

Research on the Protection and Development of Yi Music and Campus Inheritance in the Border Areas of Sichuan, Yunnan and Guizhou

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Abstract: The Yi nationality in the border area of Sichuan, Yunnan and Guizhou is the Chale branch of the Heng tribe, and an important branch of the Yi branch. For a long time, the Yi nationality of this branch has had a long-term influence on the economic and social relations of Gulin, Xuyong, Luzhou, and Yunnan and Guizhou. Development has played an important role. The protection and development of Yi music in this area and the inheritance of the campus are to understand and understand the Yi people in the border areas of Sichuan, Yunnan and Guizhou, reinterpret their history and culture, refine and maintain the essence and treasures of Yi culture, and further develop its unique ethnic characteristics. Conducive to the diversified development of local economy and culture.

1. Introduction

The Yi nationality is one of the ancient ethnic groups in my country. The total population of the Yi nationality is 7.76 million, most of which are distributed in various parts of Yunnan Province, Sichuan Da, Xiaoliang Mountain and southern Sichuan. The Yi nationality in the border area of Sichuan, Yunnan and Guizhou is the Chale branch of the Heng Tribe and an important branch of the Yi branch. For a long time, the Yi nationality of this branch has been responsible for the economic and social development of Gulin, Xuyong, Luzhou and Yunnan and Guizhou areas. Played an important role. Understand and understand the Yi people in the border areas of Sichuan, Yunnan and Guizhou, reinterpret their history and culture, combine the Yi music with the local campus, refine and maintain the essence and treasures of the Yi culture, and further carry forward and pass on its unique ethnic characteristics This is not only conducive to the long-term prosperity of the Yi nationality's national characteristics, but also conducive to the diversified development of local economy and culture.

2. The Current Situation of Yi Music in the Border Areas of Sichuan, Yunnan and Guizhou

There is a big gap between the music of the Yi people in the Sichuan, Yunnan and Guizhou borders and the music of the Yi people in Daliang Mountain. Because the integration of Yi and Han in this area is faster than other places, even the Yi compatriots in Gulin and Xuyong in Luzhou basically do not know Yi language and do not speak Yi language. There is basically no clothing, but Yi songs are handed down. There are elements of Yi culture in these songs. This situation is very dangerous and the Yi culture in the area is in urgent need of rescue. However, throughout the country, the study of Yi music is mainly concentrated in the Da, Xiaoliangshan, Yunnan and Guizhou regions. The study of the Yi music of the Hengbu Chale branch in the border area of Sichuan, Yunnan and Guizhou is almost blank, which inevitably affects and hinder the development and utilization of this precious resource.

3. The Protection and Development of Yi Music in the Border Areas of Sichuan, Yunnan and Guizhou

The border area of Sichuan, Yunnan and Guizhou is geographically adjacent to Guizhou, and the

Yi people are the descendants of Erfang's sons. Therefore, there are some similarities in music and culture. We have visited Gulin Shiping, Xuyong Shui La, Shiba, Guizhou Xishui, Dafang and other places conducted field research and collection of Yi music, interviewed more than 100 folk artists, recorded and sorted nearly 100 Yi folk songs, and cooperated with local schools and governments on the folk customs of the Yi people in the Sichuan, Yunnan and Guizhou border areas. Corresponding recordings and shootings were also made, protection and development were done, and the gaps in the current music research of the Zale branch of the Yi ethnic group were filled. At the same time, the ethnic origin, cultural environment, and classification of folk songs of the local Yi ethnic group were sorted out.

3.1 The Ethnic Origin of the Yi People in the Border Areas of Sichuan, Yunnan and Guizhou

The formation of the Yi nationality has undergone a process of transformation from blood relationship to geographical relationship. [1]In 1 Mr. Fang Guoyu's "History of the Yi Nationality" there is such a record, "In the early days, the Qiang people lived in the Hehuang area of the northwest, and they migrated in several directions. Some Qiang people who migrated south were the ancestors of the Yi nationality." About six to seven thousand years ago, the ancient Qiang people who lived in the Hehuang area in the northwest began to develop in all directions, and one of them migrated to the southwest to form Kunyi. According to the records of the Yi book, the ancestor of the Yi people, Du Mu's, married three wives and gave birth to six sons. With the growth of the tribe, new territories need to be re-developed, so the people are divided into six tribes and followed by their six sons Go abroad to open up the territory: Muyaku and Muyache led the Wu and Zha tribes to develop to the west, south and central of Yunnan; Muyare and Muyake led the Nuo and Heng tribes along The Jinsha River basin progressed and gradually reached the present Da and Xiaoliang Mountains and southern Sichuan; the fifth Mukeke led the Bu tribe to develop in the east and northeast of Yunnan, and the Xingyi and Bijie areas of Guizhou; the sixth Muqiqi led silent The tribe developed in the Longlin area of Guangxi. The Yi people of Gulin, Liangshan, Yanyuan, and Zhaotong are all descendants of Mu'are (Mu Yare) and Mu'awo (Muyawo),[2] who belonged to the Nuo Tribe and the Heng Tribe.

The Hengbu was later divided into three branches. Two moved and settled in today's Zhaotong and developed into the "Wumeng Tribe"; the other moved to the Yongning (now Xuyong) and Gulin areas in southern Sichuan and developed into the "Zale Ministry"; a branch went north to reach the hinterland of Liangshan and developed into the "Guhou Ministry". The Gulin and Xuyong Yi people are the Chale branch of the Hengbu. They come from the same branch as the Liangshan Yi people, and they are both noble black Yi people.

3.2 The Cultural and Geographical Environment of Yi Music in the Border Areas of Sichuan, Yunnan and Guizhou

The border area of Sichuan, Yunnan and Guizhou is located in the core of the Great Southwest. It has been one of the important areas for Yi people's activities since ancient times, and is the birthplace of the Yi culture in the ancient southwest.

The Yi people in the border areas of Sichuan, Yunnan and Guizhou are mainly distributed in large and small settlements. Most of them live in high mountains and semi-mountainous areas. They also live together with brother ethnic groups such as Han and Miao. They are mainly engaged in agriculture and animal husbandry.

3.3 Classification and Musical Artistic Characteristics of Yi Folk Songs in the Border Areas of Sichuan, Yunnan and Guizhou

[3]The music of the Yi people in Sichuan, Yunnan, and Guizhou can be divided into mountain and wild sung (cannot be sung in front of the elders), home sing, nursery rhymes, and production labor songs according to their content and performance occasions.

3.3.1 Songs Sung in the Mountains

"Qugu" is also known as "Quegudai" or "Lu Mi". "Qugu" mainly reflects the love life of men

and women as the main content of songs, there are solo, duet, unison, simple two-part singing, female false voice, male more real voice. The performances of “Qugu” in the past were very lively and grand. Every year, the local Yi people held a singing festival from the first to 15th of the first month of the lunar calendar and the 5th of May. People from all over the world gathered to sing freely and indulge in singing for several days.

The tone of “Qugu” is relatively high-pitched and crude. Because Yi youths have the freedom to love before marriage but marriages are absolutely arranged, coupled with the heavy pressure of feudal bureaucrats and chieftains, the music is painted with a deep and dim color on the mood. . The modes of “Qugu” are mostly five-tone Hui, Shang mode and Hui-shang comprehensive mode, followed by Wushengyu mode and Gong mode. The melody is mostly two-sentence and four-sentence segmented songs that echo up and down, and the structure is mostly symmetrical, but the structure is asymmetry due to the expansion of the structure due to the idiomatic adjectives. In singing, we use more bixing techniques. The first and second paragraphs are metaphors, and the third paragraph is topical. There is no obvious rhyming law.

Sacha is also known as “Sagumu”, which means Chinese song, which is a song of the Yi nationality sung with Chinese lyrics. Most of the positive words of the songs are in Chinese, a few also use Yi language or a mixture of Yi and Chinese, and most of the supplementary words are in Yi language.

Sacha didn't appear for a long time, and its spreading history was not long. It was first formed in the Shuicheng and Dafang areas for less than a hundred years. The structure of “Shoo Cha” is short, bright, and easy to improvise. It is widely spread. The structure of the lyrics is borrowed from Han folk songs, and its long music is also absorbed. The structure of the music echoes from top to bottom. Sentence style.

3.3.2 Songs Sung At Home

Some of these songs are called “Ah Su” or “A Mei Ke”, which means robbing girls or marrying girls. The content of the songs varies according to the different occasions and procedures of the marriage and marriage. There are questions and answers, and some Blessed, some complained, some persuaded the girl to behave well after getting married. Because wedding songs are sung indoors, the melody is mostly delicate and euphemistic, and the form is mostly due to singing and singing in unison. The structure of the lyrics is characterized by five characters and three paragraphs.

This kind of song is collectively called “Yinhe”, which resembles the filial piety song of the Han nationality. The content includes memorial, mentoring, and historical singing. Most of them are sung by Mu Shi, mainly solo and duet, with simple tunes and low mood.

“Zougu” translates as a complete set of singing, which means narrative songs, singing folk tales and historical myths and legends.

Such songs are rich in content and can be divided into ceremonial, funeral, and field singing, as well as a large number of songs that are not restricted by time and place.

The melody of “Zougu” has small fluctuations, emphasizes words without repeating melody, and the structure is mostly infinite repetition of one or two phrases, and even pure rap. There are also a few multi-section structures with strong melody.

Most of the songs sung by Bumu (that is, Bimo, the wizard) in the sacrifice were rap and some were almost chanting.

“Furious Snoring” is a god song for the bee (bee).

Every year from the first day to the fifteenth day of the first lunar month, there are activities to invite the god of bees in many places, and the tune is similar to that of the curtain song.

3.3.3 Nursery Rhymes

The children of the Yi nationality live in a cultural environment where singing and dancing are popular, and they have produced many wonderful children's songs. These children's songs are closely related to their lives. The rhythm is bright, the image is bright, the structure is simple, and the language is vivid. The sound type is very simple. The whole piece of music is only performed

on the four tones of 1, 2, 5, and 6. Like other children's songs, the tones of these songs are mostly from the “Qugu” of the adults, with a strong Yi folk song taste.

3.3.4 Production Labor Songs

With production and labor as the main content, it is not restricted by time and place. It can sing in the mountains, villages, and homes, including duet singing, self-questioning and self-answering.

3.4 The Types of Folk Musical Instruments and Musical Artistic Characteristics of the Yi People in the Border Areas of Sichuan, Yunnan and Guizhou

In the border areas of Sichuan, Yunnan and Guizhou, the Yi people not only have a rich variety of folk songs, but also a wide variety of traditional folk musical instruments of the Yi people. The ancient book “Southwest Yi Zhi Lunqiao Song Field” states: “Around the fast field, there are singing and dancing Men and women, as well as accompaniment musicians... Suona's voice is as crisp as a pine cone exploding. “It can be seen that musical instruments are closely connected with singing and dancing, and they also closely follow the life of the Yi people.

Suona is the most widely used and widely spread among the traditional musical instruments of the Yi nationality. It is called “Mohang” or “Bailai” in Guizhou. Suona in Luzhou area originated from Misuba, Shuyong Yi Autonomous Township, Xuyong County, Luzhou City, Sichuan Province. , So it is called “Misu Suona”. As early as in ancient times, due to the limitation of understanding of the natural world, the Yi people especially believed in the gods. They believed that everything was the will of the gods and was inviolable and invincible. Therefore, everything that humans could not be judged by the gods. Over time, it gradually solidified into the traditional customs of the Yi people, that is, the various rituals, weddings and funerals, weddings, celebrations, birthdays, full moon, and house building and other celebrations that are still popular in the production and life of the Yi people today. In these activities, in order to enhance the noisy effect of the event and make the atmosphere livelier, there are various accompaniment musical instruments. Among them, the suona is even more powerful because of its high voice, rich expressiveness, and good noisy effect. It is loved by the Yi people and has a wide range of applications.

The performance of Mi Suona is mostly two people playing at the same time. It is divided into high-pitched suona and low-pitched suona, commonly known as one male and one female. The upper hand (called the teacher) blows the high note, the lower hand (called the apprentice) plays the bass, and uses the harmony method. In the Lin area, drums and small cymbals are also used. Suona's tunes are extremely rich, and it is said that it can be played for several days without repeating it. There is a lot of improvisation when playing, so the rhythm is irregular and sometimes the phrasing is not obvious.

[4]Yi people’s Yueqin has the same shape and Han people’s Yueqin, and is popular in Sichuan, Guizhou, Yunnan and Guangxi. It is called “Babu”, “Banpi” or “Heba” in Yi language. Yueqin plays an important role in the music life of the Yi people. The proverb says: “The mouth can speak, and the Yueqin can sing.” Young men and women of the Yi ethnic group often use the Yueqin to express their love and admiration. In the New Year and the festive season, the Yueqin is even more diverse. An indispensable accompaniment instrument for dance.

The Yueqin of the Yi people has three strings, two strings, three strings and four strings. The basic shape is a long neck and round belly. The performance is mainly solo, and there are also two or three people in unison. When the performer is playing, the piano is placed in front of the chest, the left hand holds the piano and presses the strings, and the right hand uses bamboo or horn pieces to play the strings. Absorb the techniques of Sanxian and Pipa, use both playing, plucking, picking, and sweeping. There are also techniques such as dual tone, chord, vibrato, yin, portamento, etc. The sound is crisp and bright. Yueqin's music structure is relatively complete, with clear sentences, and there are many special solo pieces, such as “Yucchi”. Yueqin is mostly loved by young and middle-aged men.

Four types of cymbals, hall drums, horse gongs, and big gongs are used as a set and played by four people. It is spread in Fulongtai Yi Village, Shiping Township, Gulin. Percussion is used as an accompaniment instrument during the performance and appears in the unique Yi nationality lantern

performance in Gulin Shiping.

3.4.1 Yi People's Music and Drama in the Border Area of Sichuan, Yunnan and Guizhou

[5]Gulin is the birthplace of Chinese lanterns. After the “return to the local government” in the late Yuan and early Ming, folk dramas such as Han lanterns and Huagu opera entered the Yi area. The ancestors of the Yi people began to accept and absorb the outstanding folks of the Han, mainly Han lanterns. Drama and lantern singing activities have gradually become popular among the Yi people, and combined with the unique musical elements of the Yi people, a unique Yi language lantern has been formed.

Gulin Yi lanterns are mainly circulated in Shiping Township, Gulin County, Luzhou. It is the only traditional folk drama of the Yi people in the area and the best-preserved traditional drama. It is hailed by experts as the “Erren Zhuan” in the south. Gulin Yi lanterns only carry out activities during the Spring Festival and have a traditional performance program. The performers are mainly “Tang Er” (male protagonist) and “Yaomei” (female protagonist). Yaomei must be played by men. It is called “Boy Plays Yaomei”, and there is also a humorous harlequin called “Interrupt the Old Man”, which is interspersed with amusing in the program. Gulin Yi’s lantern performance procedures are complex, including procedures such as lighting up, stopping, passing lights, and inserting lights; the performance props are rich, and lanterns and handkerchiefs are required as props; the performance accompaniment team is huge, in addition to the singing team, there are also hand-held cymbals, Musicians of tang drum, horse gong, big gong and other instruments. The contents of the Gulin Yi lantern program include “New Year and Good Fortune”, “Praise Diligence and Reprimand Laziness”, and spread justice and morality, but the main content is the simple love between Yi men and women in the mountainous area. Traditional repertoires include “The Goddess Gets Married”, “Pick the Peach” and so on.

4Campus inheritance of Yi music in the border areas of Sichuan, Yunnan and Guizhou

The Yi music in the Sichuan-Dunnan-Guizhou border area is a typical people-oriented living heritage. Rescue, excavate, protect and develop this dying Yi folk music of the Zale, and combine its music with the local education department for campus inheritance. For Yi culture the inheritance is of great significance. The specific approach is:

1).The government and education departments can intervene to mobilize county cultural centers, mass art centers, and artistic performance groups to conduct more detailed investigations, collection, sorting, and sorting out and sorting in strict accordance with the requirements of intangible cultural heritage archives management. , Production, archive management, and perfect archive data construction.

2).Pay attention to the inheritance of Yi music. Local schools can integrate Yi music and instrumental music into school classrooms, and use school interest classes, second classrooms, children's palaces, and large break activities to inherit Yi music, culture, and art.

3).Use the school platform to establish Yi music research and creation institutions, conduct research on Yi music, create new repertoires, and organize performances. Let people from all walks of life, urban and rural areas understand, recognize, and value Yi music in depth, attract and train more Yi music lovers, and build a foundation for the development of Yi music.

4).Take advantage of major festivals such as Torch Festival, Niu King Festival, Spring Festival, Fruit Ripe Season, Tourism Festival, etc., to hold Yi folk music, instrumental music, and dance competitions to encourage innovation, Reform, introduce the old and bring forth the new, while giving the Yi people's music in the border areas of Sichuan, Yunnan and Guizhou a new spirit of the times and injecting new vitality, the promotion of local tourism and cultural undertakings and the creation of a national tourism cultural brand.

Only by doing a good job in the campus inheritance and promotion of Yi music in the border areas of Sichuan, Yunnan and Guizhou will it be helpful to enhance the influence and popularity of Yi folk music of the Sichuan and Guizhou borders, and promote Yi music to become a cross-provincial cultural tourism brand.

4. Acknowledgment

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