

The musical characteristics of Qiang songs in Wenchuan County, Sichuan Province, China

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Abstract: This article is from the study of "Qiang songs in Wenchuan county, Sichuan province, China". This article takes the Qiang songs in Sichuan Province as the research object. The goal of this article is to analyze the characteristics of the music elements of the Qiang songs by using qualitative research methods based on field investigations. The conclusions of this article are as follows: 1) Further analysis of the melody characteristics of Qiang songs. 2) The characteristics of the rhythm and beat changes of the Qiang songs are further analyzed. 3) The tunes of the Qiang songs are analyzed. 4) The singing method of the Qiang songs needs further analysis.

Keywords: Qiang songs, Melody, Rhythm, Mode

Introduction

The Qiang people have a long history and are one of the oldest ethnic minorities in China. Around the Paleolithic period, the Qiang people lived in the upper reaches of the Yellow River. Most of the contemporary Qiang people live in Wenchuan County, Sichuan Province. The Qiang people have their own language, but there is no written language and common Chinese characters. The Qiang people are hardworking and simple, can sing and dance, and still retain ancient and unique folk music. Qiang songs are an important part of the folk music of the Qiang people. As an ancient culture and art, the songs of the Qiang people are extremely rich in connotation, which reflects the history and culture of the Qiang people, religious customs, production and life, fully reflects the artistic aesthetics of the Qiang people, and has unique artistic characteristics. The distinctive national style is the artistic crystallization of the wisdom of the Qiang people. It is of great value to study the characteristics of the musical elements of the Qiang songs.

The pitch range of Qiang songs is not wide, generally within 8 degrees, and belongs to the five-tone pattern of the Chinese nationality. The tone scale is mainly the Five tone scale, followed by the Six tone scale. The mode is mainly Zhi mode, followed by Gong and Shang mode. The tonality is mainly in major, with smooth melody and rich rhythm changes.

Objectives

Through the collection and arrangement of field work data, the melody, rhythm, mode, singing method, and singing characteristics of Qiang songs are further organized and analyzed.

Method

This paper adopts qualitative research method to collect a large number of data through field work, and classifies the collected data, so as to obtain useful information.

1. To consult the literature, including collecting video and audiovisual materials, and especially to pay attention to the relevant materials for the theoretical study of the musical elements of the Qiang people's songs.
2. Field work, visiting Qiang people's tribe, deepening their living environment, interviewing.
3. Qiang people's song inheritors, and recording the songs they sang. They are respectively 1) LangJiamu; 2) Su Chengxiu; 3) Mu Guangyuan

Findings

Based on the field work and related data research, the following conclusions have been drawn about the characteristics of the musical elements of Qiang songs.

1. The multi-form of melody

Qiang songs have rich melody forms, which are mainly characterized by two aspects: melody line and melody progression. Qiang songs have rich melody forms, which are mainly characterized by two aspects: melody line and melody progression. 1) Diversified melody lines, There are five types of melody lines in Qiang Songs: parabolic, descending, zigzag, zigzag and parabolic, parabolic and descending. Characteristics of parabolic melody line, The melody starts in the lower part, then gradually rises to the higher part, then gradually falls to the lower part after reaching the high point, and the high point of the melody is usually in the middle of a phrase. Characteristics of falling melody line, At the beginning of the melody, there is a higher tone of the whole song, and then it gradually drops to the end of the tonic. Characteristics of zigzag melody line, The characteristic of zigzag melody line is that it usually takes a sound as the center, and the melody forms a wavy melody line around it. Characteristics of melody line combining zigzag type and parabolic type, The melody line of this kind of Qiang songs has a central sound around it, and individual sounds come back to the bass area from the bass to the treble. Characteristics of melody line combining zigzag type and parabolic type, The melody line of this kind of Qiang songs has a central sound around it, and individual sounds come back to the bass area from the bass to the treble. 2) The melody of Qiang songs is mainly in the form of progressive ascending and descending, and the combination of three interval and four interval. Sometimes there are five interval or six interval.

2. Musical structure

The structure of Qiang songs is mostly short and simple. There are five types of music materials collected and sorted out in the field survey. The first one is the two segment structure and the extended one, the second one is the three segment structure, the third one is the four segment structure, the fourth one is the one segment structure and the fifth one is the five segment structure.

3. Rhythm and beat

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

Rhythm and beat type, There are two types of rhythm and beat of Qiang songs, namely free rhythm songs and regular rhythm songs, which are related to the classification of songs. 1) Free beat songs, Most of the songs that people sing when they walk in the field or work in the field for rest are improvised by the singers according to the environment at that time. The rhythm is mostly free, and the melody changes according to the changes of the lyrics. The accompanying rhythm is also more natural, often using free beat. 2) Songs with regular beat, Some of the Qiang songs are performed together with the dance, and the rhythm of these songs is neat. Most of them use 2/4, 3/4, 4/4, 5/4 and so on. The reason is that most of the songs are closely matched with the rhythm of labor, dance songs need to be matched with the rhythm of dance, some songs need to be matched with the drumbeats of sheepskin drum and dance steps. 3) From the perspective of basic rhythm form, there are mainly two kinds of rhythm: equal and unequal. The average rhythm of dance songs and encouragement songs is more than that of drinking songs and mountain songs.

4. Mode characteristics

Mode is one of the basic elements of music performance. In the development of music history, different periods and stages have formed different and colorful modes. The formation of these modes often reflects the characteristics of musical style of a period or a nation. According to the current field investigation, collection,

arrangement and analysis of the existing music score, Qiang songs are mainly characterized by three modes, namely, Zhi mode, Gong mode and Shang mode, and sometimes feather mode and angular mode are also used.

5. Musical scale characteristic

The scales of Qiang songs mainly use five tone scale and six tone scale, and some songs use seven tone scale and four tone scale, but the number is very small. 1) Five tone scale, Qiang songs have the most pentatonic scales composed of Gong, Shang, Jue, Zhi and Yu. 2) Six tone scale, There are two kinds of six tone scales in Qiang songs. One is the six tone scale formed by the five tones of Gong, Shang, Jue, Zhi and Yu, which is added to the six tone scale formed by QingJue. 3) Four tone scale, There are three scales of four tones in Qiang songs. The first one is composed of four tones of Gong, Shang, Jue, Yu, the second one is composed of four tones of Zhi, Yu, Gong, and the third one is composed of four tones of Jue, Zhi, Yu and Gong. 4) Seven tone scale, There are few songs with seven scales in Qiang songs, but there are still some folk songs with seven scales in some areas. The seven tone scale is based on the five tone scale of Gong, Shang, Jue, Zhi, Yu and the two tones of Qing Jue and Bian Gong are added. That is to say, the two tones of fa and si in the diatonic major scales, but this Chinese seven tone mode is not the same as the natural major, which is unique in China.

6. Characteristics of singing methods of Qiang songs

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

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

In the process of historical development, most of the singing forms of Qiang songs have fixed or relatively fixed combination. Among them, the southern dialect area is mainly single part folk songs, and the singing forms are mainly solo, duet, chorus and alternate singing; the northern dialect area is coexistence of single part folk songs and multi part folk songs, and the singing forms are both solo, duet, chorus, alternate singing, duet and Chorus.

In Qiang song singing, the singers who are solo or lead singers are usually singers with good voice and rich experience in singing, while chorus and chorus are mostly performed in the same timbre (male or female voice), less in mixed voice combination. The main reason for the formation of this feature is related to the way of labor combination. Because most of the Qiang's labor is done by men and women, the Qiang's songs are mostly in the form of men and women singing separately. The Qiang people live in a poor natural environment, with a primitive mode of production and a low level of productivity. Only by working together with the collective force can they survive in this condition, and naturally a form of chorus or chorus is formed in folk song singing. In terms of physiological characteristics, men and women have different ranges. If they sing in a mixed voice

according to the natural range, they will have a sound separation effect, and the chorus or chorus voice with the same tone color can be integrated. In Qiang songs, the male chorus or duet is mainly used for sacrifice or banquet activities. Women's chorus or duet is mainly used in weddings and women's collective activities, while men's and women's chorus or duet is mainly used to convey emotions in large-scale festivals and field work.

Discussion

1. The musical melody of Qiang songs is close to the natural phonetic form

The lyrics of Qiang songs can be divided into two languages: Chinese and Qiang. In the singing of Qiang people, some lyrics are fixed, while others are improvised. Because the lyrics contain more monosyllable, so except for some songs In addition to using modal particles to extend the singing, its beats are basically composed of one word, one beat and one note. The most used beat is $3/4$, and there are cases where $2/4$ and $3/4$ change the beat. Therefore, Qiang folk songs have simple tunes, small melody fluctuations, no dazzling skills or colorful parts, and few decorative parts. All aspects of its composition are close to the natural pronunciation and form of the language, reflecting a kind of purity, Natural, simple, rough, and deep musical characteristics.

2. The melody of Qiang song has more forms of conjunct motion

From the perspective of the melody characteristics of Qiang folk songs, there are more times of conjunct motion, and the melody of the music gradually rises or falls. The melody of some songs starts from the lower range, and gradually rises to the high voice as the music develops. After reaching a certain treble, it slowly returns to the tonic and ends, such as the ceremonial song *Shana*; some songs start with a high-pitched and loud sound area, and slowly drop to the position of the tonic. , Such as folk custom song *Chei dong*; another is to find a main sound, up and down around this sound, forming a high and low melody characteristics, such as the folk song *re bu re so* and so on.

3. The music structure of Qiang songs is divided into three types

The musical structures of Qiang songs are generally divided into three categories. 1) Two musical phrases often have the same rhythmic pattern or a slightly modified one is also called a "two-sentence pattern". 2) In the parallel three phrases, the second or third phrase adds some melodic variations and repeats the musical pieces. 3) The last two sentences are repetitions or variations of the first two, and there are also four passages in transitional patterns.

Conclusion

As an important part of the traditional culture of the Qiang people, the songs of the Qiang people reflect the life, history, culture, and religion of the Qiang people. In recent years, many music workers have been working hard to protect and pass on the Qiang songs, and have made some achievements from theoretical research to field work. However, there are still many problems in the process of protection and inheritance, such as the older age of the inheritor, the lack of protection awareness, and the change of cultural space, all of which need to be considered and resolved. In response to these problems, I have conducted in-depth investigations into the Qiang area in Wenchuan County, and combined with the actual situation, put forward the following suggestions.

1. Increase protection awareness

Most Qiang people ignore the traditional songs of their own ethnic group. They believe that protecting the Qiang songs is a government matter and has nothing to do with them. This has caused some difficulties in the protection and inheritance of the Qiang songs. The government and music institutions should take active and effective measures to cultivate and enhance the awareness of the Qiang people's music protection and allow more Qiang people to participate in the work of protecting and passing on the Qiang songs. Use various traditional festival activities to organize Qiang songs and use the Internet to promote Qiang songs.

2. Protecting the Inheritors of Qiang Songs

According to the data I surveyed and collected at present, the inheritors are seriously aging, with an

average age close to 60. Among these inheritors, there are more men than women. Recording the Qiang songs sung by the heirs is the focus of protecting the Qiang songs at this stage. In recent years, the Chinese government has financially rewarded these successors as a way of encouraging them to carry out better communication activities. In addition, related music scholars have gone deep into the core area of the Qiang ethnic group and saved the Qiang songs through recording and video recording, leaving valuable audio-visual materials for future research and inheritance of the Qiang songs.

3. Change the way of inheritance

With the development of cities in China, many young people have moved to cities to live. Many of them are not interested in Qiang songs and lack the awareness of protecting and inheriting Qiang songs. Therefore, our protection work should not stay in the form of text, sound recording, video recording and other preservation, but should be carried out through campus, community, stage performance and other ways. The Qiang songs will be included in the school music curriculum, and the inheritors will be invited to present, explain and teach them in class. The Qiang song association will be established through relevant organizations or units.

4. Protect the ecological environment

Qiang songs live in the daily life of the Qiang people, accompanied by their happiness and sadness. Therefore, to protect the Qiang songs, the Qiang people need to live in the original cultural and ecological environment. However, in the context of the highly developed and globalized society, the lives of the Qiang people have undergone great changes. They have come into contact with modern civilization, and the living and cultural spaces of the Qiang people have been severely damaged. These changes caused the traditional songs of the Qiang people to gradually lose their living environment. Therefore, government departments and relevant agencies must take effective measures to protect the ecological environment in the core area of the Qiang people, encourage the Qiang people to live and produce in the local area, and participate more in their traditional music activities, so that the ancient Qiang songs can be truly inherited and protected.

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