

Study on the Yao Ethnic Group's "Song of Nationality" and Ethnicity Identity in Nanling Corridor Yao

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Abstract: The folk songs of the Yao nationality in the Nanling Corridor Yao are folk songs sung by the Yao people when they are producing and working in the mountains. The lyrics of the Yao folk songs in the Nanling Corridor Yao mainly have two forms: free form and seven-word four-sentence form. "Ethnic tune" refers to the representative national characteristic tune in the tones of folk songs. Its formation is bound to be approved (identified) by the public through the way of music transmission. The method of communication is in addition to the original tune. In addition to direct delivery (folk song-to-song activities), more needs to pass through the necessary artistic processing (that is, adaptation creation) to achieve the purpose of widespread popularization. The series of music narratives constructed through "ethnic singing" regain Nanling the cultural identity and historical memory of the Yao ethnic group in the corridor. Although the Nans in the Nanling Corridor Yao face the disadvantage of being assimilated and modernized, the power of the musical narrative and ethnic cultural identity metaphorized by the Yao ethnicity in the Nanling Corridor Yao is huge. , Permanent, and presents a distinct cultural consciousness in the context of its long-term social and historical development, and is also a modern expression of the traditional culture of the Yao tribe in the Nanling Corridor Yao.

1. Introduction

The Yao ethnic group in the Nanling Corridor Yao has a long history. "As early as the late Southern and Northern Dynasties, it has entered Guangdong from Hunan and lived in Guangdong and became the main body of the Yao ethnic ancestors in the Nanling Corridor Yao." The Guangdong Yaos are mainly distributed in northern Guangdong, while the Nanling Corridor Yaos in addition, Ruyuan, Liannan, Lianshan, Yangshan and other counties are relatively concentrated, and the Yao people in other places are mainly in the state of "large dispersion and small settlement." The Yao people in the Nanling Corridor Yao love to sing. They live on the mountain. They have lived in the Nanling Mountains for generations. For a long time, they have bred simple and unique Yao folk songs. The folk songs of the Yao people are rich in content, including historical songs that narrate the origin of the Yao people, knowledge songs that spread knowledge, love songs of love and marriage, and custom songs of sacrificial etiquette. These folk songs can not only comfort the hearts of the Yao people, but also an important form of Yao's cultural heritage and a precious intangible cultural heritage of the Yao people. There are many types of folk songs of the Yao nationality in the Nanling Corridor Yao. The folk songs of the Yao nationality in the Nanling Corridor Yao discussed by the author mainly refer to the Yao people's feelings when they are engaged in productive labor such as hunting, cutting wood, and harvesting crops in the mountains. Folk songs. 16 songs recorded in "China Folk Song Integration · Guangdong Volume" (hereinafter referred to as "Integrated") in Youling, Liannan, Sanpai, Yingde Shigutang, Lianzhou Yaoan Tongmu Village, Shixing Shendushui Based on the Yao folk songs of the Nanling Corridor Yao, the lyrics and melody of the Yao folk songs of the Nanling Corridor Yao are discussed to show the unique charm of the Yao folk songs of the Nanling Corridor Yao.

2. Lyric Characteristics of Yao Folk Songs in Nanling Corridor Yao

Pai Yaoshan songs in northern Guangdong are usually produced in a specific production and

labor environment. There are hunting songs, cutting firewood songs, and harvesting mountain hegemonies. The folk songs of Guoshan Yao in northern Guangdong are songs sung by Yao people of Nanling Corridor Yao when they are working in the mountains or in the field, eliminating loneliness and fatigue. The lyrics are mostly life trivia that expresses depression or joy. Due to the difference in the content of the Pai Yao folk songs in the north of Guangdong and the Yao folk songs of the Nanling Corridor Yao, the structure of the lyrics of the folk songs is also different. The lyrics of Paiyao Mountain Songs mainly adopt the structure of free body, which is closely related to the content of the “spoken” lyrics and the form of impromptu singing when PaiYaomins sing the folk songs, which fully reflects PaiYaomins' handyness and brilliance. Singing talent coming.

PaiYao people have always kept the habit of farming and hunting. Paiyao men often go to the mountains to hunt when they are away from work or fall. To express their inner joy. Singing lyrics are often impromptu. For example, Pai Yao three rows of Yao Min Pan Ma sang a piece of lyrics sung at the four corners: Hey, guys! All of us are good hunters. Let's carry guns! The valleys in the mountains and the ground have all matured. Go quickly! You see wild boars eating peanuts, hurry and go! Take aim, take aim, hit it!

The folk songs of Yao nationality in Nanling Corridor Yao usually use the structure of seven words and four sentences to emphasize rhyme in Yao language. The content is usually not related to the work of the mountains, and most of them use songs to discuss things, including the theme of Acura Liberation Army and New Society. The folk song of Yao nationality in the Nanling Corridor Yao of Lianshan Mountain, Shitangtang, Yingde City. The lyrics of “changing the surname to tears” are seven words and four sentences, with a strict rhyme. The singer vividly recounted the sad situation in which the sons (children) were sold. The lyrics are as follows: the sun shines in the sun, and the sons exchange silver for gold. The son changed his mother and surname. The son changed his surname in tears.

3. Artistic Qualities of the “Ethnic Singing Style” of the Yao People in Nanling Corridor Yao

Through the research of the predecessors and the author, it is found that the common characteristics of the Yao ethnic minority in the Nanling Corridor Yao at the junction of Hunan, Guangdong and Guizhou are: “Nahfa”, “Xianbai” and “Flying Flying” The traditional tones composed of line words such as “La Lao”; Sol-tune melody framework mainly composed of five-tone and six-tone “three-tone cavity”; The melody pattern with progressive, fourth and fifth degree jumps, especially the melody pattern with descending tones and third degree jumps as the main melody, makes the whole “song” rhythm sad and sad The style characteristics of the complaint. Mr. Huang Youdi's research on the music of Yao people in Lianyang, Guangdong believes that Yao music “does not show a flexible temperament, but always grows louder, like a mourning.”

The formation of “ethnic singing” leads to the identification of regional music, and the interaction between the two, and the generation of cultural circles in the context of long-term social and historical development. First, the formation of “ethnic singing” The most important prerequisite is the creation of the cultural circle. It is precisely because of the stable cultural space formed by the Yao people in the Nanling Corridor Yao in the Hunan, Guangdong and Guizhou regions that they are distinguished from the traditional music culture of other ethnic groups. The emergence of the world has created an extremely favorable atmosphere of folk culture. According to Qing Tingyu et al., “The Ming Dynasty · Legendary No. 250, the Chieftain of Guangxi” records: “Guangxi has many Yaos and children, among the Panwanling, it is the Sanjiang Dangerous, sixty-three leaned into a nest, thirty-six entwined its belly, and it was scattered in Guilin, Liuzhou, Qingyuan, and Pingle counties, where it spread. “It can be seen that in the high mountain dense forests at the junction of Hunan, Guangdong and Guizhou, the stable settlement space of the Yao people in the Nanling Corridor Yao has been formed. With the long-term historical accumulation of the Yao folk culture in the Nanling Corridor Yao, the distinctive Southern Ling Corridor Yao Cultural Circle. The author believes that the formation of the cultural circle must have two conditions: First, the homogeneity of the traditional historical culture of the ethnic group; Second, the relatively stable living and living environment. Therefore, at the junction of Hunan, Guangdong and Guizhou The

Yao ethnic group in the Nanling Corridor Yao, which has migrated since the Song Dynasty, has formed a relatively stable living environment among the high mountain and dense forests in this area. Therefore, it is precisely because of the formation of the Nanling Corridor Yao Cultural Circle that it has its tradition the “ethnic singing tune” of music, with the historical accumulation of its ethnic traditional music culture, has formed the current regional music (tone) identification. Therefore, the ethnic music of Xiang, Guangdong and GuiNanling Corridor Yaos is “ethnic singing” The common traits of the music show the distinctive characteristics of regional music (tone) identification. Because of the deepness of this kind of “ethnic singing” with individual characteristics The multi-level cultural structure is related to the development history of the Yao ethnic group in the Nanling Corridor Yao and is also a product of the surrounding ethnic groups (especially the Han nationality) in the context of political, social, and cultural acculturation. And the melancholy style reflected in the melody downward tone clearly expresses the “art” of the Guoshan Yao branch escaping from the rule of the dynasties of the past dynasties.

4. The Ethnic Identity of the Yao Nationality in the Nanling Corridor Yao

Any culture can be regarded as an expression and narrative, and any cultural expression and narrative cannot lack two fundamental gravitations: ethnic groups and regions; without these two gravitations, culture becomes a broken kite. “Gao Lao” cannot be replaced by other concepts. The fundamental reason is that it is national and is a cultural product of ethnic identity. Anthropologist Gilz has a very famous definition: “Culture is a map”. It emphasizes the identification of the “cultural qualities” on which the nation is based as a basic unit of cultural expression in their traditions. These cultural constellations form the bond that the nation passes from generation to generation, forming a clear cultural identity Nucleus. Only by establishing a basic background of ethnic identity can we confirm the relationship between “we” and “them”, “our” and “them”. “Gao Lao” is unique and cannot be separated from the relationship between ethnic process and ethnic identity. Ethnic group (Ethno rroup) is a part-of-speech part of Ethno-musico log y research. As B. Knight said: “In the ethnic groups we know, there is almost no one who does not have a certain form of music; no matter how different and complex the music styles are in various cultures of the world, human musical behaviors have many same roots. The fact of homology is enough to make it possible for all ethnic groups to recognize the issue of music itself. “13 About ethnos, Mr. Fei Xiaotong believes that ethno s is a process of forming a nation, and each nation is just this history. Process is a kind of people’s community presented in the occasion of a certain time and space. 14 As a cultural component of a nation, music undoubtedly needs to be integrated into ethnic identity, especially for those ethnic minorities who have no words, because music is often the medium for inheriting the national culture. All this is closely connected with its ethnicity. In short, the process of national music is consistent with the process of nationality; to understand national music, we must first understand its nationality. Ethnicity as the basis of national identity depends to a large extent on the ability to recognize “my group” and “other group”. Anthropologist Bath believes that the ultimate basis for national identity should be the parties themselves. In other words, it is people in a certain ethnic group who confirm themselves according to their ethnic origin and background. 15 In fact, national identity and national identity act simultaneously. The difference between “My Group” and “Other Groups” starts with the confirmation of the “peripheral recognition” of the “cultural map”; this involves the boundary problem of ethnic relations (the boundary of ethnic g ro ups), “we must treat social boundaries Full attention, because the two sides have 'border coincidences' (territo rial counterparts). “16 An important task of confirming the boundaries of the” cultural map “is to distinguish between homog eni ety and heterog in ethnic groups and culture. eniety), know what “us” and “them” have? What is the difference between “our” and “their”? “We” should inherit what belongs to us ... and so on. To clarify these issues, it is essential to investigate on the ground. This constitutes an essential basic skill for ethnomusicological research. Taking the example of Ga Lao of the Dong nationality, perhaps we were too hasty when we compared with Western polyphonic music, because we didn’t know its “so-so” and took it for granted.

5. Conclusion

“Ethnic singing” is not difficult to understand, nor is it a mysterious thing, it is embedded in folk songs of various ethnic groups with tunes as the carrier, as long as we diligently study and analyze carefully, we can understand, familiarize and master it, Use it to serve our folk music creation, in order to promote the prosperity and development of folk music. As a way of cognition and expression of human and nature, the occurrence of minority music is naturally not a short article that can be exhaustive. However, for the understanding of minority music culture, ethnicity and natural ecology are two aspects that cannot be discarded. However, China's music research obviously lacks understanding of them, especially the relationship between ethnicity and music, which is even weaker. The rise of ethnomusicology and cultural ecology can help solve the shortcomings caused thereby. This is not only an academic strategy in the process of modernizing national music, but also a task that must be re-examined and determined in the development of musicology.

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