

Cultural Connotation of Tujia Folk Song Music in Western Hunan

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Abstract: Tujia music is an important part of multi-ethnic music in China. Tujia folk songs are closest to the people. They vividly reflect the life of Tujia people from different angles. Without understanding the cultural connotation of Tujia folk music in Western Hunan, the author studies this issue. Combining with the characteristics of Tujia folk songs in Western Hunan, this paper puts forward different classification methods, and discusses the relationship between this classification method and its cultural background. The author finds that the Tujia folk songs in Xiangxi have their own unique singing styles, such as vibrato, Boeing, portamento, and Yiyin, as well as the combination of singing and singing. It makes the folk songs rough and rude, and there is no lack of pungency in the lyrics. It shows the strong, optimistic, enthusiastic, straightforward and delicate personality of the Xiangxi Tujia people everywhere.

1. Introduction

Tujia music is a very important part of traditional Chinese multi-ethnic music. The Xiangxi Tujia people live in Yongshun, Longshan, Enshi, Fuling, Mayang and other places [1]. With its rich content, beautiful melodies and incisive verses, the folk songs of Xiangxi in western Hunan are deeply rooted in the hearts of Tujia people, closely related to their lives, reflecting their emotions and sorrows, and are an inseparable part of Tujia culture [2]. This song of Xiangxi vividly reflects the nature of the Tujia people's love of singing. The family loves to sing, just as the song sings in the song, "The folk songs of the Tujia people are so many that they don't sing a song today, they are not happy" [3]. It belongs to the Tibetan-Burmese language family of the Sino-Tibetan Language Family, and its language branch is undetermined. Since the "reform and return to the native land", Chinese and Chinese have gradually been used, and there is no native language [4]. Through its unique artistic characteristics, minority music also conveys national emotions in specific artistic forms [5]. The origin of Tujia folk songs can not be separated from the unique national characteristics of Tujia. However, for both lyrics and music, folk songs are their ultimate and most complete form of artistic existence [6]. Because of its unique geographical environment, steep mountains and inconvenient transportation, it has formed a very national characteristics of local customs, etiquette and customs, and gave birth to a unique national folk music culture.

Tujia folk song in Western Hunan is a charming kind of song, which is the most representative of the various musical forms of Tujia. It clearly reflects the life interest of Tujia people in Western Hunan [7]. According to its custom, Tujia Mountain Village holds a song contest every year to convey feelings by singing to its friends. Tujia people not only sing ancient songs handed down by their ancestors, but also improvise a large number of new songs [8]. Tujia folk music is mainly composed of folk songs, instrumental music, dance and opera. Folk songs are composed of folk songs, chants, minors, weddings songs, folk songs and field songs. The Tujia folk songs in various places have both common characteristics and individuality. Among them, the Tujia folk songs in Western Hunan are rich and colorful, with beautiful melody and fascinating. Tujia folk songs are divided into two categories according to language. One is a folk song sung in Tujia language [9]. One is a folk song sung in Chinese. In addition, there are a small number of folk songs that are sung in both soil and Chinese [10]. The Tujia is a nation with only words and no words. The vivid language that the Tujia people have passed down from generation to generation is an effective carrier of all their social life. Many forms of cultural communication are sung and interpreted in Tujia language. Therefore, Tujia folk songs came into being and quickly expanded. The lyrics and the aesthetic significance of the

music are realized through the lyrics and the songs of the same music.

2. Tujia Folk Songs

2.1. The same folk song of the Tujia language, music and dance

When the Tujia folk songs are produced as the same lyrics and music, they are combined with the visual means of Tujia dance. "From the aesthetic history of crafts, everything that has been produced for a long time often has some practicality." The Tujia area has mountains and mountains, high mountains and high roads, and inconvenient transportation. Tujia people mainly rely on waterways to communicate with the outside world and transport materials. Classified by genre, singing occasions and functions. Classified by geographical environment, ethnicity, and region. Classified by singer age structure and identity; classified by music form. According to the research on the source, the Tujia people in Xiangxi, like other ethnic groups, have their own characteristics because of the differences among ethnic groups, their communities and their communities. "From the perspective of genetics, ancient human folklore and music are a whole of symbiosis, and all music contains folklore." There is a saying: "In the past, some musicians used the classification method of Han folk songs to classify minority folk songs, which is not appropriate." Wedding song is used for folk marriage. It is the etiquette song of the bride before she sits on the sedan chair. Its main content is crying for her parents, sisters and brothers, and the sedan chair. It shows a kind of inseparable feeling of departure and melodies of sadness and euphemism. But words and dances never formed a real combination. This situation is determined by the aesthetic characteristics of Ci, Music and Dance.

2.2. The Uniform Folk Song of Tujia Ci and Music

In Tujia folk songs, besides the unity of the above words, music and dance, the dominant one is the unity of lyrics and music. When Tujia folk music came into being, it was also a whole that coexisted with folklore. All folk music contains folklore. The folk "custom" in the content of Tujia folk custom was embodied as early as Qin and Han Dynasty. In academia, there has been a consensus that Tujia people have created such a song style in the process of transforming and conquering nature, because it is an intuitive and vivid description of natural phenomena and living environment with their own language and understanding. So it has a kind of primitive and simple roughness, with some aroma of soil. It is true that the music of ethnic minorities in China is colorful and different in style. It is difficult to adopt a certain classification method. But for a specific ethnic minority, there should be a relatively reasonable classification method. In primitive society, people achieved harmony with nature through this form and fantasy. The Gong and drum have the same function as the trumpet, but his accompaniment is in the form of Gong and drum, and the content of the lyrics is more abundant. It can also sing love, friendship and production and life. In the unity of songs, the unity of opposites between lyrics and music is the unity of opposites between the content and form of lyrics and the content and form of music.

It is obvious that Tujia folk songs are good at expressing feelings. As far as Tujia folk songs are concerned, their Lyric activities are still carried out by means of language concepts. Tujia is a cry-loving and shouting-loving nation. In order to achieve the sublimation and turning point of emotion, there are many linings, such as "Jinnayeer lock", "Lapakali", "She Riba", and so on. We think that very strange words are all linings, which are based on Chinese characters one after another. The singing practice of high-cavity folk songs was formed by the Tujia and Han people in a specific historical environment after a long period of historical development. Because although most of the contents of the Tujia music research have an introduction to the classification of Tujia folk songs, the researchers seem to ignore the importance of the classification of folk songs. They only list some folk song types, and do not give scientific and specific classification. . Due to the influence of people's long-term labor life, the rhythm of labor, sacrifice, dance and other activities itself form the basic rhythm of some folk songs. With the development of society, the basic material living conditions of the Tujia people are guaranteed, the social order is initially standardized, and the society tends to be stable. The folk songs pursued in this period are purely spiritual

entertainment and aesthetic enjoyment.

3. Folk Songs and Traditional Culture

The folk songs sung by the ancestors of the Tujia people are derived from their real life. They express the emotions, beliefs and expectations of the ancestors from the heart, and pray for the gods to protect the weather and the harvest. Good wishes. For example, the "Love Song" of the Tujia people in Xiangxi is quite Tujia. Because the Tujia area is green and blue, and across the river, Fengling is right, it is the ideal environment for the first love. "Look at the sister's voice without answering the sound", "Don't listen to the song, only listen to the emotions", "I want to eat the mouth." Li Kui" and other songs. Therefore, sings subtle feelings and gracious national interest. Tujia folk songs actually belong to the category of science, which spans many fields, such as ethnology and social customs. When Tujia people sing impromptu songs or duet songs, such as "Daughter Club" duet songs, it is the scene between men and women, emotional and emotional. However, due to the rhythm of each word and the fluctuating melody, the emotions of excitement, joy and pleasure are fully and meticulously described, so that the excitement, rough, bright, bright, happy and pleasant mood can be more incisively and vividly expressed. It is a reflection of their real life. Folk songs involve religious beliefs, hunting, farming, marriage and so on. The combination of folk songs with different contents seems to present us a picture of the life of primitive Tujia ancestors, such as families, families, mountain villages, villages and so on.

Tujia folk song is the product of history, and its creation process is the crystallization of the integration of individual and collective wisdom. It has many functions, such as entertainment, education, aesthetics and storage. It is an artistic form in which Tujia people express their emotions spontaneously in order to survive in the hard working life. Because it originates from life and survives in life, it has greater randomness in singing. Because of the particularity of engineering construction projects, it is more difficult to adopt the way of real work in course design and graduation design. Therefore, the real-life project is used to prepare the construction drawings, budgets and bidding documents based on the actual project. From the very beginning, Tujia folk songs only grasped the hearts of Tujia from women, and they learned from each other in the process of development, and they integrated and perfected. This kind of mixed phenomenon is very common. These objective factors make the generation of the words have innate social and linguistic conditions. Because the music plays a unique role, the lyric effect achieved by this song far exceeds the cognitive content and performance provided by the lyrics. Through the conscious or unconscious study, inheritance and development of the people of the Tujia people, the history of the people used traditional folk culture, including folk songs, to be stored and passed down from generation to generation.

4. Conclusions

The original folk songs were adapted to the most basic material needs of the Tujia people. The Tujia ancestors sang the objects of pleasure and worship, and developed to the original clan system. The sacrifice of folk songs was combined with rituals by pure economic purposes. Entertainment, entertainment, and aesthetic factors coexist. Because the Tujia people have long been mixed with the Han and Miao nationalities, the music absorbs, blends and influences each other, and its music style is diminished, showing the characteristics of mixed areas. In order to sing good Tujia folk songs, in addition to the necessary sound conditions for singing, it is necessary to have scientific sounding methods, comprehensive music theory knowledge and literary accomplishment, as well as a full understanding of local culture and language habits. In terms of scale mode and musical structure, Chinese folk songs of Tujia nationality are more complex than Tujia folk songs, which also reflects the development process of Tujia folk songs from singleness to complexity. From the point of view of song types, Chinese folk songs of Tujia nationality already have the common genre forms of Han nationality folk songs. It not only embodies Tujia's rich customs, simple character, but also interprets the high ideological and aesthetic connotations of the Tujia people. The life of music lies

in the individuality of its melody. There are innumerable individuals in the type of emotion. Music without individuality cannot be music. It is the most fully adapted to the needs of people's expression, so it has a permanent artistic charm.

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