

The Generation and Classification of Miao Folk Songs in Western Hunan

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Abstract: Some people ask, “why do most of the Miao people in Western Hunan still live in mountains and valleys?” At that time, they were forced to work together to fight against the national treasures of the west, but they were forced to struggle against the national treasures of the West because of the oppressive policies of the ethnic minorities. Since ancient times, Miao songs in Western Hunan have also been an indispensable part of Miao people's daily life. Because Miao people have no written expression, their cultural and artistic heritage can only be realized in the form of song and music. Their usual joy, anger, sadness and joy are also reflected in Miao songs vividly. In the big garden of Chinese folk music, Xiangxi Miao song also has its own unique beauty.

1. Introduction

Miao people in west Hunan regard miao folk songs as a kind of joyful physical and mental activity. They express their thoughts and feelings in their daily working life through singing. Therefore, Miao folk songs in west Hunan belong to lyric songs. Through the ages, it has also been the native music passed down from one generation of Miao people in Western Hunan to another. The language form it uses is the Miao language of the Miao nationality. The miao folk songs in Western Hunan have many modes, rigorous musical structure, scattered rhythm and diversified singing styles, and have the local characteristics of ethnic minorities. There are two important factors to constitute the unique miao song culture in west Hunan, the first is related to the history of Miao nationality in West Hunan, the second is related to the local geographical and ecological environment.

2. Generation of Miao Folk Songs in Western Hunan

2.1 The Development History of Miao Nationality in West Hunan and the Relationship between Miao Folk Songs in West Hunan

History plays an irreplaceable role in the development of a nation, and the development history of the Miao nationality is inherited after going through wind and rain and the persistent resistance of the Miao people. The history of the Miao nationality can be traced back to the period of the Yellow Emperor, more than 5,000 years ago. At that time, the middle and lower reaches of the Yellow River were inhabited for a long time by a group living and hunting tribe called the Miao (also known as

the “Jiuli” tribe in historical records). Later, they migrated to the middle and lower reaches of the Yangtze River, where the Sanmiao tribe gradually formed. During the Shang and Zhou dynasties, a new and huge tribe, Jing Man, emerged, and the subsequent State of Chu was established. The reason for the formation of the ancestors of the Miao people in the eastern and central region today is that the later part entered the adjacent mountainous areas such as Qian, Xiang, GUI, Chuan, E and Yu successively. Since the Shang Dynasty, “Jingman” has been regarded as a plague of elbow and arm, and has been contending with force constantly. After many wars, “Jingman” has been subordinate to the Zhou Dynasty. With the continuous military oppression of the feudalists, a large number of Miao people were displaced without fixed base areas and centers. Therefore, it was difficult for the Miao people scattered everywhere to develop their own economy, form large-scale tribes and fail to establish their own national regime under the oppression of the rulers. As the saying goes, “where there is oppression, there is resistance”. The Miao people bravely fought against and struggled with the ruling class for their own national survival right. “A small rebellion in 30 years, a big rebellion in 60 years” is a classic saying summed up from the Miao people. In these vigorous men, the indomitable, neither servile nor arrogant, strong self-esteem of the national temperament is also reflected incisively and vividly. From their national character and national pride, the miao people in Western Hunan have their unique aesthetic concept of music.

2.2 The Relationship between the Geographical and Ecological Environment of the Miao People in West Hunan and Their Folk Songs

“Labor, together with nature, is the source of all wealth. Nature provides labor with materials, and labor turns materials into wealth.” This was pointed out by Engels in dialectics of Nature. The folk songs of Miao nationality in West Hunan are closely related to the physical geographical environment of Miao nationality. Once it leaves the geographical factors and the natural ecological environment, the nationality loses its unique characteristics and culture. At the junction of the four provinces of Hunan, Hubei, Guizhou and Chongqing, and in the northwest of Hunan province, lies the Tujia and Miao Autonomous Prefecture of West Hunan. The general outline of its terrain is an arcuate mountain landform, with mountainous terrain mainly in the east and the west as low hills and rising to the northwest. It covers an area of 15,500 square kilometers and has a total population of 2.92 million, of which the Miao population accounts for 33.15%. Most of the Miao people live in counties and cities such as Huaguan, Fenghuang, Jishou, Luxi, Guzhang and Baojing. Terrain from northwest to southeast tilt, Wuling mountains winding in the territory. The high mountains, together with hundreds of streams and streams, make local traffic difficult and form a natural barrier. Compared with the outside world, miao people in Western Hunan have been living in a closed environment for a long time, so they naturally fall behind the rest of Hunan province.

3. Classification of Miao Folk Songs in Western Hunan

Miao folk songs in West Hunan are all-embracing, containing the style of primitive simplicity, the content is extremely extensive, the expression technique is also unique, compared with other folk songs, it occupies the coquettish. When it comes to the classification of Miao folk songs in West Hunan, we usually explore it from its subject matter and sound. First of all, from the subject matter content, the Miao folk songs in western Hunan can be roughly divided into five types: itinerant songs (love songs), wine songs, ancient songs, children's songs and Gongfu songs. According to different vocal styles, the Miao folk songs can be divided into two categories: Shao And Shao.

3.1 Classification According to Subject Matter and Content

(1) Tourist Songs (love songs)

“Miao people have thousands of songs, love songs is a small marriage, love does not sing, short stick beat snake difficult to edge. A typical oil poem contains the message of a love song. You Fang Ge (love song), as the name implies, of course, refers to the expression of love between men and women a kind of song, love song in Baojing, Jishou, Gu Zhang, Phoenix, Huaguan five counties more prevalent. The local Miao people also have their own unique way to sing love songs, every year from the third day of the first lunar month to the 17th lunar month this period of time they will hold the Miao Po, this is also a young men and women love party, unmarried men will sing songs, singing love songs in the adjacent stockade walk, to find their love. In order to facilitate marriage between men and women, Miao people would set up a “touring platform” in each stockade. Men and women meeting each other for the first time would usually sing “Asking the Family name” to “sing songs and ask the family name”. When it comes to the characteristics of love songs, songs usually include a lot of salutation headers in the lyrics introduction. For example, “Hi, hi, my family”, “Hi, my character”, “Gong, oh” and so on. Like this big melody ups and downs, tunes loud far wide, and strong rhythm of the song, because of the love song from the song is slower, in the performance between the mountains, the beautiful sound will be like a mountain stream flowing euphorically, if combined with the mountain trees, so that the melody has a unique lasting appeal. Miao love songs are usually sung in high melody, with ups and downs of melody, and the performers' voice is usually high and bright, which can better show young men and women's yearning for love and love for life. Singing love songs before marriage and after marriage also sing love songs, which also reflects the Miao men's loyalty to love.

(2) Toasting song

“Drinking and singing, drinking and singing.” One of the differences between the Miao people's drinking parties and other places is that they sing at the drinking parties. Express a kind of praise and respect between people. This kind of song is often different from other types of songs, its content and tune is short, are the singer to play, improvisation. Alcoholic songs are narrated in a flat tone and lyrical in a high tone, which means that depending on the mood and state of the singer to distinguish whether the alcoholic songs are lyrical or narrative subjects.

Wine songs are usually sung in the form of a chorus. Some people sing the main melody and some sing the accompaniment. The accompanist usually does not sing the lyrics, but uses falsetto accompany and the melody has small ups and downs. The high intonation of wine songs is mostly used for narration, but rarely for lyricism.

(3) The ancient song

Ancient song is a kind of genre sung in the old Miao accent. From ancient times to the present, the Miao people have always inherited their unique local Miao culture. This kind of song singers are mostly old people and witches. They usually perform for several days and nights in the form of competition, and the singers compete with each other in the form of primitive, rough and vigorous tunes. After a long struggle against feudal oppression, the Miao people have developed their own cultural characteristics. The ancient songs embody the philosophy of coexistence between miao people and nature and equality of all beings. Ancient songs also have their own special accompaniment instruments, xiao Tube (a wind instrument), Awn tube (also known as lusheng tube), bench (a percussion instrument). This is also one of the unique features of ancient songs.

(4) Nursery rhymes

The creator of xiangxi miao nursery rhymes not necessarily must have children, they are two forms, one is created for children or adults to teach children to sing songs, another is the children sing a song, they constantly active between imitation and learning in the mouth, in a way that is been widely spread hundred songs, all of these are miao nursery rhymes. They sing in the local language and are witty, short and catchy to read. Such as “Mill ballad” syllables coherent, humorous,

humorous; “Nursery rhymes” is about adults imparting knowledge to children.

(5) Time song

A lyric song sung during labor is gongfu song. It reflects the miao people's love of labor, a diligent attitude towards life, popular in Guzhang, Huaguan, Jishou and other places. It is most popular in ancient times. The local people sing songs when picking tea seeds, so the song is called “tea seed picking song”. A word is added before each sentence of the song, which usually appears in 6/8 copy time. Light and elegant are the characteristics of the whole song. Accompanied by such lively songs, the Miao people are also very happy and relaxed in their work.

3.2 Classification According to Different Vocal Cavities

(1) Shao Wu (Lyric songs)

Gao Qiang with local unique Miao language expression is Shao. It is composed of two sentences up and down. The interval has a large jump and often jumps up and down with an octave interval. The rhythm is free and falsetto is often used for singing. This is similar to the high-pitched songs in the Han folk songs, which are usually sung by miao people when they are collecting firewood in the wild or sending visitors outside the village. This kind of song belongs to the festival song, its characteristic is a piece of music, many paragraphs of words. Shao Wu in the old is for “vertebral cattle” at home to sing, but with the evolution of history, the Miao people will rarely hold “vertebral cattle”, but the song cavity is still enduring. There were also miao people who sang songs in high vocal style on local TV stations, which greatly increased the dissemination of their songs.

(2) Shao Sa (Narrative Songs)

The flat cavity expressed in Miao language is Shao Sa, its tune narrative, interval span is less than Shao Wu, interval is generally progressive, within four or five degrees, range is not wide, is also composed of the top and bottom sentences of the segmented song. The common melody of miao nationality in West Hunan is shao sa, which can be used in many occasions, such as marriage, love and other occasions between men and women. During the performance, the singer will adjust the overall speed and speed of the song, the change of rhythm and the processing of weighing words in the song according to the changes of mood and content. Shao Sa sings in the field, make it sound graceful and graceful, in the room sound is subtle and elegant, very close to recitation.

4. Conclusion

The rich life of the Miao people has created rich themes of the Miao people. There are different styles of songs for different occasions. In the sacrificial activities there are bars fairy song tune; In the solar term activities there are shao Sa alone autumn and other songs; In the marriage custom etiquette, the daughter married, will cry to marry the song harmonic marriage song, etc.; In a word, all of these reflect the daily life of the Miao people. It can be seen that Miao songs have an inseparable relationship with the Miao people, and are also a bridge of communication between miao people, which is an indispensable part of their life.

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