

A Study on the Music Culture of Crying Songs among Tujia People in Heping Village, Sinan County

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Abstract: *Crying songs, as the product of Tujia culture, reflect all aspects of our national minority life. They are the pride of ordinary people and the passion of art researchers. In recent years, the majority of minority folk art lovers and workers have traveled mountains and rivers to explore and sort out all kinds of crying songs in Guizhou. The second creation and update of professional musicians brought new life to Crying Songs. This paper takes the weeping songs of Tujia nationality in Heping Village of Sinan County as the research object, investigates its development status, understands the artistic connotation of crying songs, and studies the inheritance and protection of Crying Songs.*

Keywords: *Tujia People, Guizhou region, Song cry, national music*

1. Introduction

In previous studies, there were too many tendentiousness and theoretical objectification in the study of crying songs, the analysis of inheritance and protection of Tujia crying songs in Heping Village, Sinan County was not detailed enough, and the theoretical exploration was not really put into practice, which was verified by practical effects. For example, how to speed up the updating and popularization of crying songs, how to make the development of crying songs more diversified, the exploration of details and substantive things such as crying songs is not comprehensive enough, and there is no systematic planning and research. In the process of sorting out and studying, new problems will also be found and new development prospects will be put forward[1]. Only in this way can our national culture and national essence radiate new vitality with the development of the times. Their presence will also enrich our lives, enable the new generation to release our imagination and innovation ability, protect, inherit and carry forward our folk culture.

2. Development status of Tujia "Crying Song"

Through historical changes and development, the Crying Song has been in a state of gradual disappearance, from the real maturity of the Republic of China to modern customs. However, after the Republic of China, due to the change of social system and people's ideas at that time, and the influence of western culture at that time, marriage was affected by marriage, and gradually moved towards love and freedom[2]. The oppression of the covenant class and the bridge between parents had been lost. The social function of crying songs has gradually changed, and their survival and development are facing new challenges under the changing times. The terrain of Guizhou Province is high in the west and low in the east, which is a transitional zone between the second and third orders of China's topography[3]. It has many geomorphic types, including mountains, hills and plains. Mountains account for 56% of the total area of the province, hills and mountains account for 24%, and plain lakes account for 20%. Therefore, there are still traces of crying songs in Guizhou due to its unique geomorphic environment. The Tujia people in this paper mainly refer to Sinan County, and the whole autonomous prefecture is mountainous. Up to now, there is still the custom of girls crying for marriage in remote villages of Tujia nationality in Guizhou[4].

3. Artistic characteristics of "Crying Song" of Tujia people in Heping Village, Sinan County

3.1 Lyrics

The lyrics mostly express the living conditions of ordinary people and their straightforward

emotional appeals, and most of them are improvised oral expressions. Crying songs have the characteristics of singing one song with many words, and the lyrics of crying songs also have a certain poetic form. The five character and seven character lyrics are common, but there is also no fixed poetic template. They are still flexible, generally speaking, the lyrics belong to the free style lyric poetry. Among them, the dialect is the most prominent feature of the lyrics of the Tujia crying songs, and a large number of children's voices are used, such as sister, brother and brother. Its pronunciation has four points. First, wingless tongue sounds. All Zh, ch, sh are pronounced as Z, c, s. Second, no two initials, n and f, with l and h instead[5]. Third, without u, use i instead. Fourth, reduce ang and replace gas.

3.2 Singing form

The weeping songs of the Tujia people in Heping Village, Sinan County are different from the general folk songs, chants and minor tunes of the Tujia people. The weeping songs are not the music form dominated by singing, but a unique folk song type with "crying" as the main line, connecting "song" and "language"[6]. These three elements combine with each other. The crying singing of Tujia crying songs is generally not accompanied by musical instruments, and mainly consists of sitting crying. While crying, a few body movements are occasionally added as an auxiliary expression of emotion. According to the singing function of the Tujia weeping songs in Heping Village, Sinan County, it can be roughly divided into two categories: the first category is the lyric elegy composed by crying instead of singing, with crying in the singing, and the second category is the lyric singing in the long poem structure of singing with crying or only singing without crying. There are two ways of singing, namely, a few or individual "crying songs" (crying songs outside the hall), a group of people singing in unison or a chorus led by all groups (crying marriage in the singing hall).

3.3 Music characteristics

3.3.1 Rhythm

The rhythm of the crying songs is relatively fluctuating and free according to the singer's mood and mood. There is no fixed rhythm requirement, and the tone does not change much. The beat of the Tujia crying songs is mainly four beat (double beat), and there is also a loose beat, which is more suitable for expressing the parting emotion of Tujia girls when they get married. The rhythm of the Tujia crying songs is relatively free and rich, but the use of syncopation rhythm is the most common and typical, sometimes, it occurs frequently in the same melody and singing.

3.3.2 Mode analysis

The mode of "Crying Song" is mainly composed of five tones: Gong, Wei, Yu and Shang. Generally, the Yu and Shang tones with minor colors are good at expressing resentment, sadness and hard to part with; the palace of major colors and minor adjustments are good at expressing lively and interesting emotions, and there are also music scores of "channeling" tonal colors. At one time, the technique of changing the tone of superiors and subordinates and leaving the tone midway was used to make the music produce a pleasing artistic effect. The minor adjustment of five tones is the most common mode of Tujia weeping songs[7]. The common intervals include major second, minor third, pure fourth and pure fifth, and the way of proceeding is up, down and parallel.

3.3.3 Curved structure

The musical structure is mostly composed of four or two sentences, and on this basis, the divertimento form is formed to express the theme of the wailing song with various contents and levels; Some wailing songs are composed of four phrases (a+b+c+b), and then repeatedly fill different lyrics with the same melody. Because the singers are ordinary people, the range of each wailing song generally does not exceed eight degrees. In the melodic movement, there are more up and down steps, three and four minor intervals jumping in, and the development of whirling care.

4. Performance characteristics of "Crying Song" of Tujia people in Heping Village, Sinan County

4.1 Vocal performance features

4.1.1 Acoustic cavity

Most of the tunes of the Tujia weeping songs in Heping Village, Sinan County are "flat tunes". Because the singing of the weeping songs is colloquial presentation and daily emotional expression, the lines of the singing are relatively stable and have less ups and downs, which is talkative and narrative. At the end of each sentence of the singing, a long "hook voice" is also played to express a kind of emotional, melodious and euphemistic mood[8]. There are many forms of crying songs, among which the opposite and accompanying crying are two or more people singing. Due to the different pitch and timbre when singing, it shows the original multi voice form.

4.1.2 Sound application

The singers of wailing songs, like most of the Tujia folk songs, chants and minor tunes, use their true voices to sing. However, there are still some differences in sound quality, when singing, the bride crying singer does not have a clear and loud voice as usual. When singing, she often uses a lower voice tone. When crying, the voice of the singer is soft with tension. Because the singer's mood reaches a certain peak in the singing process, she will pronounce words vaguely under uncontrolled circumstances, and there will be a lot of dullness. Many local minority people still have the habit of smoking while singing, naturally, there are many decorative sounds, such as dithering and glide, due to the influence of breath and emotion when singing the laments.

4.1.3 Crying cavity

Cry tune is the soul role of Tujia weeping songs in Heping Village, Sinan County. Cry tune contains and runs through the whole crying song, forming the keynote of sadness and crying. At the end of each phrase of the crying song, there will be a cry with a cry. The so-called crying cavity refers to the sound state that is emitted in the current crying state when crying, and sings in this sound state. Every singer who sings a wailing song should use and master the wailing voice. Many local Tujia girls have learned to cry from their elders since childhood, and they should be tearful when singing a wailing song. Crying is a typical feature of Crying Songs.

4.1.4 Application of decorative sound

Almost every sentence in the weeping songs of Tujia people in Heping Village, Sinan County has decorative sounds, among which the most common ones are the glide, front single leaning and front double leaning. This is the style of the original folk songs, expressing the characteristics of ethnic minorities. The use of decorative sounds is also common in today's national vocal music tracks, which mostly express playful emotions and strong local customs.

4.2 Singing skills

In today's vocal music repertoire, many national songs and opera performances have used wailing, decorative sounds, relatively free sections and individual treatment. These ethnic songs with national charm and characteristics all express the local customs and customs, and show strong local characteristics and charm. Many national vocal music works and singers will learn from the original dialect characteristics and singing habits in order to convey the national characteristics more vividly and appropriately. For example, the Love Song of the Xiajiang River and the Woman in the Mountain Shouts the Sun refer to the folk songs of male and female duets, and the chanting in the folk songs, some of which are also treated in Hubei dialect[9]. The author believes that the study of the Crying Festival will enable vocal music learners and fans to better understand the Crying Tone and the singing style of ethnic minorities. Only by being closer to life can they have a stronger life experience and understanding in future vocal music works, and can they sing vocal music works with a soul and support. Art comes from life but is higher than life. Therefore, we should constantly absorb nutrients from national culture, only by coming down in one continuous line can China's vocal music be better developed.

5. Cultural significance of the "Crying Song" of Tujia Nationality in Heping Village, Sinan County

5.1 Cultural significance

Crying songs reflect the marriage customs of Tujia people from ancient times to the present, illustrate the social development from the perspective of women, and reflect the changes of Tujia people's ideology and culture. Crying songs, as a medium, enable Tujia women to communicate with various social roles, reflecting the emotional fate of Tujia women and recording the major turning point of their lives. Crying songs, from the female perspective, express the role transformation of Tujia girls from daughter to daughter-in-law, reflect Tujia women's understanding and attitude towards themselves, marriage and society, and thus reveal the female folk cultural characteristics and connotation of Tujia women's crying marriage customs.

5.2 Business significance

If properly publicized, crying songs can not only become one of the labels of Tujia tourism culture in Heping Village, Sinan County, but also enrich the development of tourism and increase the richness and interest of the scenic spot[10]. Because there are various forms of crying songs, such as crying alone, crying in pairs, crying with others, and even crying for a short time, the scenic spot can select more ornamental and representative clips to perform and simulate the Tujia wedding scene, Interact with tourists. It can not only protect the inheritance of Tujia crying songs in Heping Village, Sinan County, but also increase the richness, culture and interest of the scenic spot.

5.3 Entertainment significance

Nowadays, Western style weddings, modern popular weddings and other wedding forms have swept China, and many wedding forms with Chinese characteristics have been gradually abandoned. In today's society, Tujia brides have lost the oppression of society and class, their marriage has moved towards freedom, and women's living status has been improved. The crying marriage is a form that more reflects the ritual sense of role change and the emotional expression of relatives, friends and sisters. Naturally, for the guests who come to participate, it also increases their appreciation and entertainment for the wedding, which is a new attribute given to the crying song under the new background of the times and society.

6. Protection and inheritance of the "Crying Song" of Tujia Nationality in Heping Village, Sinan County

6.1 Increase government support and publicity

The government should establish a sound and complete protection plan for "Crying Songs", increase the protection and publicity of "intangible cultural heritage", mobilize all social forces, set up a crying song protection fund with special funds, increase the research on "Crying Songs", send relevant ethnic music researchers to conduct a comprehensive investigation and research on Crying Songs, and organize and record them. At the same time, the government should also strengthen the systematic training of folk culture staff around the country, so that they can have a more comprehensive and in-depth understanding of the context of crying songs, so as to more targeted research and protection of crying songs. In addition, the protection bases for intangible cultural heritages such as Tujia weeping songs in Heping Village, Sinan County, such as exhibition halls, folk custom halls and learning centers, were established.

6.2 Contents of innovative crying songs

First of all, the inheritors of "Crying Songs" should be given certain rights and subsidies to stimulate their initiative and enthusiasm to improve and inherit "Crying Songs". Secondly, actively guide the publicity of modern mass media, strengthen the social awareness and responsibility of Tujia people to protect the "marriage crying" songs, encourage relevant cultural exhibitions, literary and artistic performances or relevant social interaction activities, and add some local variety shows to introduce Tujia crying songs, or tourism interview programs to record the stories of the inheritors of

crying songs and the performance process of crying songs in a face-to-face and intuitive way. It is also possible to hold a crying song competition to mobilize everyone's attention to the song, and increase the performance and appreciation of the song invisibly in the process of preparation for the competition. The official website and forum of the crying songs of the Tujia people in Sinan County were set up by using the power of the network to provide a platform for communication and sharing for folk culture enthusiasts and inheritors, and to update the latest development trends of the crying songs of the Tujia people in Sinan County. Dispatch relevant folk culture researchers to research and innovate the wailing songs, make innovative modifications to the singing techniques and performances of the wailing songs, beautify and enrich the form and content of the wailing songs, give certain cultural influence and guidance to the performers of the wailing songs, enhance their artistic cultivation and singing skills, and pave the way for the wailing songs to become popular folk culture, it nurtures a cry song that is more in line with the new era definition and the public aesthetic.

6.3 Strengthen cultural penetration and dissemination

The inheritance and development of folk culture should start with dolls. Children are the hope for the future development of the motherland. The wedding songs of Tujia people in Guizhou and Guizhou can be collected and sorted into local textbooks. The local education bureau and other relevant departments can apply to the higher authorities to incorporate them into the music and ethnic culture courses of local schools, increase the content of Tujia people's "wedding songs" involved in education and teaching, and popularize the culture of children, children, teenagers, college students and other different educated groups at different levels. Set up local pass on classes to let the inheritors of folk culture influence the next generation. Not only teach the singing content and form of the Wedding Cry Song, but also let children and lovers know the cultural details of the Wedding Cry Song, so as to make the excellent folk culture shine.

7. Conclusion

This paper analyzes and collects the materials of the weeping songs of Tujia people in Heping Village, Sinan County from multiple perspectives, understands the current research situation of the weeping songs of Tujia people in Heping Village, Sinan County, and finds that the research on the analysis of the current situation of the weeping songs and the protection of the weeping songs is less involved. In the process of research, I also deeply realize that the weeping songs, as the treasure of the folk culture of the Tujia ethnic minorities in Heping Village, Sinan County, are worthy of all of us to understand and protect. It is a mirror for us to understand the life and culture of the Tujia people in Heping Village, Sinan County, as well as a witness and recorder of the women's thought process in the context of the changing times. It reflects the daily life of the people, the thoughts and emotions of the Tujia people, and the inheritance and display of the Tujia dialect. It is a vivid cultural label of ethnic minorities and regions.

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