenshui Town of Leibo County. Cultural Center of Leibo County, Maoshi Township, Mouding County, ChuxiongPrefecture. Cultural Center of Mouding County

Name	Question	Results
Ayu Junji	1.How long have you been singing "Liangshan" folk song?	1. 30 years
	2.How many distinctive features does "Liangshan" folk song have?	2. Five
	3.How many areas are the "Liangshan"folk songs distributed?	3. Ten
	4.Is the origin of "Liangshan" folk song ancient?	4.Yes
	5."Liangshan" folk song existed in ancient times?	5. Yes
	6 . How many kinds of "Liangshan" folk songs are there?	6 . Eight
	7.How are the inheritance methods of "Liangshan" folk songs?	7.One
	8.What are the functions of "Liangshan" folk songs?	8.Three
	9.What are the singing skills of "Liangshan" folk songs?	9.Six
	10.Doyou think there are environmental factors restricting the development of "Liangshan" folk songs?	10.Yes



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Diri Youhe	<p>1.How long have you been singing "Liangshan" folk song?</p> <p>2.Which kind of folk songs do you think is the most abundant among the "Liangshan" folk songs?</p> <p>3.What are the characteristics of the lyrics of "Liangshan" folk song?</p> <p>4.What are the singing forms of"Liangshan" folk songs?</p> <p>5.What are the language features of "Liangshan" folk songs?</p> <p>6.How many kinds of "Liangshan" folk songs are there?</p> <p>7.How are the inheritance methods of "Liangshan"folk songs?</p> <p>8.What are the functions of "Liangshan" folk songs?</p> <p>9. How many are the singing skills of "Liangshan"folk songs?</p> <p>10. Do you think there are natural factors limiting the development of "Liangshan" folk songs?</p>	<p>1.60 years</p> <p>2.Wedding song</p> <p>3.Three</p> <p>4.Six</p> <p>5.Three</p> <p>6.Eight kinds</p> <p>7.One</p> <p>8.Five</p> <p>9.Five</p> <p>10.Yes</p>
Hao Guze	<p>1.Do you like "Liangshan" Yi folk songs?</p> <p>2.What kind of folk song do you like best?</p> <p>3.Who did you learn to sing "Liangshan" Yi folk songs with?</p> <p>4.Do you know the "sacrificial song" of the"Liangshan"folk song?</p> <p>5.Do you think there are human factors restricting the inheritance of"Liangshan" folk songs?</p> <p>6.Do you think there is a difference</p>	<p>1. I like it</p> <p>2. Wedding song</p> <p>3.My parents</p> <p>4. Yes</p> <p>5. Yes</p> <p>6. Yes</p>



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	<p>between love songs and wedding songs in "Liangshan" folk songs?</p> <p>7. How many steps are the "marriage ceremony" in the "Liangshan" folk song?</p> <p>8. What are the functions of "Liangshan" folk songs?</p> <p>9. What are the singing skills of "Liangshan" folk songs?</p> <p>10. Do you think that "Yehe" in "Liangshan" folk song means mountain song?</p>	<p>7. Three</p> <p>8. Four</p> <p>9. Five</p> <p>10. Yes</p>
Adu Gaer	<p>1. How long have you been engaged in "Bimo"?</p> <p>2. How many kinds of "Liangshan" folk songs are there?</p> <p>3. Does "Bimo" have Scriptures?</p> <p>4. Is "Bimo" a career passed down to men rather than women?</p> <p>5. Does "SuNi" have to play "sheepskin drum" when doing things?</p> <p>6. How many stages has the "Liangshan" folk song gone through?</p> <p>7. How many social factors restrict the development of "Liangshan" folk songs?</p> <p>8. Do you think there are several types of modern Yi folk songs?</p> <p>9. Do "Liangshan" people attach great importance to "Yinationality year"?</p> <p>10. Which of the "Yinationality year" and "Torch Festival" does the government pay more attention to?</p>	<p>1. 60 years</p> <p>2. Eight kinds</p> <p>3. Yes</p> <p>4. Yes</p> <p>5. Yes</p> <p>6. Three</p> <p>7. Two</p> <p>8. Two</p> <p>9. Yes</p> <p>10. All</p>



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Pu Qingrong	<p>1.How long have you been in the Yi folk songs?</p> <p>2.Where do you think the ancient Yi folk songs come from?</p> <p>3.Do you think sacrificial songs and religious songs are of the same type?</p> <p>4.What do you think the earliest ancient songs of the Yi people are related to?</p> <p>5.What do you think the folk songs of the Yi nationality in Chuxiong in the Middle Ages are related to?</p> <p>6.Do you think the development of agriculture has had a great influence on the folk songs of the Yi people in Chuxiong?</p> <p>7.Do you think the Anti-Japanese War had a great influence on Yi folk songs?</p> <p>8.What does the appearance of bitter songs reflect?</p> <p>9.Are the wedding songs the same in all periods of history?</p> <p>10.Do you think the festival songs of the Yi people in Chuxiong Prefecture are the same as the festival songs of the Yi people in Liangshan Prefecture?</p>	<p>1.60 years</p> <p>2.Production and life</p> <p>3.No</p> <p>4.Myth</p> <p>5.Farm work</p> <p>6.Great influence</p> <p>7.Great influence</p> <p>8.Survival status</p> <p>9.Not the same</p> <p>10.No the same</p>
Deng Yunfang	<p>1.What is the main content of the Chuxiong Yi folk songs in the modern period?</p> <p>2.In the Middle Ages, how did the Chuxiong Yi folk songs spread?</p> <p>3.What changes have been made in the way of spreading Chuxiong Yi folk songs in modern times?</p>	<p>1.The life of the people</p> <p>2.Word of mouth</p> <p>3.From a single typeto a composite type</p>



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	<p>4.What are the main contemporary folk songs of the Yi people in Chuxiong Prefecture?</p> <p>5.Is "A guai lao" a minor tune of the Chuxiong Yi folk song?</p> <p>6.Since 2000, have the folk songs of the Chuxiong Yi people been affected by the natural environment?</p> <p>7.Over the past 40 years of China's reform and opening up, has the "Western Development" had a great impact on the folk songs of the Yi people in Chuxiong?</p> <p>8.Since 2000, have the folk songs of the Yi people in Chuxiong Prefecture been influenced by humanistic factors?</p> <p>9.Are the wedding songs the same in all periods of history?</p> <p>10.What do you think the earliest ancient songs of the Yi people are related to?</p>	<p>4.Praisethe contemporary good life</p> <p>5.Yes</p> <p>6.Yes</p> <p>7.Great influence</p> <p>8.Yes</p> <p>9.Not the same</p> <p>10.Myth</p>
Fei Yanping	<p>1. How many stages do you think the development of Chuxiong Yi folk songs can be divided into?</p> <p>2.When did the Chuxiong Yi people enter the slave society?</p> <p>3.What are the earliest ancient songs of the Yi people in Chuxiong related to?</p> <p>4. Is "Mei ge" a ballad?</p> <p>5.Are Bimo and Sunidiao exactly the same?</p> <p>6.Are the wedding songs the same in all periods of history?</p> <p>7.Since when did the way of</p>	<p>1.Three</p> <p>2.Springand Autumn Period</p> <p>3.Religion and mythology</p> <p>4.Yes</p> <p>5.No the same</p> <p>6.Not the same</p> <p>7.After 1978</p>



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	<p>dissemination of Yi folk songs in Chuxiong Prefecture change?</p> <p>8.What do you think of the development of Chuxiong Yi folk songs?</p> <p>9.Since 2000, have the folk songs of the Yi people in Chuxiong Prefecture been influenced by humanistic factors?</p> <p>10.What kind of Chuxiong Yi folk song is "Chamu"?</p>	<p>8. Commonly</p> <p>9.Yes</p> <p>10.Narrative song</p>
Pu Qingxiong	<p>1. How many stages does the development of Chuxiong Yi folk songs fall into?</p> <p>2.How long have you been singing Chuxiong Yi?</p> <p>3.Are you born in Chuxiong and work here?</p> <p>4.From whom did you learn to sing Yi folk songs?</p> <p>5.Do you think "Bimo" music is the same?</p> <p>6.What kinds of Yi folk songs are you best at singing?</p> <p>7.When did the spread of Yi folk songs in Chuxiong Prefecture change?</p> <p>8.After 1978, whether the content of Chuxiong folk songs is mainly new folk songs?</p> <p>9.Since 2000, what factors have most affected the folk songs of the Yi people in Chuxiong Prefecture?</p> <p>10.What are the early Chuxiong Yi folk songs related to?</p>	<p>1.Four</p> <p>2.32 years</p> <p>3.Yes</p> <p>4.Myfather</p> <p>5.No</p> <p>6.Mountain songs</p> <p>7.After 1978</p> <p>8.Yes</p> <p>9.human factors</p> <p>10.Myth</p>



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Interview record 2

1.Time:

December16.2021 to January8.2022

2.Location:

Xining Town of Leibo County, Majingzi Town of Leibo County. Wenshui Town of Leibo County.Cultural Center of Leibo County, Maoshi Township of Mouding County, Chuxiong Prefecture. Cultural Center of Mouding County

Name	Question	Results
Jiehe Erwu	1.What do you think are the melodycharacteristicsof"Liangshan"folk song?	1.Six
	2.What do you think are the "rhythm and beat" characteristics of "Liangshan" folk song?	2.Six
	3.How many forms do you think the music structure of "Liangshan"folk song has?	3.Four
	4.How many characteristics do you think the tonality of "Liangshan"folk song has?	4.Five
	5.What do you think are the characteristics of the lyrics of "Liangshan" folk song?	5.Three
	6.What do you think are the singing characteristicsof"Liangshan" folk songs?	6.Three
	7.Do you think the singing of "Liangshan" folk songs needs skills?	7.Need
	8.How long have you been singing" Liangshan"folk song?	8.10 years
	9.Did you graduate from a music school?	9.Yes
	10.Is the singing of "Decorative Tone" important in the singing of " Liangshan "	10.Yes



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	folk songs?	
Liu Jun	<p>1.Do you think that the melody of "Liangshan"folk song has "Yi" note?</p> <p>2.Do you think the syncopation rhythm in the rhythm characteristics of "Liangshan" folk songs is obvious?</p> <p>3.How many forms do you think the music structure of "Liangshan" folk song has?</p> <p>4.Which mode do you think is most used in "Liangshan"folk songs?</p> <p>5.Do you think the use of dialect in the lyrics of "Liangshan" folk song is a prominent feature?</p> <p>6.Do you think it is important to sing decorative tones in the singing of "Liangshan"folk songs?</p> <p>7.Do you think there is any particularity in the vocal method to learn "Liangshan" folk songs well?</p> <p>8.How long have you been singing "Liangshan" folk songs?</p> <p>9.How many singing skills do you think "Liangshan"folk songs have?</p> <p>10.Are there multiple parts in the singing form of "Liangshan" folk song?</p>	<p>1. Yes</p> <p>2.No</p> <p>3.Four</p> <p>4."Zhi" mode</p> <p>5.Yes</p> <p>6. Yes</p> <p>7.Yes</p> <p>8.11 years</p> <p>9.six</p> <p>10. None</p>
Sidu Buxi	<p>1.Do you think the melody of "Liangshan" folk song has "glide"?</p> <p>2.Do you think the rhythm of "big attachment point" in the rhythm characteristics of "Liangshan" folk song is obvious?</p> <p>3.How many forms do you think the</p>	<p>1.Yes</p> <p>2.Yes</p> <p>3.Four kinds</p>



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	<p>music structure of "Liangshan" folk song has?</p> <p>4. Which of the modes of "Liangshan" folk songs do you think is the most distinctive?</p> <p>5. Do you think that "Pentatonic" is obvious in the rhythm of "Liangshan" folk songs?</p> <p>6. Do you think it is important to sing overlapping words in the singing of "Liangshan" folk songs?</p> <p>7. Do you think there is any particularity in the vocal method to learn "Liangshan" folk songs well?</p> <p>8. How long have you been singing "Liangshan" folk songs?</p> <p>9. How many singing skills do you think "Liangshan" folk songs have?</p> <p>10. Is there a duet in the singing form of "Liangshan" folk song?</p>	<p>4. "Jue" mode</p> <p>5. Yes</p> <p>6. Yes</p> <p>7. Yes</p> <p>8. 10 years</p> <p>9. Six</p> <p>10. Yes</p>
Didi Shiluo	<p>1. The tuning of Chuxiong Yi folk songs contains all the Chinese national tuning?</p> <p>2. The most "Yu" mode and "Zhi" mode in Chuxiong Yi folk songs?</p> <p>3. Are the four-note steps and five-note steps in the Chu Xiong Yi folk songs?</p> <p>4. Is the Chu Xiong Yi folk songs included all the commonly used beats?</p> <p>5. Is it very distinctive to change the shot in the Chu Xiong Yi folk song?</p> <p>6. What is the typical characteristic of the lyrics in Chuxiong Yi folk songs?</p> <p>7. Is the use of stacking in the lyrics of Chuxiong Yi folk songs commonly used?</p> <p>8. What is the biggest characteristic of</p>	<p>1. Yes</p> <p>2. "Yu"</p> <p>3. Yes</p> <p>4. Yes</p> <p>5. Yes</p> <p>6. Dialect's use</p> <p>7. Yes</p> <p>8. Use of lining and</p>



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	<p>"Chu Xiong" Yi folk songs in singing?</p> <p>9. Do you think the "Liangshan" Yi folk songs are exactly the same as the types of folk songs in the "Chu Xiong" Yi folk songs?</p> <p>10. Compared with the "Chu Xiong" Yi folk songs of the Yi people in Liangshan, which region is more distinctive?</p>	<p>lining</p> <p>9. Not exactly the same</p> <p>10. Have local characteristics</p>
<p>Tubi</p> <p>Moshengme</p>	<p>1. How many years have you been singing "Chuxiong" Yi folk songs?</p> <p>2. How did you first learn "Chuxiong" Yi folk songs?</p> <p>3. Which type of "Chuxiong" Yi folk songs do you like the most?</p> <p>4. What are the biggest characteristics of the singing of "Chuxiong" Yi folk songs?</p> <p>5. Do the "Chuxiong" Yi folk songs contain all the commonly used beats?</p> <p>6. Which mode is the most common in "Chuxiong" Yi folk songs?</p> <p>7. Do you think "Liangshan" Yi folk songs are exactly the same as "Chuxiong" Yi folk songs in terms of types of folk songs?</p> <p>8. What do you think is the biggest characteristic of rhythm in "Chuxiong" Yi folk songs?</p> <p>9. Compared with the folk songs of the Yi people in "Liangshan" and "Chuxiong", which area has more characteristics?</p> <p>10. What do you think is the biggest characteristic of "Chuxiong" Yi folk songs in terms of musical structure?</p>	<p>1. 8 years</p> <p>2. Father taught</p> <p>3. Minor</p> <p>4. Use of Lining Words</p> <p>5. Yes</p> <p>6. "Yu" mode</p> <p>7. Not exactly the same</p> <p>8. Use of changing beats</p> <p>9. Distinctive</p> <p>10. Local characteristics</p>
<p>Li Bailan</p>	<p>1. How many years have you been singing Chuxiong Yi folk songs?</p>	<p>1. 18 years</p>



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<p>2.Among the modes of folk songs of the Yi nationality in Chuxiong, the most common modes are "Yu" mode and "Zhi" mode?</p>	<p>2. "Yu"</p>
<p>3.To sing "Chuxiong" Yi folk songs, do you think singing skills are needed?</p>	<p>3. Yes</p>
<p>4.Do the folk songs of the Yi people in "Chuxiong" include all the commonly used beats?</p>	<p>4. Yes</p>
<p>5.Is there any tempo change in "Chuxiong" Yi folk songs?</p>	<p>5. Yes</p>
<p>6.In the Chuxiong Yi folk songs, what are the typical characteristics in the lyrics?</p>	<p>6. The use of dialect</p>
<p>7.Does the singing of Yi folk songs in "Chuxiong" require the conversion of true and false notes?</p>	<p>7. Yes</p>
<p>8.What are the biggest characteristics of the Yi folk songs in "Chuxiong"?</p>	<p>8. Use of Lining Words</p>
<p>9.Do you think "Liangshan" Yi folk songs are exactly the same as "Chuxiong" Yi folk songs in terms of types?</p>	<p>9.Dissimilarity</p>
<p>10.Do you think the mountain songs of the Yi people in "Chuxiong" and the mountain songs of the Yi people in "Liangshan" are the same?</p>	<p>10. No</p>



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Interview record 3

1. Time:

October 10. 2022 to October 25. 2022

2. Location:

Jinsha Junior High School of Leibo County. National Middle School of Leibo County. Maoyang No. 2 Primary School of Mouding County. MaoYang Junior Middle School of Mouding County. Xichang College. Chuxiong Normal College.

Name	Questions	Results
Wang Kai	1. Do you like "Liangshan" Yi folk songs?	1. Yes
	2. Do you think that disseminating "Liangshan" Yi folk songs in primary and middle schools is a manifestation of improving students' artistic quality?	2. Yes
	3. Do you think that in the primary and secondary schools in "Liangshan", the dissemination of Yi folk songs needs to optimize the construction of teaching staff?	3. Very important
	4. Do you think it is important to provide students with opportunities to practice art?	4. Yes
	5. How long has "Liangshan" Yi folk song been offered in the school's curriculum?	5. 10 years
	6. Does the school often organize "Yi Folk Song Festival"?	6. Yes
	7. At present, in the music lessons, is there any special textbook for Yi folk songs?	7. No
	8. Does the school invite successors or folk artists to teach Yi folk songs?	8. Yes
	9. Do you think "Liangshan" Yi folk songs should start from the stage of basic education?	9. Yes
	10. Do you think that setting up Yi folk song courses in primary and secondary schools will help students grow?	10. Yes

Shenqi Yiti	<p>1.Do you think it is necessary to offer Yi folk songs as an art elective course in universities?</p> <p>2.How long does the school generally offer Yi folk song courses?</p> <p>3.Are there any difficulties in the teaching of Yi folk songs in schools?</p> <p>4.Has the school currently hired inheritors to come and work part-time?</p> <p>5.Will the school include the test scores of Yi folk songs in the evaluation of the final exam?</p> <p>6.What aspects do you think learning Yi folk songs can help students improve?</p> <p>7.Does the school often organize singing competitions about Yi folk songs?</p> <p>8.During the holidays, do you take students to the mountainous areas of the Yi nationality for fieldwork activities?</p> <p>9.To learn Yi folk songs, do you think it is necessary to hire folk artists to come to the lessons ?</p> <p>10.Do you think learning Yi folk songs needs to develop a long-term habit?</p>	<p>1.Yes</p> <p>2.One semester</p> <p>3.The teaching staff is not enough</p> <p>4.Have</p> <p>5.Yes</p> <p>6. Overall quality</p> <p>7.Often</p> <p>8.Once a year</p> <p>9.Yes</p> <p>10.Yes</p>
Ding Wenlong	<p>1.Do you think it is important to spread "Chuxiong"Yi folk songs in primary and secondary schools?</p> <p>2.Doyouthinkthatdisseminating"Chuxiong" Yi folk songs in primary and middle schools is a manifestation of improving students' artistic quality?</p> <p>3.Do you think that in the primary and secondary schools in Chuxiong, the dissemination of Yi folk songs needs to optimize the construction of teaching staff?</p> <p>4.Do you think it is important to provide students</p>	<p>1.Yes</p> <p>2.Yes</p> <p>3.Very important</p> <p>4.Yes</p>



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	<p>with opportunities to practice art?</p> <p>5.How long has "Chuxiong"Yi folk song been offered in the school's curriculum?</p> <p>6.Does the school often organize "YiFolk Song Festival"?</p> <p>7.At present, in the music lessons, is there any special textbook for Yi folk songs?</p> <p>8.Does the school invite successors or folk artists to teach Yi folk songs?</p> <p>9.Do you think "Chuxiong" Yi folk songs should start from the stage of basic education?</p> <p>10.Do you think that setting up Yi folk song courses in primary and secondary schools will help students grow?</p>	<p>5.10 years</p> <p>6.Yes</p> <p>7. No</p> <p>8.Yes</p> <p>9.Yes</p> <p>10.Yes</p>
Lu Huizhu	<p>1.Do you think it is necessary to offer Yi folk songs as an art elective course in universities?</p> <p>2.How long does the school generally offer Yi folk song courses?</p> <p>3.Are there any difficulties in the teaching of Yi folk songs in schools?</p> <p>4.Has the school currently hired inheritors to come and work part-time?</p> <p>5.Will the school include the test scores of Yi folk songs in the evaluation of the final exam?</p> <p>6.What aspects do you think learning Yi folk songs can help students improve?</p> <p>7.Does the school often organize singing competitions about Yi folk songs?</p> <p>8.During the holidays, do you take students to the mountainous areas of the Yi nationality for fieldwork activities?</p> <p>9.To learn Yi folk songs, do you think it is necessary to hire folk artists to come to the class?</p> <p>10.Do you think learning Yi folk songs needs to</p>	<p>1. Yes</p> <p>2.One semester</p> <p>3. The teaching staff is not enough</p> <p>4.Have</p> <p>5.Yes</p> <p>6.Overall quality</p> <p>7.Often</p> <p>8.Once a year</p> <p>9. Yes</p> <p>10.Yes</p>



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	develop a long-term habit?	
Mahei Yizuo	<p>1.What is your education background?</p> <p>2.How long have you been working in this school?</p> <p>3.Do you think it is necessary to teach Yi folk songs in the music lessons of primary and secondary schools?</p> <p>4.How many music lessons about Yi folk songs are there in a week?</p> <p>5.Does the school organize practical activities on Yi folk songs?</p> <p>6.Will the school include the test scores of Yi folk songs in the evaluation of the final exam?</p> <p>7.What type of folk songs are students most interested in?</p> <p>8.In what ways do you think learning Yi folk songs can help students improve?</p> <p>9.Do you think teachers are very important to learn Yi folk songs?</p> <p>10.Do you think it is necessary to invite inheritors to the school to teach students Yi folk songs?</p>	<p>1.Undergraduate</p> <p>2. 5 years</p> <p>3.Yes</p> <p>4.Four</p> <p>5.Yes</p> <p>6.Yes</p> <p>7.Children song and folk songs</p> <p>8. Overall quality</p> <p>9.Yes</p> <p>10.Yes</p>
Yuan Yan	<p>1.What is your degree?</p> <p>2.What is your major?</p> <p>3.How long have you been working in this university?</p> <p>4.Do you think it is necessary to offer the teaching of Yi folk songs in elective classes in universities?</p> <p>5.Does the university often organize singing competitions about Yi folk songs?</p> <p>6.In what form do you take elective courses in art quality education in colleges and universities?</p> <p>7.Do you think teachers are very important to learn Yi folk songs?</p> <p>8.Do you think it is necessary to invite inheritors to</p>	<p>1. Master's degree</p> <p>2. Musicology</p> <p>3. 15 years</p> <p>4. Yes</p> <p>5.Occasionally</p> <p>6. Theory lessons and video tutorials</p> <p>7.Yes</p> <p>8.Yes</p>

	<p>colleges and universities to teach students Yi folk songs?</p> <p>9. During the holidays, do you take students to the mountainous areas of the Yi nationality to conduct fieldwork activities?</p> <p>10. In universities, how interested are students in learning Yi folk songs?</p>	<p>9. Occasionally</p> <p>10. Generally</p>
Han Hua	<p>1. What is your education background?</p> <p>2. How long have you been working in this school?</p> <p>3. Do you think it is necessary to teach Yi folk songs in the music lessons of primary and secondary schools?</p> <p>4. How many music lessons about Yi folk songs are there in a week?</p> <p>5. Does the school organize practical activities on Yi folk songs?</p> <p>6. Will the school include the test scores of Yi folk songs in the evaluation of the final exam?</p> <p>7. What type of folk songs are students most interested in?</p> <p>8. In what ways do you think learning Yi folk songs can help students improve?</p> <p>9. Do you think teachers are very important to learn Yi folk songs?</p> <p>10. Do you think it is necessary to invite inheritors to the school to teach students Yi folk songs?</p>	<p>1. Master's degree</p> <p>2. 10 years</p> <p>3. Yes</p> <p>4. Four</p> <p>5. Yes</p> <p>6. Yes</p> <p>7. Children song and folk songs</p> <p>8. Overall quality</p> <p>9. Yes</p> <p>10. Yes</p>
Du Hao	<p>1. What is your education background?</p> <p>2. What is your major?</p> <p>3. How long have you worked here?</p> <p>4. Do you think it is necessary to teach Yi folk songs in elective courses?</p> <p>5. Does the school often hold singing competitions for Yi folk songs?</p> <p>6. Do you think students will like Yi folk songs?</p>	<p>1. Phd</p> <p>2. Musicology</p> <p>3. Two years</p> <p>4. Yes</p> <p>5. Yes</p> <p>6. Yes</p>

	<p>7. Do you usually have heavy teaching tasks?</p> <p>8. Do you think it is necessary to invite inheritors to teach in universities?</p> <p>9. Have you taken students to the Yi district for artistic practice?</p> <p>10. Which way of transmission do you think is the best in universities?</p>	<p>7.Yes</p> <p>8.Yes</p> <p>9.Yes</p> <p>10.music lessons</p>
Feng Laqian	<p>1. Do you like to learn Yi folk songs in music lessons?</p> <p>2. Do you like Yi folk songs?</p> <p>3. Do you sing Yi folk songs after class?</p> <p>4. Who did you learn Yi folk songs from?</p> <p>5. Does the school organize folk song festival?</p>	<p>1.Yes</p> <p>2.Yes</p> <p>3.Yes</p> <p>4. My uncle</p> <p>5. Yes</p>
Jibo A ge	<p>1.Can you sing Yi folk songs?</p> <p>2.Who did you learn Yi folk songs from?</p> <p>3.Do all the students in your class like Yi folk songs?</p> <p>4.Do you think learning Yi folk songs is helpful for learning music knowledge?</p> <p>5.Does the school organize folk song art festivals?</p>	<p>1.Yes</p> <p>2.Father taught</p> <p>3.Yes</p> <p>4.Yes</p> <p>5.Held once a year</p>
Long Dan	<p>1.What grade are you in?</p> <p>2.Do you offer elective courses in art quality education?</p> <p>3.In the elective class of art quality education, is there any teaching about Yi folk songs?</p> <p>4.How enthusiastic are your classmates in learning Yi folksongs?</p> <p>5.Which genre do you think is the most beautiful Yi folk song?</p>	<p>1. First grade</p> <p>2.Yes</p> <p>3.Yes</p> <p>4. Yes</p> <p>5.love songs</p>
Wang Yujie	<p>1.Can you sing Yi folk songs?</p> <p>2.Who did you learn Yi folk songs from?</p> <p>3.Do you think it is necessary to learn Yi folk songs?</p> <p>4.Willthe school organize large-scale singing</p>	<p>1.Yes</p> <p>2.School teacher</p> <p>3.Yes</p> <p>4.Once a</p>

	competitions? 5.Can you sing Yi folk songs in the dormitory?	semester 5.Yes
Li Yunli	1.Can you sing Yi folk songs? 2.Who did you learn Yi folk songs from? 3.Do you often teach Yi songs in your school? 4.Does the school organize a large-scale singing competition of Yi folk songs? 5.Do you like to learn Yi folk songs in music lessons?	1.Yes 2.My mother 3.Yes 4.Yes 5.Yes
Li Jinli	1.Do you like Yi folk songs? 2.How many Yi students are there in your class? Accounted for two-thirds of the class. 3.Which type of Yi folk song do you like the most? 4.Are there Yi folk songs taught in the school music lessons? 5.Does the school often organize Yi folk song competitions?	1.Yes 2.Two-thirds 3.Folk song 4.Yes 5.Once a semester
Zhang heng	1.Can you sing Yi folk songs in the dormitory? 2. Are there any Yi folk songs in the school's cultural activities? 3.What kind of Yi folk songs do you like best? 4.Who did you learn Yi folk songs from? 5.Does the school often organize large-scale cultural activities?	1.Yes 2.Yes 3.Wedding song 4.My father 5.Yes
Lin Lu	1.What grade are you? 2.Do you offer art quality elective courses? 3.Is there any Yi folk song in the optional course of artistic quality? 4.Do other classmates like Yi folk songs? 5.What kind of Yi folk songs do you like best?	1.Grade 3 2.Yes 3.Yes 4.Yes 5.Love song



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Appendix B

Questionnaire 1 (Liangshan Prefecture)

1. Time:

October 10. 2022 to October.25. 2022

2. Location:

Majingzi Town of Leibo County, Liangshan Prefecture, Cultural Museum of Leibo County, Liangshan Prefecture, Kahalo Township, Xining Town of Leibo County, Gudui Township of Leibo County, Mohong Township of Leibo County

Question	Options / Result (quantity)
1. Your gender	Male/50 people; Female/50 people
2. Your age	10-20 age/5 20-30 age/18 30-40 age/30 40-50 age/20 50-60 age/15 60-70 age/12
3. Can you sing Liangshan Yi Yi folk songs?	Yes /100; No/0
4. Where did you learn Liangshan Yi folk songs?	Family/75 School/15 Society/10
5. Please write your three favorite Liangshan Yi folk songs	Song of the Torch Festival/55 Happy Chinese New Year/45 Please drink/78 My cousin/25 Ten girls marry ten parties/40 Wedding song/36
6. How many languages can you sing Liangshan Yi folk	2/36 1/64



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songs?	
7. What do you think is the biggest feature of Liangshan Yi folk songs?	Easy to learn/45 Nice to listen/55 Free/56 It is a culture/10
8. How did you learn about Liangshan Yi folk songs?	School/30 Music software/10 Radio/45 Film and TV/15 The previous generation/55
9. Have you ever entered a local singing competition?	Yes/16 No/84
10. Do you think Liangshan Yi folk songs are developing well?	Yes/15 No/85
11. What do you think hinders the development of Liangshan Yi folk songs?	Slow economic development/15 People's cognitive level/25 The government does not pay enough attention/10 Not enough publicity/5 Other/10
12. Do you think how to promote Liangshan Yi folk songs will be more effective?	The government stepped up publicity efforts/10 Held training courses/25 Folk song art festivals are often held/30 New works are adapted/15



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Questionnaire 2 (Chuxiong Prefecture)

1.Time:

October 10.2022 to October.25.2022

2.Location:

Cultural Museum of Chuxiong, Cultural Museum of Mouding County Cultural, "Huahu" Square of Mouding County, Chuxiong City, and " Maoshi" Square, Maoshi Township of Mouding County, Chuxiong City

Question	Options / Result (quantity)
1.Your gender	Male/50 people Female /50people
2.Your age	10-20 age/8 20-30 age /15 30-40age/35 40-50 ge/20 50-60 age/12 60-70age/10
3.Can you sing ChuxiongYi folk songs?	Yes / 100; No / 0
4.Where did you learn Chuxiong Yi folk songs?	Family/65 School/15 Society/20
5.Please write your three favorite Chuxiong Yi folk songs	Song of the Torch Festival/60 Happy Chinese New Year/55 Please drink/75 My cousin/20 Ten girls marry ten parties/43 Wedding song/38
6.How many languages can you sing Chuxiong Yi folk songs?	2/28 1/72



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7.What do you think is the biggest feature of Chuxiong Yi folk songs?	Easy to learn/40 Nice to listen/53 Free/64 It is a culture/18
8.How did you learn about Chuxiong Yi folk songs?	School/32 Music software/16 Radio/48 Film and TV/13 The previous generation/52
9.Have you ever entered a local singing competition?	Yes/15 No/85
10.Do you think Chuxiong Yi folk songs are developing well?	Yes/22 No/78
11.What do you think hinders the development of Chuxiong Yi folk songs?	Slow economic development/20 People's cognitive level/30 The government does not pay attention /18 Not enough publicity/10 Other/12
12.How do you think the effect of promoting Yi folk songs will be better?	Increase publicity /15 Held training courses/30 Folk song art festivals are often held/32 New works are adapted/20

BIOGRAPHY

NAME	Juncheng Fang
DATE OF BIRTH	25/12/1981
PLACE OF BIRTH	Jingzhou, Hubei Province, China
ADDRESS	Chengdu, Sichuan Province, China
POSITION	University Vocal Teacher
PLACE OF WORK	Conservatory of music, Sichuan University of Science & Engineering, China
EDUCATION	2004-2008 Sichuan Conservatory of Music, Bachelor degree, China 2013-2016 Sichuan Normal University, Master degree, China 2020-2023 (Ph.D.) Mahasarakham University in Thailand

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