

An Analysis of the Artistic Characteristics of the Intangible Cultural Heritage Yutong Folk Songs

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Abstract: Yutong folk songs are colorful and diverse, producing different types of folk songs according to different occasions and artistic conception. Since the development of Yutong folk songs, there are still certain problems in the process of protection and inheritance. We should formulate relevant countermeasures to protect and inherit Yutong folk songs based on these problems. This article uses field investigation, exploration and analysis to analyze the overview of Yutong folk songs (historical and geographical overview of Yutong, impact of natural ecological environment on Yutong folk songs, classification of Yutong folk songs), artistic characteristics (tonal characteristics of Yutong folk songs, lyrical characteristics of Yutong folk songs, rhetorical techniques, interludes, and musical features of Yutong folk songs), in order to achieve a better understanding of Yutong folk songs. The goal is to truly develop Yutong folk songs. Inheriting and developing the cultural resources of Yutong folk songs is an important task for inheriting and developing southwest of China. To accomplish this great task, only by uniting everyone, spreading and innovating Yutong folk songs, and allowing more friends to understand and understand Yutong folk songs, can we work together for the inheritance and development of Yutong folk songs.

Keywords: Yutong Folk Song; Overview; Artistic Characteristics; Musical Features

1. Introduction

Yutong is a small mountain village located in Ganzi Xizang Autonomous Prefecture, Sichuan Province. The people there are simple and hardworking, love life, and the popular songs are so beautiful and distinctive.

Influenced by the geographical and ecological environment, the local customs, cultural cultivation, and artistic inheritance are so attractive to us foreign art writers. The singing and dancing art, which was produced and spread in the traditional farming society, is facing the situation of being lost because of its low practicability in today's era. [1] Yutong folk songs also face the same situation, so the purpose of this article is to record and analyze their inherent culture well.

After sorting, there are mainly three types of songs: love songs, labor songs, and traditional temple songs, with different tones. Among them, the more common ones are flat tune, meow tune, rotating dome tune, ripple tune, high pitch tune, round flower tune, and so on.

2. Overview of Yutong Folk Songs

2.1 Historical and Geographical Overview of Yutong

Yutong has a vast geographical area, and historically, Yutong was under the jurisdiction of Tianquan Prefecture for a long time. Yutong is an ancient place name in the eastern part of the Kangzang region, and is also a self-proclaimed ethnic group living in it. After reviewing historical documents, it was found that the territory of Yutong may have shrunk from east of Zheduoshan to both sides of the Dadu River under the jurisdiction of Kangding City, Sichuan Province today. [2] The current Yutong mainly refers to a few towns in the lower reaches of the Yutong River, such as Heiri, Chenggong, Shiji, Maipeng, Rijiao, Guzan, Qianxi, Jintang, etc. [3]

2.2 The Impact of Natural Ecological Environment on Yutong Folk Songs

Yutong District is located to the east of Zheduo Mountain in Kangding, Ganzi Xizang Autonomous Prefecture, Sichuan Province, and is a cultural hub of Xizang, Qiang, and

Han ethnic groups. [4] Surrounded by mountains on all sides, due to the varying degrees of water erosion, there are towering walls and flat grasslands. The Yutong River runs from north to south, and both sides are steep. Therefore, there are countless folk songs of Yutong. The climate in the Yutong area is variable, and climate disasters are mainly spring drought and summer drought. The region is mainly focused on agriculture and animal husbandry, and is greatly affected by natural disasters. The harsh natural ecological environment did not disappoint and despair the people of Yutong. In contrast, the people of Yutong endowed this land that nurtured them with a lofty divinity and a warm and kind human nature. People integrate into nature and life with a devout and optimistic heart, singing about life with beautiful songs, and singing about love, friendship, and family. So the love songs and religious songs in Yutong folk songs are very distinctive.

2.3 Classification of Yutong Folk Songs

Yutong folk songs are colorful and diverse, producing different types of folk songs based on different occasions and artistic conception. When entering the mountains for work, there are mountain songs that express the forest; Songs expressing labor during daily labor; A love song that expresses emotions when both men and women confide in each other; A wine song that expresses respect when welcoming guests and friends; There are wedding songs that express joy during the wedding of the newlyweds; When praying in temples, there are religious temple songs; There are lullabies and other activities when coaxing children to sleep. However, the most representative Yutong folk songs mainly include love songs, labor songs, and traditional temple songs. The specific songs will be listed and analyzed in detail at the end of the article.

3. The Artistic Characteristics of Yutong Folk Songs

3.1 The Tonal Characteristics of Yutong Folk Songs

Due to the rich pronunciation of the Yutong language, which is a tonal language [5], Yutong folk songs have different tones. There are flat tone, meow tone, rotating dome tone, ripple tone, pulling high tone, round flower

tune, and so on, as shown in the example:

(1) The flat tone has a loud and unrestrained tone with a wide range. For example, "The mountain song over there has a great sound... The cool breeze is so beautiful that you can't hear it... I waited until I heard it then... I'll sing a few dozen songs with you..."

(2) The meow voice has a beautiful and light tone, with a free and cheerful rhythm. For example, "Meow singing over there, good meow sound. Cool breeze meow can't hear meow see meow. Moon meow dome can't hear meow see meow. Wait until meow can hear meow clearly. Accompany your meow to sing dozens of meow sounds, and Moon meow dome can hear dozens of meow sounds."

(3) The tone of the rotating dome tune is passionate and resonant, with a surge of passion. For example, "If you want to sing over there, you need to have a good voice. The Russian pronunciation is about crooked, and the cool breeze sets you up. Ma Qiong, the son of Ma Qiong, turns around a beautiful young man named Qiong Yo Nu. By then, Ma Qiaoyi will listen to the music clearly. I will sing with you, Ma Qiong, the son of Ma Qiong, turns around a beautiful young man named Qiong Yo Nu."

(4) The tone of the Lianlian tune is harmonious and pleasant, deep and full. For example, "There is a singing voice called Ma Lianlian, with a good voice called Ma Miaomiao. The cool breeze is excellent, and Ma Lianlian cannot hear clearly. Brother Gan, when Ma Lianlian hears Ma Miaomiao clearly, she will accompany you to sing Ma Lianlian dozens of times. Brother Gan." The tone of the high pitched tune is rhythmic and passionate. Usually, it's like this: "Sing over there, a cat with a good voice that's about crooked, a cool breeze with a good voice that's about crooked, a little lover with a good voice that's about crooked. Wait until then, a cat with a good voice that's about crooked. Sing along with you, a Ma dozens of crooked, a little lover with a good voice that's about crooked."

(5) The Tuanhua melody has a high and low, melodious and graceful tone. For example, "The singing over there is good and the sound is pleasant. It's sunny and serene in the Yin Mountain, while the cool wood and Changzi have leprosy and depression. Can you really listen to it and invite the toothless cat to report the powder and flowers."

3.2 Lyrics Features of Yutong Folk Songs

The people of Yutong use Yutong language, also known as Guiqiong language or "Dijiao dialect". The Xizang people of Guiqiong sing whenever they want, sing casually, rhyme casually, and rhyme at any time, which is a natural sound. Yutong folk songs are particularly precious for Guiqiong people to sing in their own ethnic group's Yutong ancient language [6] Due to various factors, except for some older adults who still use Yutong language, everyone else now speaks Kang and Chinese. Yutong folk songs have a wide range of lyrics and themes, and use a variety of rhetorical devices. Here, due to my limited scope of knowledge, I mainly write the lyrical features of Yutong songs sung in Chinese.

3.3 Lyrics and Theme of Yutong Folk Songs

Yutong folk songs have a wide range of themes and rich and colorful singing content. Local people often sing ideas from their daily lives, usually improvising and creating verbally. For example:

- (1) The mountain songs over there are so beautiful and the sound is so good... The cool breeze is so beautiful that I can't hear you... I'll sing a few dozen songs with you then
- (2) Planting rice seedlings in the field is a good choice, while my mother teaches her daughter to plant one. She should dress and comb her hair quickly, and tightly tie her waist to play with the kitchen.
- (3) Sing a good song over there. The Russian sound is about crooked, and the cool breeze sets you up. Ma Qiong, the son of Ma Qiong, turns around a beautiful young man from Qiong Yo Nu. By then, Ma Qiong will be able to hear clearly about crooked. Accompany you to stand up and sing a song of Ma Qiong, the son of Qiong, and turn around a beautiful young man who sings dozens of times about slavery.
- (4) The big river flows through the waves and sand, and the love girl has good hair. Her head is tied with gold, silver, and jade felt, surpassing the peonies in the mountains.
- (5) From a big garden to a small garden, lovers have been together for thousands of years, but it is difficult to meet if the opportunity is not good, and reunion is not possible during holidays.
- (6) When the sun sets on the slope and the

rocks fall, send the drum truck to turn. The drum truck has a long river, and the power car turns to the sun.

These lyrics are all sung by the people of Yutong in their daily lives, expressing their emotions and feelings directly. They are a direct portrayal of the people's lives in Yutong. They express emotions, labor, and makeup, and have a wide range of themes. The people of Yutong express their thoughts, emotions, willpower, wishes, joys, sorrows, and joys as laborers, and through the performance of simple lyrics by singers, they more intuitively express the emotions they express. Their themes not only include all aspects of life but also various aspects of spirit.

3.4 Rhetoric Techniques in Yutong Folk Songs

Rhetoric is a way of expressing ideas through language, using language effectively. [7]

3.4.1 Row ratio

A set of parallel sentences with the same or similar structure can enhance language expression ability, leaving a vivid image of things deeply in the singer and listener's heart. Paibi lyrics are commonly used in Yutong folk songs, and paibi sentences can make the singer sing fluently, enhancing the emotion and expression effect that the singer wants to express. For example:

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- (1) The river flows long and the sand rushes away, and the virtuous sister has good hair. She combs her hair with a comb and thinks about it. Her red head is pure peony flowers; A big river, a long water, a small river, half cool and half muddy. In the river, there are mandarin duck water again, and the love girl has two ripples in her heart; The river is flowing with water, and the stone hailstones grow grapes with their heads high. After three years without producing grapes, they use two knives to make firewood;
- (2) When the sun sets on a slope and rocks fall, send a drum truck to turn around. The drum

truck has a long river, and the power car turns to the sun; The sun sets on the slope and then goes west. A stone hits the chicken inside, and the stone falls on the chicken's back. The elder brother comes from the east and the younger sister comes from the west; The sun shines on the mountains and rocks, and millions of flowers cover the ground. Thousands of flowers do not love me, but only good people like me.

The use of three consecutive "rivers flowing long" and "sun setting slope" here, with the same structure, not only harmonizes the lyrics and rhythm of the song, but also enhances the language momentum. Vividly and effectively portraying the image of Ah Mei dressing and frolicking by the river and the image of Ah Ge and Ah Mei working hard in the song, while also strengthening Ah Ge's love for Ah Mei, with prominent thoughts and emphasis on emotions, making the lyrics of the song deeply ingrained in people's hearts.

3.4.2 Reduplicated words

Reduplicated words have two elements: the individual characters that make up the words are the same character; The components of a single character should also be the same character or radical reduplication. The overlapping words sing quite smoothly, and in terms of content, they perfectly enhance the atmosphere and play an emphasis role. The appropriate use of reduplicated words in folk songs not only enhances the image description of things, but also increases the aesthetic appeal of the music, making the song more vibrant. For example:

(1) That's meow singing over there, good meow sound. Cool breeze meow meow, can't you hear meow meow here. Yue'er's meow, meow, and dome can't hear meow, meow, meow, and see. When meow, meow, and dome can hear meow clearly. Accompany you to meow and sing dozens of meows, and the moon meows and sings dozens of meows.

(2) There's a song called 'Ma Lianlian' over there, with a good voice called 'Ma Miaomiao'. The cool breeze is excellent, and Ma Lianlian can't hear clearly. Brother Gan, by then, Ma Lianlian can hear Ma Miaomiao clearly. I'll sing 'Ma Lianlian' dozens of times with you. Brother Gan.

The words' meow meow ', 'Ma Lianlian ', 'Ma meow meow ', and 'Gan Ge 'here read with a sense of rhythm, natural and friendly, close to

life, and imaginative. It seems that under the bright moonlight, the surroundings are very peaceful, and at this time, distant people occasionally emit songs like meows. The intelligent and beautiful A-mei expresses her feelings towards the moon and cleverly expresses her love for distant A-ge in a joyful melody.

3.4.3 Rhythm

(1) Complete rhyme method

The common rhyme method in Yutong folk songs is the full rhyme method, which means that no matter how many lines of lyrics are used, they usually have one rhyme to the end. As follows:

1) The big garden comes to the small garden, where there are sons and sisters playing for thousands of years, sifting and sifting the scattered rice, and reuniting with the festival.

2) The river flows long and the sand rushes away, and the Black Lacquered Dragon Gate is my home. How to spend gold, silver, and treasures is just a lack of a master.

The lyrics of these two songs are all rhymed with "an" and "a" respectively. The pattern of the position of the rhyme characters is the same, and the lyrics are sung catchily with a sense of rhythm, making the music achieve a interlocking musical effect.

(2) Rhyming method

The method of changing rhymes means changing the lyrics to different rhymes. Usually, the first three sentences are rhymed with the same rhyme, and the second four sentences are rhymed with the same rhyme. It may seem scattered without rhyme, but the song is scattered but not messy, which can easily avoid monotony and achieve a vivid and moving effect.

Sing a good song over there. The Russian sound is about crooked, and the cool breeze sets you up. Ma Qiong, the son of Ma Qiong, turns around a beautiful young man from Qiong Yo Nu. By then, Ma Qiong will be able to hear clearly about crooked. Accompany you to stand up and sing a song of Ma Qiong, the son of Qiong, and turn around a beautiful young man who sings dozens of times about slavery.

The first three lines of the lyrics are rhymed with "ai", and the second four lines are rhymed with "an". This kind of rhyming method ensures that the melody is both neat and smooth without appearing too monotonous

(3) Four sentences rhyme.

There is a unique four sentence style in Yutong folk songs, that is, the lyrics have a total of four sentences, but this type of folk song has a common rhyme pattern, which is that the first, second, and fourth sentences all rhyme, but the third sentence does not rhyme. For example:

1) The sun sets on the slope to the west, the yellow warbler learns from the eagle to pick the chicken, and I am not afraid of the yellow warbler picking the chicken. I have a personal passion for my wife.

2) The big river flows through the waves and sand, and the love girl has good hair. Her head is tied with gold, silver, and jade felt, surpassing the peonies in the mountains.

These two examples are both seven-character sentence structures, which do not rhyme solely from the lyrics, but their rhythm is still very neat. These two examples rhyme on the first, second, and fourth sentences, making the singing feel very neat. The people of Yutong believe that although the lyrics are very fluent in full rhyme, too many of them feel too monotonous. Therefore, Yutong folk songs extensively use interlaced rhyme and rhyme changing methods, which can make slight changes in fluency, making the melody both neat and not too monotonous.

3.5 Interleaving Words

Interleaving is an integral part of the lyrics of Yutong folk songs. Although it is only some interspersed modal particles, homophonic words, or other contrasting words, it is precisely because of these words that the emotions of the song can be more fully expressed and the integrity of the song can be better reflected.

(1) The mountain song over there is so good and the sound is so You can't hear the cool breeze I heard you when I waited Sing a few dozen songs with you

(2) On the day of the first day of the lunar new year, I went to see Lang. Xiao Lang had a

beautiful bed and pushed open the red tent with both hands, feeling anxious and anxious towards Xiao Lang; On the day of the second day of the ninth lunar month, when I went to see Lang, I was busy walking around with a handkerchief. I picked up Lang in my left hand and didn't eat it, while I picked up Lang in my right hand and didn't taste it; On the third day of junior high, when I went to see Lang, I was busy walking with half a chicken in my arms. Xiao Lang couldn't eat chicken, and eating chicken wouldn't last long.

The use of the prepositions "yo" and "yo" in the first example left a deep impression on people, natural and friendly, as if depicting a beautiful artistic conception, making people full of imagination.

The lining word "ma" in the second example has a sense of helplessness, fully expressing Ah Mei's tense and fearful emotions during Ah Ge's medical treatment, and playing a role in enhancing the atmosphere.

3.6 Form Features

This article starts with the living environment and historical culture of the Xizang people in Shangxia Yutong District, Kangding County. Through analysis and comparison of their musical rotation characteristics and tonality, [8]it is found that the musical structure of Yutong folk songs is mainly single part, and the melody is mainly one to four sentence structure, with a strong flavor of Yutong area. The modes and melodies of Yutong folk songs are mainly composed of pentatonic and hexatonic scales, with the highest number of characteristic modes, followed by the three modes of Gong, Shang, and Yu. There are very few angular modes (after two rounds of wind harvesting, no angular mode has been found yet). In the symbolic mode, Yutong folk songs are mainly composed of five tone symbolic modes. For example:

Example 1: "Love Song 1" (as shown in Figure 1)



Figure 1. "Love Song 1"

A part of "Love Song 1" the main idea of the lyrics is: "Ah Ge, who is far away from home, do you know that Ah Mei from home is still waiting for you to come home

Example 1: "Love Song" is a single piece with a short structure and a narrow vocal range. The music is presented in the F pentatonic pattern, using a 4/4 beat. This phrase uses glide and

leaning notes to make the music sing more fish like, with a smooth melody. Combined with the general idea of the lyrics, it makes people feel the longing of Ah Mei for Ah Ge who is far away.

The song has only one sentence and a total of 2 bars, which can be divided into two sections of 1+1. The first section is the first section,

and the beginning of the section uses two pure degrees to express Ah Mei's inner expectations and tension. The music unfolds in G Yu, and the second section is the second section. The ending section cleverly expresses Ah Mei's sadness with a downward second degree.

Example 2: "Jingtong Song" (as shown in Figure 2)



Figure 2. "Jingtong Song"

A part of "Jingtong Song" the main idea of the lyrics is: "Turning mountains, turning water, turning scriptures, only for the purpose of transcending the realm of the afterlife

Example 2: "Jingtong Song" is a single part musical form, with the music presented in the bB pentatonic pattern, using a 4/4 beat, and belongs to the category of singing and recitation songs. The song only has one phrase and needs to be repeated multiple times, but the number of times sung must be singular,

which is when people sing while spinning the sutra. The tone is long and slow. This song starts with purity and ends with purity, expressing a calm and devout mood.

In the mode and melody of Yutong folk songs, the pentatonic characteristic mode is the most common, followed by the six tone palace changing modes of Gong, Shang, and Yu. For example:

Example 3: "Labor Song" (as shown in Figure 3)



Figure 3. "Labor Song"

A part of "Labor Song" the main idea of the lyrics is: "The mountains are high and the road is far, and I am hungry and tired. I want to eat the food at home! I have to work hard to get home to eat.

Example 3: "Labor Song" is a single part form, with the music presented in the bE palace six tone (changing palace) mode, using a 4/4 beat.

The entire piece consists of one phrase and can be sung multiple times according to work needs. The structure is relatively regular and the rhythm is dense, belonging to the category of labor songs. The phrase is gathered on the bE Palace.

Example 4: "Love Song 2" (as shown in Figure 4)



Figure 4. "Love Song 2"

A part of "Love Song" the main idea of the lyrics is: "This year we are still doing farm work together, and next year when I get married, I don't know where you will be

Example 4: "Love Song" is a single piece with

a relatively regular structure. The music unfolds in the F Shang six tone (palace changing) mode and can be divided into two phrases, using a 4/4 rhythm. The first phrase consists of 1-4 bars, which can be divided into

two sections of 2+2. The second phrase consists of 5-8 bars, which are derived from and contrast with the previous phrase.

Example 5: "Guanyin Song" (as shown in Figure 5)

A part of "Guanyin Song" (Figure 5) The main idea of the lyrics is: "Compassionate and

selfless Guanyin Bodhisattva, I sincerely sing your compassion. May you resolve our suffering and bless our safety and health. This example is a typical representative song of the Yutong folk song" Traditional Temple Songs "category.



Figure 5. "Guanyin Song"

Example 5: "Guanyin Song" is a single part musical form, and the music is expressed in the A-yu six tone (palace changing) mode. Similar to "Jingtong Song", it belongs to the singing and recitation category and needs to be repeated multiple times. The song adopts a 4/4 rhythm and consists of two phrases. The first phrase is in bars 1-4, and the second phrase is in bars 5-8, which can be divided into two phrases of 2+2. This song uses a lot of feather tones and has a distinct minor color, making the auditory experience of the song softer.

Music is a discipline that has gained traction in the history of human existence. Research involving music and human development has multiple viewpoints. Alongside the large and formal body of work revolving around traditional aspects of music education, music is increasingly being investigated in its broader context as an influence on the cognitive, emotional, social, and behavioural aspects of human lives. It forms an integral part of people's culture and has helped in the increase and flow of communication in all its ramifications.[9] The folk songs of Yutong echo the natural environment. The harsh natural ecological environment has not made the people of Yutong feel discouraged or hopeless. In contrast, the people of Yutong have endowed this land that nurtures them with extremely high divinity and warm and kind human nature. People integrate into nature and life with a devout and optimistic heart, singing beautiful songs about life, love, friendship, and family. This chapter starts with several folk songs from Yutong District, Kangding County, and analyzes the background and artistic characteristics of Yutong folk songs based on the evolution

history of the Yutong ethnic group. It provides a detailed analysis of the melodic and tonal characteristics of the music, and explores the reasons for the formation of the melodic and tonal attributes of Yutong folk songs. [10]

4. Conclusions

The lyrics of Yutong folk songs are the true feelings of the people of Yutong towards life, directly reflecting their voices and wishes. Through the singer's performance of simple and natural lyrics, they directly express the emotions that the people place on them.

Inheriting and developing the cultural resources of Yutong folk songs is an important task for inheriting and developing our Xizang cultural resources. To accomplish this great task, only by uniting everyone, spreading and innovating Yutong folk songs, and allowing more friends to understand and understand Yutong folk songs, can we work together for the inheritance and development of Yutong folk songs.

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