

Investigation of Folk Music in Batang County

Bo Wang, Yong Zhao

Sichuan Minzu College, Kangding, Sichuan, China, 626001

Abstract: *Batang county's folk music culture is colorful, showing the batang people's unique national character and aesthetic pursuit. This paper explores the artistic characteristics of Batang folk songs, folk songs and dances and Tibetan opera.*

Keywords: *Folk songs; Folk songs and dances; Batang Tibetan opera*

1. Introduction

Batang county is located at the junction of Sichuan, Yunnan and Tibet provinces. The climate in its valley is pleasant, and the hardworking and intelligent Batang people have bred a rich and colorful national culture here. Batang county folk music culture has a long history, diversified forms, condensation rich historical culture and artistic aesthetic value.

2. Batang's Folk Songs

Batang folk songs are closely related to people's life and are popular art forms among local people, such as drinking songs and folk songs.

2.1 Drinking Songs

The Batang's drinking song, called "qiang Xie" in Tibetan, is a song sung by Batang's people at banquets and gatherings of relatives and friends. The lyrics of the drinking song are improvised according to the object of the toast. The lyrics are to express respect and praise or sincere blessing or humorous, mostly in four or six words. The melody of drinking songs is beautiful and smooth, and one melody can be filled with multiple lyrics.

2.2 Folk Songs

Batang folk songs are called "Luo", "Yang" or "Nai Mo" in Tibetan. The lyrics of folk songs are generally 8 words a sentence, with two, four, six sentences in the majority. The contents of the lyrics are varied, which can be happy songs, sad songs and love songs. Singers are free to express their inner feelings, and most folk songs have a vast breath of grassland.

3. Batang Folk Songs and Dances

Batang folk songs and dances have a long history and are diverse, such as Batang Xianzi, Batang Gezhuo, Batang Reba and so on.

3.1 Batang Xianzi

Batang Xianzi is called "Xie" in Tibetan, means "song and dance". Its full name is "Gaxi", means "circle dance". Up to now, it has a history of more than 1,000 years.

Batang Xianzi is usually led by huqin players, who first play a tune to create an atmosphere for performance, and then the dancers sing and dance in a circle to the accompaniment of huqin. It usually starts off a little slower, and then it gets faster and faster, and the music gets tighter and tighter, and then it builds to a climax. Batang Xianzi's tunes are short and pithy, with neat rhythm, lively and cheerful or beautiful. The lyrics of Batang Xianzi also have strong local flavor and express rich feelings, which are generally consistent with the content, occasion and time of the dance, and can be divided into "happy

song", "sad song", "reunion song", "sacrifice song", "love song" and other types. Due to the different understanding of Xianzi in different parts of Batang, there are various styles of Xianzi dance in each township. Such as xiqiong District county xiongzi dance comfortable piazza, beautiful and moving; The xianzi dance in our district is ancient and Athens, euphemistic and gentle; The xianzi dance in the central city is lively and vigorous, bold and unrestrained. However, in music, tune and lyrics, there are certain commonalities among the xianziwu.

In the past, learning Xianzi was mainly preserved by oral tradition of old artists. There was no music score or professional teacher. As long as someone could play huqin, everyone would gather around and dance and sing, which was passed down from generation to generation. In June 2008, Batang Xianzi was officially listed in the first batch of intangible cultural heritage list.

3.2 Batang Gezhuo

Batang Gezhuo was originally a sacrificial mode for batang people to worship totems and worship ghosts and gods. Later, it gradually developed into a folk art of singing and dancing. For its dance, it was natural for people to divide into two groups at first. One person from each group was chosen to lead the dance, called "Zhuoke", and the other performers called "Zhuoba".

There is no musical instrument accompaniment in the performance of Gezhuo, men and women are divided into two teams, singing and dancing. The lyrics of Gezhuo are very beautiful, melodies are pleasant, extremely express people's feelings, so the expression forms are very rich. The costumes for Gezhuo used to be very exquisite. Men wore fox fur hats, leopard-skin trimmed woolen or brocade coats, and thick-soled Tibetan boots to show their handsome and powerful appearance. Women will be hair into a lot of braids, with colorful silk thread winding, the braids connected, draped in the back, both ears should also hang gold and silver earrings, wear bright folding skirts, silk belt and colorful waist, neck hanging jewelry, necklaces and gold and silver Buddha boxes, so that they appear elegant and noble.

3.3 Batang Reba

Batang Reba is a comprehensive art integrating singing and dancing, rap, acrobatics and drama. Its performance form is divided into four parts: the first part is the prologue, singing the congratulations. The second part is tambourine dance. There are five forms of drumming such as "Jianglun Angge" (click), "Sanglou" (three strikes), "Anmosensen" (side strike), "Zhulong" (six strikes), and "Gedong" (nine strikes). Dance while beating. The third part is a short and pithy pantomime performance, which has a certain story. The fourth part is the Reba xianzi dance, which is to accept the audience's thanks in the warm and unrestrained performance to end the performance.

4. Batang Tibetan Opera

Batang Tibetan Opera, also known as "Jiang Ga Ran", has a history of more than 300 years with its unique style.

Before liberation, the annual lunar may, August in Batang County longwang Temple performance. On the eve of the 15th day of may and 15th day of August in the Tibetan calendar, there are Tibetan Buddhism festivals of welcoming summer and sending summer. At this time, batang has a pleasant climate and is in the off-season of farming, Dingning Temple organizes people to pitch tents in the Dragon King Temple while chanting sutras and performing Tibetan opera. Each one lasts three to five days and people can go to see it. Over time, it became a habit, and people called these two Tibetan opera performances "Yarlqiang". After the liberation, their county people's government in order to respect the habits and customs of the people, change the "elegant" qiang "to their county national traditional festival -" elegant "section" (meaning "send summer meet autumn, harvest celebration"), and in lunar calendar in August correlation for seven to ten days Tibetan opera performances, including string, such as singing and dancing, and theatrical performances, which are held in commodity fair and so on. In addition, Batang Tibetan Opera is also performed in the square with the annual Spring Festival and various festive days.

Batang Tibetan Opera is divided into two forms: stage performance and Bazi performance, Bazi performance is mainly. In the performance, there is a simple makeup, usually to wear a mask, especially some evil images in myths and legends, pay more attention to facial makeup. The audience

can distinguish the beauty, ugliness, good and evil of the characters through the makeup, masks of different images and performance movements of the performers, which gives the audience a deep shock. In the performance, percussion instruments such as drums and cymbals are usually used for accompaniment, while trombone, suona, flute and huqin are also used for accompaniment. When singing, in addition to the front of the actors sing, the actors in the back can also help. There are many kinds of singing styles. Performers can keep a singing style according to the role they want to play to show the inner world of the characters.

The performance of Batang Tibetan Opera is generally divided into four parts: The first part is the prelude, which is called "Tashi Xiewa" in Tibetan, mainly to express some festival auspicious. The second part is the opening, which is called "Enba" in Tibetan. It mainly introduces the actors to the audience, predicts the play and its content. The third part is the formal performance, which is called "xiong" in Tibetan. The performers perform in different periods according to the story of the play. The fourth part is the curtain call, which is called "Zhaxi Jiao" in Tibetan. All the actors and actresses accept the donations from the audience with singing and dancing and express their gratitude to the audience.

Batang Tibetan opera is a brilliant treasure of national art in Batang County. After 300 years of accumulation of precipitation, has accumulated a number of major classic, such as "Tashi Xiewa", "Jiangjia Rewa", "Zhuowa Sam", "Prince Nousang", "Suzy Nima", "Zhimei Gengdeng", "Dunyue Dengzhu", "Langsha Wenbu", "Baima Wenba", "Prince Chengyun", "Autumn Harvest Season", "Princess Wencheng" and so on.

5. Conclusion

Through field investigation of Batang folk songs, folk songs and dances, Tibetan opera and other living conditions, it is found that with the continuous development of economic society and the development of network information, these traditional music and dance art has been impacted. We should take action to actively promote and develop these excellent folk music and dance art.

Acknowledgment

The article is the research result of the 2018 School-level characteristic research Incubation project of Sichuan Minzu College: Investigation on The Folk Art of Music and Dance in Batang County, Ganzi Prefecture (Project No. : KBFHB18016), and the research of 2018-2020 Higher Education Talent Cultivation Quality and Teaching Reform Project of Sichuan Minzu College: Research and Practice of Integrating Local Intangible Cultural Heritage into Curriculum Construction of Sichuan University for Nationalities (Project Number: Xjjg2018084)

References

- [1] Lin Junhua. *Kangba History and Culture* [M]. Chengdu: Tiandi Publishing House, November 2002
- [2] Jia Yong Qunpei. *Tibetan Culture and Art* [M]. Beijing: Minzu University of China Press. July 2007
- [3] Peng Tao, Luo Sang. *Batang Xianzi Ci Collection* [M]. Chengdu: Sichuan Nationalities Publishing House, April 2012
- [4] Long Jie. *The Primitive Living Fossil of Xianzi Dance -- Batang Xianzi Dance* [J]. *Writers Magazine*, 2008 (4)
- [5] Gele. *History of Ganzi Tibetan Autonomous Prefecture* [M]. Chengdu: Sichuan Nationalities Publishing House.1984