

## **Analysis of the Musical Elements Singing by the Miao Choral Song in Jingzhou, Hunan**

<sup>1</sup>Xia Yu\* <sup>2</sup>Khomkrich Karin

<sup>1</sup>Ph.D candidate, College of Music, Mahasarakham University

<sup>2</sup>Assit.Prof., College of Music, Mahasarakham University

**Article History:** Received: 11 January 2021; Revised: 12 February 2021; Accepted: 27 March 2021; Published online: 16 April 2021

**Abstract:** This paper comes from the study of "jingzhou miao chorus in western hunan". This paper studies the multi - part singing of miao nationality in jingzhou. Based on the qualitative research method of field investigation, this paper aims to analyze the characteristics of multi-part singing elements of miao nationality. The main conclusions of this paper are as follows: 1) further analysis of the characteristics of miao multi-part melody. 2) further analysis is made on the rhythmic characteristics and changes of miao multi-part singing. 3) the melody of miao singing is analyzed. 4) miao singing style needs further analysis.

**Keywords:** Multi-part, Melody, Rhythm, Pattern

### **Introduction**

JingZhou miao choral singing, also called miao"GeTeng" spread in JingZhou miao and dong autonomous county of hunan province, the region is located in hunan, guizhou, guangxi, western hunan three provinces at the junction of xuefeng mountain, there is a mountain green water show, the scenery pleasant, but the mountainous, traffic is extremely inconvenient, closed environment has created its unique national culture, "GeTeng" is the typical representative of music culture. "GeTeng" is the local miao, dong people in the folk custom activities related to dating with "acid" sung by a predominantly choral folk songs, its art form rich variety, its lyrics form for more than four sentences of singing form sentences for "one song, one person brought the song, the song" parts form is given priority to with two parts, texture forms for the sound texture, due to the individual differences between improvisation on actual auditory tend to form a more than two parts with more sound. These special music forms of "GeTeng" provide valuable examples for the discussion and study of Chinese multi-voice folk songs.

In addition to the above rich and diverse art forms, there is a peculiar cultural phenomenon in "GeTeng". Although the singers of "GeTeng" of the miao nationality are the people of jingzhou miao and dong nationality, they do not sing in miao or dong language, but in a special dialect called "sour words". What kind of language is "sour words"? How does it relate to miao people in spade and dong people? How does the form of lyrics of four sentences and seven words and the transcript of lyrics recorded in Chinese explain the singing form of "one speaks the song, one leads the song and all the people sing together"? A variety of doubts triggered the author's thinking, prompting the author to embark on the road of "GeTeng" investigation and research.

### **Objectives**

The field melody, rhythm, method, singing method and singing characteristics of the multi-vocal chorus of the Miao nationality in Jingzhou, Hunan were further organized and analyzed through the collation and arrangement of field survey data.

### **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 miao Choral songs.

2. Field work, visiting jingzhou miao people's tribe, deepening their living environment, interviewing 3 miao people's song inheritors, and recording the songs they sang. They are respectively 1) Wu Hengbing; 2) Long Jingping; 3) Xue-wen pan.

### **Findings**

According to field investigation and related data research, the musical elements of miao minority chorus songs are as follows:

#### **1. Scales and Modes**

JingZhou spade miao miao song "Miao Choral Song" in the east of Teng color piece, the scale showed the characteristics of the pentatonic scale, mainly by "la - do - re - mi - sol". In addition, there are pentatonic off-scale notes, such as fa.si. According to the shovel in the miao "Miao Choral Song" to collect and record the analysis shows that the mode structure is different from characteristics of miao and other branches, folk songs. In areas outside of the miao nationality folk songs in the spade, fine-tuning type occupy larger proportion, and by using the theory of "core tone" in the hands of more than 50 "Miao Choral Song" songs the analysis shows that JingZhou shovel in miao "Miao Choral Song" mode characteristics of the present feather, rather than a fine-tuning. It often takes the quill as the tonic or falls on a non-tonic in the "core tone" of the quill. Tones of "core" is "Miao Choral Song" structure, composed of four tones typical tone. This kind of "core tone" not only summarizes the representation of folk songs, but also shows the deep structure of folk songs, and shows the inner relation and fundamental nature of each tone. The "core tones" restrict only the backbone sounds in the music, each of which is in an important position, leading the other sounds in the dream tones to form a complete organism, together with the unrestricted rhythmic changes, presenting the so-called "four sounds in one voice".

#### **2. Beat and Rhythm**

"Miao Choral Song" beat law has not yet been in neat formation, perfect, give priority to with free beat, tend to form section length asymmetry phenomenon. The most obvious point is that we are in the phrase of "Miao Choral Song melody" divided, often by judging lyrics rhythms of music melody breathing, the melody rhythm strongly depends on the rhythm of the lyrics. Sometimes the singer will not strictly grasp the number of beats in the funny part of the sentence, in accordance with a certain fixed rhythm to sing, in the beginning of each sentence will always move forward about 1/3 beat, very arbitrary; Others use prolongation in order to express certain emotions to their heart's content. Sometimes cannot take lyric books to add, if you take lyric books to impose a number, will only damage "Miao Choral Song" original rhythm. "Miao Choral Song" the rhythm of the strong scalability, stretches the freedom. First of all, short and long rhythm type, dense and loose combination. Dense rhythm is mainly used in the passionate, warm atmosphere, and relatively loose rhythm is the need of mild emotion.

#### **3. Variety of Rotation**

The way in which a melody is played. The continuous upward and downward flow of the notes forms what we call the melody line. Melody is the basic element of the artistic expression of Chinese folk songs, and the melody is the most important means of expression for multi-part folk songs. The author thinks that, JingZhou miao "Miao Choral Song" turning method has the following characteristics

First, to the progressive interval, generally is the parts of the synchronous progressive, or in a long sound sustained, other parts of the progressive movement. A dissonant second interval that produces the smoothiest sound in sequence. In the second degree, the combination of the proximity of a pitch and the dissonance of the interval can produce the most complete impression of one note transitioning to another in the same part. For "corinne", which belongs to the pentatonic mode system, the interval of progression not only includes the

second degree mentioned above, but also includes the progression of the third degree. Between the sound for dependence, smooth progress. Second, the range is about 17 degrees, the melody is very common to jump. With 4 degrees, 5 degrees of small jump in the majority, also can see 6 degrees, 7 degrees jump, even in some impassioned song tune such as: wine song tune, tea song tune, etc., will use octave jump. The melody of jumping gives people a broad sense, and it also destroys the continuity of melody compared with the progression, and can more clearly show the fixed mode embodied by jumping and the tonal nature of jumping interval. The formation of jumping into the melody comes from the forthright character, lively singing atmosphere and high singing mood of shovel li people.

#### **4. Texture**

"Miao Choral Song" mainly used in the form of texture, classified into the general can be divided into two categories, the sound, polyphony.

First, JingZhou miao "Miao Choral Song" to type the sound texture by parts is given priority to, all the parts with basically the same pace with longitudinal acoustic, formed in close relationships. Examples of music in the appendix: danshui song melody developed from the variation of a single melody. In order to express the need of emotion, when the people sing the same melody, the lower part of the singer's voice branch. In the chorus of a song, the "part" appears after the "combination" and finally returns to the "combination". Most of them are in the same or oblique direction. It is to same the principle of gathering, JingZhou miao "Miao Choral Song" the importance of the parts in the acoustic technique. Second, polyphonic texture polyphonic texture refers to two or more melodic parts with independent significance developed by longitudinal combination of a polyphonic structure. According to the similarities and differences in the composition of musical materials, polyphonic texture can be divided into contrastive polyphonic texture and imitative polyphonic texture. In "Miao Choral Song", has a few to use imitate polyphonic type. It is the same melody or its variant presented successively in different parts, and then in the musical materials presented successively, forming a distinct imitation relationship.

#### **5. Harmony Language**

Harmony, as one of the basic elements of multi-part music, is reflected not only in the vertical direction, but also in the horizontal direction. On the longitudinal side, sounds of different heights of each part are sounded at the same time, thus producing various and sound structures on the horizontal side, each and sound is connected successively to form a "melody harmony". "Miao Choral Song" the harmony of language is mainly in the lateral parts on the basis of longitudinal combined. "Miao Choral Song" in addition to the main using with degrees, four or five degrees, and three intervals, will also appear in the traditional harmony view western union is poorer, timbre is dim sophomore interval, and with the same degree, four or five degrees, such as three-dimensional consonance produce sound and light and shade contrast.

#### **6. Structure**

"Miao Choral Song" melody structure type belongs to the set of parallel type variation in the body. Due to the theme of flat variation and the small range of variation between each variation, there is no obvious comparative significance. In this paper, according to the folk song "- or" or "speak - led - or" other than folk tune tunes combination way to classify the phrase "Miao Choral Song". Among them, each song tone is roughly composed of A,A' and some other parts, and A' is the change and repetition of A. Except for the water carrying song, the tune is four sentences, the other songs are three sentences.

#### **7. "Miao Choral Song" Singing characteristics**

"Miao Choral Song", generally speaking, there are two kinds of forms. One is to sing from the low voice, followed by the high voice, this form of "collation" combination is mainly used for mountain song tone. In the other, one person speaks and sings, then one leads, followed by a chorus. This form is generally used to carry

water song tune, tea song tune, wine song tune, rice song tune and other song tune. Some people liken this form to one person composing, one person composing, and one person singing. "Singing" is actually the vocalist to carry out the prompter, mostly by the older qualified vocalist, in a manner similar to recitation interspersed in the whole singing. The arrangement of the contents of the songs is basically the same. The following is a three-sentence speech and singing pattern. The "lead singer" is located between the speech and the chorus, which plays the role of tune setting. For the singer, it is necessary to have a good voice and excellent singing skills. Chorus, also known as "pull", "bang", is the core part of the musical image. When "he", the low part is the singer, the high part is the cavity. Those who join in the singing afterwards can enter the chorus at will. The number of "he" depends on different occasions and moods. "Led - chorus" is "song all Teng" common parts. In the tune of folk songs, there is no vocal part, only the lead singer and chorus. Lyrically, the two parts are perfectly natural. In addition to the tune of the other songs to add to the tune, it seems to become complicated, but it is not. As mentioned above, the function of "speech" is to prompt. Therefore, when we extract the speech and singing content from this part of the song, only the "lead-hei" tune of wine song, tea song, water song, rice song, and three-tone song is still very natural. That is to say, excluding the speaking and singing factors, the "lead-chorus" part is still a complete tune. Teng JingZhou miao "song" singing form, its from others are first of all, "Miao Choral Song" has the form of speech, this is probably the most unique in its second, "one led the us" multi-tone folk song basic singing form, for most Chinese, the "Miao Choral Song" with "speech" form, or we can be understood as "the second led the close" again, most of the Chinese folk song chorus, still will lead the head on, loudly and "Miao Choral Song" singer shall be borne by the bass, the number of each part in the chorus is more balanced, only in the place where a little bass rhythm, from single to add flowers to sing, this multi-tone folk songs, and the other is the opposite .

### Discussion

Miao Choral Song is not only an outstanding folk singing art, for fellow JingZhou miao Miao Choral Song also carry and convey a unique ethics custom, the wisdom of the essence, lifestyle and other important cultural elements.

1.To strengthen the xiangxi JingZhou miao Miao Choral Song data preservation.First, a comprehensive, detailed and accurate collection is the first step. Relevant government departments, experts and scholars and folk artists should work together, comprehensive and in-depth JingZhou 48 village to carry out detailed Teng census work, song song Miao Choral Song all kinds of music information collection and text data, thoroughly JingZhou miao Miao Choral Song the historical trace of the origin, inheritance, development and JingZhou miao Miao Choral Song all the kind of song lyrics, melody, style characteristic and value, etc.

2.JingZhou tourism industry, the establishment of "miao Miao Choral Song music cultural ecology garden". Xiangxi miao songs Teng is with high appreciation value of vocal music art "treasures". It would be a waste of the resources of folk music if the music was only kept in the archives in a static form. Jingzhou area of west hunan minority nationality contains rich tourism resources, unique natural scenery and strong ethnic customs, can completely attract countless tourists. In recent years, many tourist attractions in ethnic areas have set up folk culture villages or ethnic cultural ecological protection parks to preserve the native ecological environment of ethnic minority cultures in an independent space, so that they are not affected by the outside world.

3.Training and protection of inheritors. Founded Miao Choral Song singing art as the main content of "JingZhou folk art vocational education class", from aspects of improving of talents, from singing skills JingZhou miao Miao Choral Song art level in local primary and secondary school music education, should according to the characteristics of the JingZhou editor, including miao Miao Choral Song local music teaching material, make our offspring are familiar with the national music language of music thinking, love their nation's outstanding traditional music culture, we set up the national pride and national self-confidence, ` better service

for the old music kind of continued development.4.Innovate creative ways. The rise of "multiculturalism" at the end of the 20th century aroused people's interest in national cultures that had not been noticed or valued in the past. In China, a large number of ethnic minority music cultures have been discovered, sorted out and applied to music creation. In this case, many little-known ethnic minority traditional music cultures will gradually unveil their mysterious veil to the outside world and be generally accepted and recognized. It is the nature of human development to seek the different and the new. Music with a special melody, mode, tone or rhythm can bring a fresh and fresh feeling to people and often arouses the listener's great interest.

### **Conclusion**

Music morphological characteristics generally style have an impact to the song, to understand its singing style characteristic, the author thinks that should Teng itself from the miao song melody structure, mode, harmony, texture, rhythm and tempo, and many other aspects, this paper analyzes the melody of music form and found that more voices singing tunes sound texture types for a song of sound type structure of regularity of the structure adjustment as the passages, and generally formed songwriter "fragmentary sentences" phenomenon of the relationship between expression of blanket for a communal singing type and comfortable singing type two kinds. These universal and stable music ontology phenomena reveal the unique musical aesthetic orientation of miao nationality.

### **References**

1. Tan, Wei. (2017). Hunan JingZhou Multi-tone Miao "Teng JingZhou Miao Song" Research. *Guangxi Normal University Press*,(21),67-68.
2. Wu, Yutian. (2010). The Miao GeTeng - JingZhou Multi-tone Folk Songs Investigation and Study,*Press of Shaanxi Normal University*,(44),23-24.
3. Xu, Tafeng.(2010). Music Characteristics of Miao Folk Songs in Jing County. *Huaihua University*,(03),13-14.
4. Long, Fuying. (2008). Xiangxi South Multi-tone Miao "JingZhou Miao GeTeng Research."*Journal of Hunan Normal University*,(12),98-99.
5. Luo, Chunwei. (2010). JingZhou Miao GeTeng Protection and Inheritance. *Today Science 5.Court*,(04),109-110.
6. Don,Yingsu. (2010). Preliminary Study on Multi-voice Folk Songs and Harmonies of Miao People in Jingzhou, Hunan. *Music Study and Research*,(03),43-44.