

Study on Acoustic Behavior and Cultural Connotation of Yao Music in Southern Hunan

Tianhui Zhang*, Qiaowei Li

College of Music, Hengyang Normal University, Hengyang, Hunan, 421002, China

*corresponding author

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Abstract: Yao folk song is the treasure of Chinese folk song culture and art. It is rooted in the unique geographical environment and historical precipitation of Yao village. It not only embodies the simple life of Yao people, but also shows a fine artistic appreciation value, and also contains diversified cultural connotation. This paper takes the Yao music in southern Hunan as the research object to explore its artistic form and acoustic characteristics, and tap the language, folk custom and moral culture connotation contained in Yao music, and hope to spread the unique charm of Yao music all over the world.

1. Introduction

In southern Hunan, there are hard-working, simple, intelligent, brave Yao people who are good at singing and dancing. The population of Yao nationality in southern Hunan is large, accounting for more than half of the total population of Yao nationality in Hunan Province. Yao nationality has a splendid culture and a long history. In the long process of historical migration and development, Yao nationality has experienced all kinds of sufferings and created a rich and colourful national traditional culture. For thousands of years, the Yao people in southern Hunan have yearned for a free, happy and harmonious life, built a beautiful home with their own hard work, and created many beautiful folk songs with their own wisdom [1]. This paper takes the Yao music in southern Hunan as the research object to explore its artistic form and acoustic characteristics, and tap the language, folk custom and moral culture connotation contained in Yao music, and hope to spread the unique charm of Yao music all over the world.

2. Artistic Categories of Yao Music in South Hunan

2.1 Sacrificial Music

Yao nationality people generally think that the King Pan is their common ancestor and a hero who breaks the ground. So is the Yao nationality in southern Hunan. It is said that King Pan was a brave and warlike national hero, but he fell down a cliff and died in an accident. Once upon a time, the ancestors of the Yao nationality hid and moved everywhere in order to avoid the pursuit of the officials and soldiers. Some of the Yao people came to the sea and their lives were threatened when they encountered strong winds and waves in the process of crossing the sea. The ancestors of the Yao nationality worshipped King Pan, so they sang out the danger they faced and the fear in their hearts, hoping that King Pan could protect them from danger. Miraculous things happened, the storm really stopped, and the ancestors of Yao people crossed the sea safely [2]. In order to repay King Pan's protection, everyone will hold a ceremony of "repay King Pan's wish" on his birthday on October 16 of the lunar calendar.

According to the records, the sacrifice to King Pan started in the primitive society. There are also a lot of materials about Yao people's sacrifice to King Pan in all ages. On the day of sacrifice, the Yao people will sing the King Pan Song together. The King Pan Song is a great work of the Yao people's songs, and it is also a musical epic. From the lyrics, we can see the history of the survival and development of the Yao people, the various customs and culture, and the remote miniature of a

nation. This historical epic, which was originally written in the primitive society, took shape in the Jin Dynasty, formed in the Tang and Song Dynasties, and matured in the late Ming and early Qing Dynasty, has cultural connotations that other sacrificial songs cannot match. This song contains seven tracks, and every track has a slightly different singing style. The content of the lyrics is all inclusive, the style and syntax are vivid, and the music forms are different. It is a very ingenious way to tell the origin of Yao's myths, legends, ethnic history and production, life, customs, religion and other aspects of the content, can be said to be Yao's "encyclopedia".

2.2 Love Songs

Singing love songs is the favourite, most popular and most interested duet activity of Yao young men and women, generally in the form of "sitting in a song hall". The host will invite the men and women of the village to come home and sing love songs with the guests from other villages every new year's day and wedding celebration. Young men and women will look for partners according to the age of the guests and whether they are married or not. During the day, everyone has to go out to work, so there is no time to sit down and have a song match. Only by taking advantage of the rest time at night can they get together to have a song match. In particular, young men and women can enhance their understanding, investigate each other's talents and find their own favourite people through duet activities. The main content of "sitting song hall" is greeting song, tea song, smoke song, wine song, love song, seeing off song, etc. In life, the Yao people have created their own beautiful folk songs. Young men and women have mutual affection, greeting each other, testing each other's friendship and talent in the form of duets. The ideological content of love songs reflects the whole process of Yao young men and women talking about love.

2.3 Narrative Folk Songs

Yao's singing activities are widely and frequently used. The Yao family has rich and colourful folk activities. Everyone will put down their farm work and come from all directions to celebrate the festival with singing and dancing. It is closely related to the life of the Yao people and the traditional customs of the Yao people. It can be said that the Yao songs permeate all aspects of the social life of the Yao people. Many Yao folk songs describe ancient Yao history and myths and legends in the form of long narrative [3]. From the perspective description content, narrative folk song is another kind of Yao folk songs, such as the King Pan Song; or the songs criticizing the current situation and narrates the suffering of the Yao people, such as the Misery Song; or the songs that show the production and life of the Yao people and narrates the agricultural activities all the year round, such as the Solar Term Song; or the songs to spread knowledge, unlock wisdom, and educate future generations, such as the Pangu Song. These songs are full of local and national color.

2.4 Butterfly Songs

Butterfly song is a kind of simultaneous duet, mainly spread in southern Hunan Yao area. Butterfly Song is melodious, and it is sung in a Chinese dialect. The singing of butterfly songs is usually improvisational. When people work in the field and rest, they will sing the original two part butterfly songs together. Butterfly Song is deeply rooted in the soil of the nation, with high artistic research value and aesthetic value, widely spread, and highly recognized by music lovers and artists. In 2008, Yao Butterfly Song was listed in the national intangible cultural heritage list.

In addition to the above art forms, Yao music in southern Hunan also includes many folk songs such as labour songs and children's songs, which reflect the rich and colourful art of Yao nationality's folk songs.

3. The Acoustic Characteristics of Yao Music in South Hunan

3.1 Accent Characteristics

The Yao people in southern Hunan love to sing and are good at singing. Everything in life could be the content of Yao songs. We consulted a lot of relevant literature and tried to summarize the characteristics of the voice of Yao folk songs in southern Hunan more scientifically and accurately.

We take the Yao folk song “To Friends” as example, which comes from Chairman Mao's reply to friends. The singer sang in Yao language, the lyrics sounded understandable, but it was shocking when I heard the singing.

(1) Singing in real voice

The whole song is mainly sung in real voice. The melody of the song is simple and melodious, the rhythm is free, and the voice is strong and penetrating. Good breath is the driving force of good voice. Through the observation of the singer's breath, when he inhales to the waist, he has a clear sense of expansion, and when he starts to sing, his abdomen will push. In the whole singing process, there is no obvious trace of real and falsetto voice conversion. Yao folk songs usually have a small melody span, but the singer tells us that he often raises the tune to sing. In the application of resonating cavity, most of them are oral resonances [4]. A small amount of high sound area enters into the head cavity, and a small amount of falsetto is integrated, which is still dominated by real sound, and the sound is relatively straight.

(2) Moistening cavity characteristics

In terms of lyrics, it is different from the songs we usually sing. It adds a lot of interlinkages to make the sound flexible and the music full of liquidity. In terms of maintaining long sound, it's like a cry from the heart. The singing of Yao folk songs is different from the traditional teaching mode that we are exposed to in school. There is no fixed one-sided rhythm, no specific written voice method in terms of skills. It is relatively free, and the nature of impromptu singing is more. Yao folk songs originated from field life. Although the lyrics are not easy to understand, they present the true and simple picture of Yao people's hard work.

3.2 Singing Form

The folk songs of the Yao nationality in southern Hunan are originated from life, labor, love, and the expression of the most real emotion. Most of the singing of Yao songs is impromptu and colorful in form. The singing forms of Yao music can be divided into the following types:

(1) Solo

This is a kind of singing form widely used in Yao songs. When people are happy, songs can be used to express their inner joy; when they are depressed, songs can be used to express their inner depression. Yao folk songs have a strong improvisation, and also relatively free in rhythm and singing. At the same time, without the restriction of personnel and venue, it can sing at any time even in the working field, which can highlight the voice characteristics of the singer with full personality.

(2) Chorus

On grand festival or assembly of the Yao people in southern Hunan, everyone will gather to sing Yao songs, usually sung by three or more people. Chorus requires singers to achieve relative unity in rhythm, pitch, melody, etc. Chorus singing of Yao songs is fuller and more appealing in sound effect, and it gives people a sense of mind and spirit.

(3) Simultaneous duet

Simultaneous duet is represented by the Butterfly Songs. Such kind of singing form is widely spread in southern Hunan Yao area, which has high artistic value and aesthetic value. Simultaneous duet requires singers to cooperate with each other in pitch, rhythm, etc. The second harmonic in sound effect is its typical feature.

(4) Duet

In addition to their work, Yao young boys and girls like to sing duets. They make friends with songs to improve the understanding of both sides, and work with songs to express emotion and eliminate fatigue. When guests come from afar, the Yao family will also sing a welcome song to show their hospitality. Yao boys and girls often test each other's love through Duets

3.3 Features of Language and Lyrics

Most Yao folk songs in southern Hunan are sung in Yao language. In more than 5000 Yao songs from the book of Jiuyi Mountain Song, in addition to some tea, tobacco and wine songs are read in Chinese, the rest are read in Yao song language. In terms of language, there are mainly three

languages: Chinese, Yao language and Yao song language, which are freely used according to the specific context.

Some linguists believe that Yao people are mostly geniuses in language. Yao is a very unique language. The Yao language is quite extensive and there is no written record. Therefore, the Yao language is quite difficult to learn. Yao people can speak one or two other languages besides their own, such as Chinese and Zhuang, so most of the Yao people are gifted at language [5]. There are about 30 consonants and more than 100 vowels in Yao language. There are also four more tones than the four tones in Chinese, a total of eight. The vowels of the Yao language are shown in Tables 1.

Table 1 the Vowels Of the Yao Language.

Central vowel	i		iu	im	in	ing	ip	it	iq
	e	ei	eu	em	en	eng	ep	et	eq
	ae					aeng		aet	aeq
	a	ai	au	am	an	ang	ap	at	aq
		aaí	aaú	aam	aan	aang	aap	aat	aaq
	o	oi	ou	om	on	ong	op	ot	
	or			orm	orn	orng	op	ot	
	u	ui			un	ung		ut	uq
	er				ern				
	ir								
i-medial tone	ie	iei		iem	ien		iep	iet	ieq
	ia	iai	iaú			iang			
		iaai	iaau	iaam	iaan	iaang	iaap	iaat	
			iou	iom		iong	iop		
	ior					iong	iorp	iort	iorq
	iuí				iun	iung		iut	iuq
u-medial tone					uin	uing			
		uei	ueu			ueng		uet	
		uae				uaeng			uaeq
	ua	uai			uan	uang		uat	uaq
		uaai				uaang			
	uo				uon			uot	uoq

There are so many pronunciations in Yao language that other languages can't match. To a great extent, the complex pronunciations limit the learning and spreading of Yao language. Language is an important carrier of the inheritance and development of traditional music culture. Without Yao language as a platform medium, the traditional music culture of Yao people means extinction.

Before the reform and opening up, Yao language was an important carrier of communication. With the integration of economic and cultural environment, the communication between Yao people in southern Hunan and other nationalities is also increasing. In order to communicate better, Chinese has gradually become the main language of Yao people's communication. Meanwhile, the Yao people's ideas and aesthetic tastes are also changing. The Yao language has lost the cultural environment on which it relies for existence, and the Yao folk song, whose main language is Yao language, has gradually declined and lost its glory in the past. Nowadays, there are fewer and fewer young people who can understand Yao language, speak Yao language and sing Yao songs. The complexity of Yao language learning restricts the spread of Yao songs, and the loss of Yao language will inevitably lead to the disappearance of Yao songs.

4. The Cultural Connotations of Yao Music in South Hunan

4.1 Cultural Connotation of Language

The expression of music is also a special form of language art. Yao folk song is to express the joy, anger, sorrow and joy of the Yao people with the dialect of the Yao people. Therefore, the unique charm of the Yao folk song is determined by the characteristics of the Yao dialect. It can also be said that the art of Yao folk songs is the unique form of expression of Yao language art. In

this artistic expression, Yao language is the basic material and Yao music is the unique carrier. The introduction of dialect makes folk songs livelier, and also gets rid of the restriction of rhyme. The dialect of the Yao nationality is mostly composed of monosyllabic sounds. The common way to distinguish different monosyllabic words is different intonation and timbre. The folk songs of Yao nationality are closely combined with the dialect of Yao nationality. The tone of the folk songs inherits the features of the monosyllabic section and the method of changing the tone of the Yao dialect, which is full of national and local characteristics. The Yao language itself is very life oriented, and the Yao folk songs are naturally easy to understand and colloquial, which makes the oral creation of the Yao folk songs very flexible, thus making the Yao folk songs very popular.

In addition, due to the scattered living of Yao people, the dialects of each place are quite different. Due to the regional differences of the Yao language, the Yao folk songs also show the characteristics of multi culture. However, on the whole, the language and folk songs of the Yao nationality are rich and colorful, vivid and authentic. The lyrics of Yao folk songs are not decorated with any gorgeous words, but are the reflection of Yao people's natural feelings and working life.

4.2 Cultural Connotation of Folk Custom

Yao folk song is an animated volume recording Yao's development history. The content of the song covers all aspects of Yao people's life, especially the unique folk culture of Yao people. Folk custom is a folk life custom passed down from generation to generation, a general term for inheriting cultural matters in the life of civil society, and a reflection of people's spiritual life and material life. Folk custom generally comes into being with the corresponding folk songs, and a folk song society has the corresponding folk matters, folk custom and folk songs are complementary.

The Yao folk song carries the Yao people's yearning for a better life and is the spiritual sustenance of the Yao people. Therefore, it must be absorbed and correlated with the Yao folk custom. When a Yao old man dies, Shigong will vividly imitate the old man's manner, voice, movement and tone before he is alive, and sings the sad funeral song, which vividly represents the scene of Yao people's sacrifice custom.

4.3 Cultural Connotation of Moral Education

Since ancient times, music has always been an important carrier of inheriting excellent cultural essence and moral education for later generations. Excellent music can not only bring people the enjoyment of hearing, but also arouse the goodness in the essence of human nature, the yearning for love and being loved, the understanding of society, the most sincere emotion between people, and realize the harmony between people, so as to realize the moral education function of music art.

Since the Yao nationality has no own national characters, its national culture is inherited by oral instruction, so the folk songs of Yao nationality have more moral education functions. There are many ballads in Yao folk songs that persuade and guide future generations to pursue noble moral cultivation, standardize behavior and etiquette. As an integral part of the Chinese nation, the Yao nationality has formed its own ethics and morals by absorbing the essence of Confucian culture. The Yao folk songs incorporated these virtues and preached to future generations through ballads. After China's reform and opening up, some folk songs about the new society and new life appeared in the Yao folk songs. These folk songs sang in the new society, educated people to support the Communist Party, and played a good role in the moral culture of folk songs.

5. Conclusion

The folk songs of the Yao nationality in southern Hunan are popular for their high-pitched and gentle melodies. The Yao folk songs spread in the southern Hunan area are like a historical documentary of the Yao people. They truly reflect the resolute spirit of the Yao people's resistance to class oppression and victory over the dangerous living environment. The Yao folk songs passed down after a long history of accumulation have deeply contained the splendid culture created by the Yao people in music, language, folk customs, moral education, history and other aspects. Today, the folk songs of the Yao ethnic group have enhanced the regional style of folk songs into a unique

artistic charm, and have taken the stage of folk songs out of the southern Hunan area, and have been widely spread throughout the country and the world. There is no doubt that the cultural connotation contained in the Yao folk songs will be well known and accepted by more people.

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