

A Comparative Study of Hmong New Year Music in China and Thailand : Similarities and
Differences

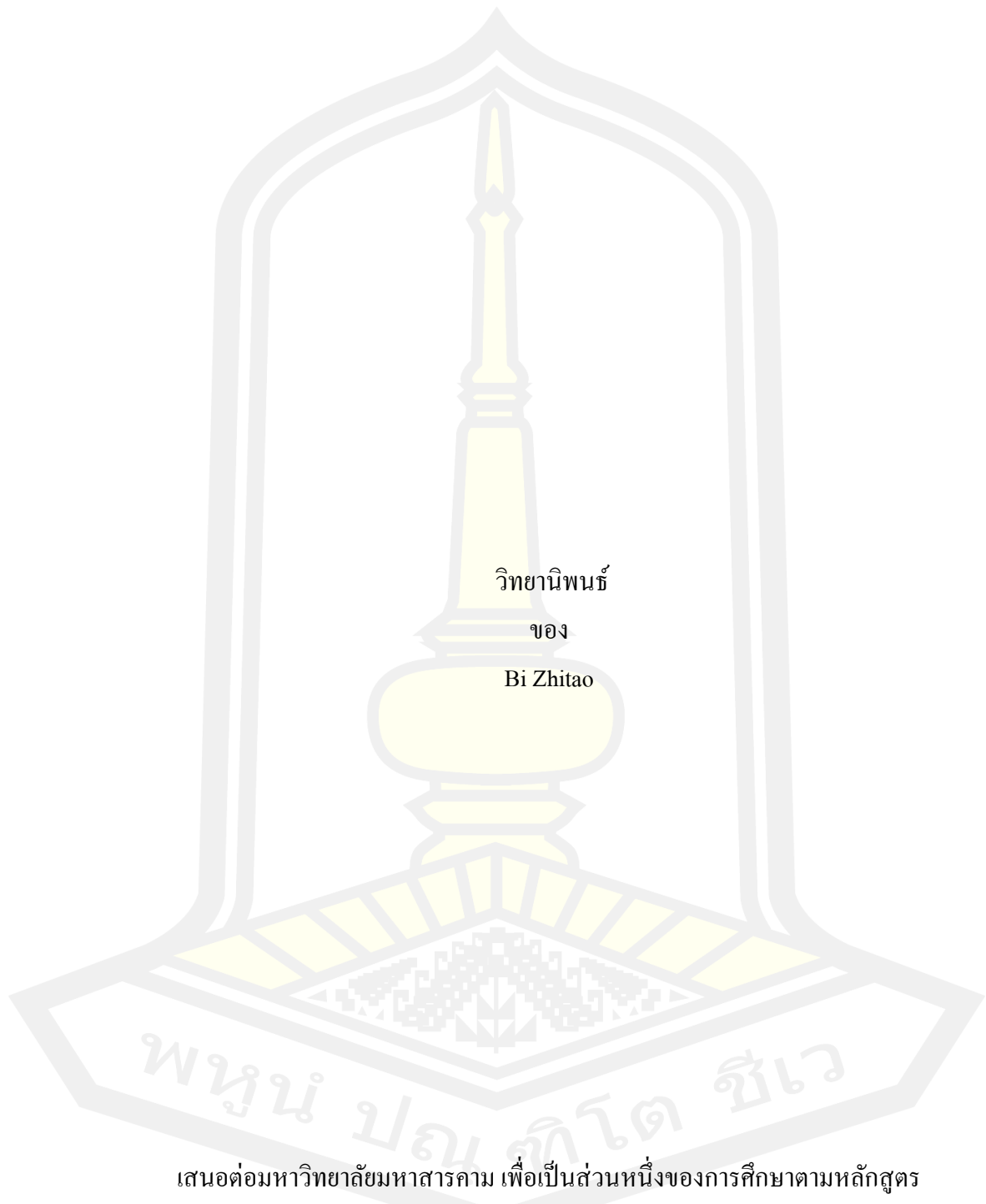
Bi Zhitao

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

April 2022

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การศึกษาเปรียบเทียบดนตรีปีใหม่ม้ง ในจีนและไทย : ความเหมือนและความแตกต่าง



เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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The examining committee has unanimously approved this Thesis, submitted by Mr. Bi Zhitao , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

Chairman

(Assoc. Prof. Wiboon Trakulhun , Ph.D.)

Advisor

(Asst. Prof. Peerapong Sensai , Ph.D.)

Committee

(Arsenio Nicolas , Ph.D.)

Committee

(Asst. Prof. Jarernchai Chonpairot ,
Ph.D.)

Committee

(Asst. Prof. Khomkrich Karin , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Khomkrich Karin , Ph.D.)

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

TITLE	A Comparative Study of Hmong New Year Music in China and Thailand : Similarities and Differences		
AUTHOR	Bi Zhitao		
ADVISORS	Assistant Professor Peerapong Sensai , Ph.D.		
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ABSTRACT

Hmong is an ancient nation with a history of five or six thousand years. It originated in China, and after a long historical migration, it is scattered all over the world now. The Leishan area of China's Guizhou Province is the largest Hmong gathering place in the world, and the Khao Kho area of Thailand's Phetchabun is the largest Hmong gathering place in Thailand. The Hmong culture of the two places is in the same line and has great value for comparison. The aim of this study is to find out: 1) What is the current situation of Hmong New Year music in China and Thailand? 2)What are the similarities and differences between China and Thailand Hmong New Year music today? 3)What is the current way to transmission Hmong New Year music?

The results of the study found that: 1)Hmong New Year is government-led and people-centered. It focuses on traditional celebrations and gradually increases modern elements, which can drive regional economic development,2)The music played by Hmong New Year is very different, but the social function is the same,3) One of the most effective ways to transmit Hmong culture today is to enter the campus.

Keyword : Hmong New Year, Thailand, China, Music, Comparative

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F

Bi Zhitao

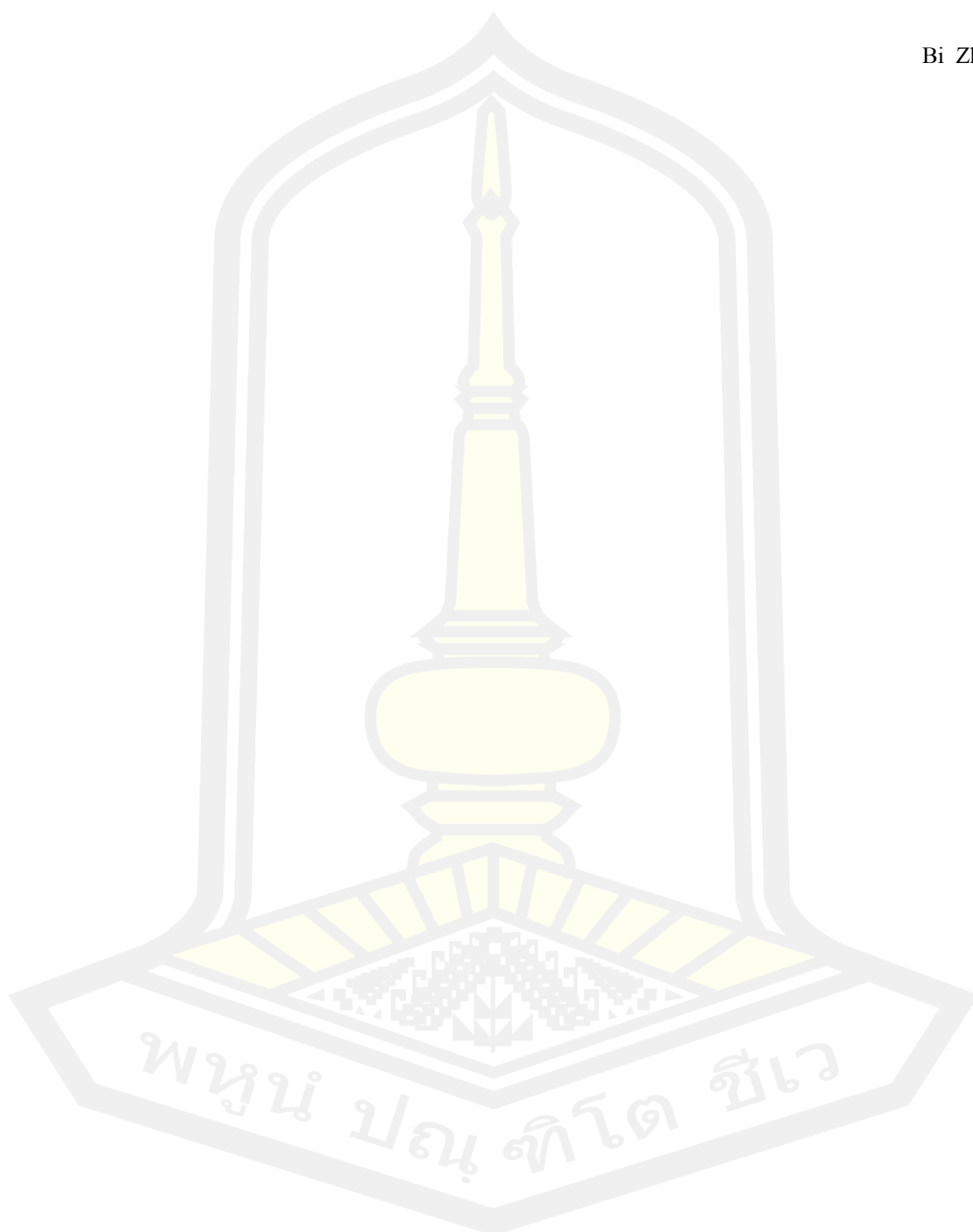


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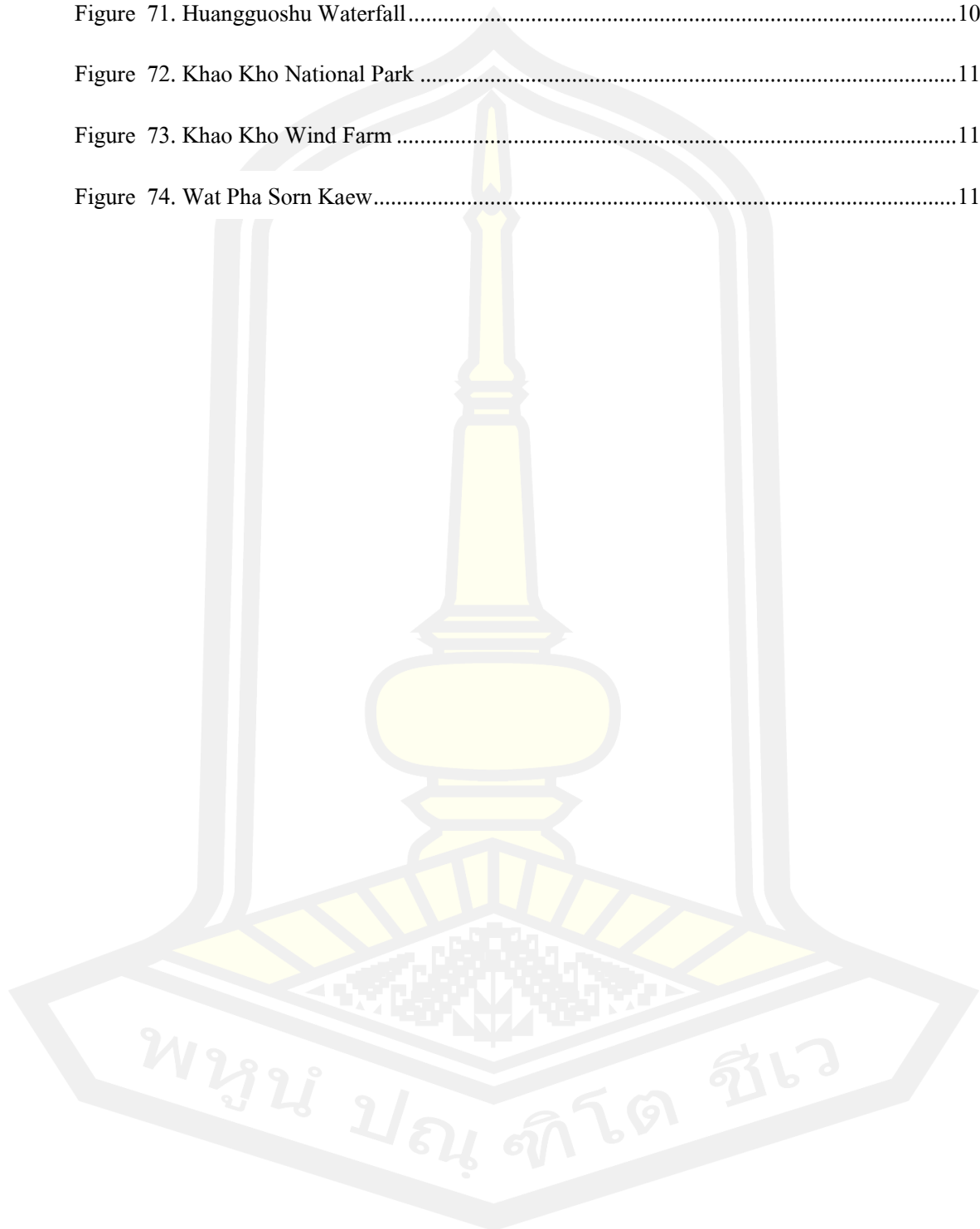
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Chapter I

Introduction

1.1 Statement of the Problem

Hmong is an ancient nation. The history of Hmong can be traced back to the ancient “Yan Huang Legend” era, which has been five or six thousand years ago (C. Shi, 2006). It originated in China, and after a long historical migration, it is now scattered around the world such as China, Thailand, Laos, Vietnam, Myanmar, the United States, France, Australia and other parts of the world. It is a typical transnational ethnic group “an ethnic group, distributed in multiple countries.” The study of transnational ethnic groups is a hot and focused issue of current research.

Throughout the history of Hmong, the war had accompanied the whole process. Historical data showed that Hmong had never initiated a war on his own initiative. Wars were driven by external forces, by discrimination from foreigners, or by unbearable heavy oppression and exploitation. Every time the war failed, Hmong people had to passively migrate for their own survival (M. Shi, 2004). Surprisingly, thousands of wars and migrations around the world did not defeat the Hmong group. They were not assimilated or disappeared. Instead, an ethnic group with distinctive national characteristics and unique national cultures has formed in the emigration area. They use a unique cohesive force and organization method to maintain a unique national character and personality internally, and have a good interaction and adaptation with the local ethnic groups externally. Moreover, in some areas, Hmong unique cultural customs not only have not been assimilated and disappeared, but also have become a unique cultural label created by the local government. The reason is that Hmong traditional culture has always been flowing in the blood of the Hmong people. The most important carrier of traditional culture is the annual traditional festival. There are many traditional festivals in Hmong, such as: Sister Rice Festival, Dragon Boat Festival, GuZang Festival, Eat New Food Festival, Hmong New Year and so on. Hmong New Year is the most solemn festival of Hmong. It is the epitome of Hmong characteristic culture and the annual reminder of Hmong cultural identity. It is through the celebration of Hmong New Year, whether it is the Hmong people who were migrating before or

the Hmong people who are now scattered all over the world. Always maintain their sense of belonging to this "national" identity. For example, Guizhou Province in China and Phetchabun Province in Thailand are typical examples of the prevalence of Hmong culture. Although the two places are separated by thousands of rivers and mountains, they celebrate the same Hmong New Year together. (Barth, 1998)

However, Hmong is a nation without written language. It is not because Hmong ancients did not create their words, they destroyed the words to avoid internal information from being obtained by the enemy in the process of strategic migration. Since the day the words was destroyed, the substitute of using and transmission Hmong culture is music. Therefore, it has the reputation of "Hmong is the ocean of music" today (Wu Rongzhen, 2007) Hmong music covers all aspects of the lives of the Hmong people, involving the life time from birth to death. Hmong culture and history are all in Hmong music. Hmong New Year provides Hmong music with the most concentrated and grand performance space and time.

According to relevant information, the Hmong people in Guizhou Province left China and entered Vietnam during the war in 1735-1860 in search of a safe haven, then entered Laos, and finally entered Thailand. Hmong, who lived in Thailand, has been living in Thailand for about 200 years. History; Mainly distributed in the provinces of northern Thailand, among which Phetchabun, Chiang Mai, Chiang Rai and Tak province are the largest; the Hmong population in these four provinces account for more than 75% of the total Hmong population in Thailand (Mudang Hmong in France History), At present, Khek Noi Sub-district is home to the largest Hmong community in Phetchabun, Thailand. (Cao Benye, 2010)

Guizhou, China is the base camp of Hmong, accounting for half of the Hmong population in the country. The Leishan area of Guizhou Province is the largest Hmong gathering place in Chinese history, and it is also the starting point for the migration of Hmong people in history. (Cha, 2014)

So far, the two regions have followed the national culture of Hmong and celebrate the Hmong New Year together. I am very curious about how the people of the two regions are celebrating the Hmong New Year after more than 200 years of development and changes under the influence of different countries, politics, economy, and culture. The two regions are celebrating the Hmong New Year. What kind of music is used, and what are the similarities and

differences. As we all know, all ethnic minority music cultures are faced with the problem of inheritance and development. The best way is to enter the school. Now what methods are used in the two regions to solve this problem. This triggered my strong research interest.

1.2 Research Objectives

- 1) To study the Hmong New Year Music in China and Thailand.
- 2) To discover the similarities and difference of the Hmong New Year Music in China and Thailand.
- 3) To find out a way to transmission Hmong New Year Music for general public or into school system.

1.3 Research Questions

- 1) What is the current situation of Hmong New Year music in China and Thailand?
- 2) What are the similarities and differences between Chinese and Thai Hmong New Year music today?
- 3) What is the current way to transmission Hmong New Year music to the public or into the school system?

1.4 Importance of Research

- 1) Understand and record the current situation of Hmong New Year music in China and Thailand.
- 2) Discover the similarities and differences of Hmong New Year music between China and Thailand.
- 3) Propose methods to transmission Hmong New Year music to the public or enter the school system.
- 4) Provide the latest data for the research of Hmong music and provide reference for other scholars' research.

1.5 Definition of Terms

1) Hmong

In this thesis, Hmong refers to the Hmong people living in Leishan County, Guizhou Province, China and Khao Kho District, Phetchabun, Thailand.

2) Hmong New Year

In this article, Hmong New Year refers to the New Year celebrations of the Hmong people living in Leishan County, Guizhou Province, China and Khao Kho District, Phetchabun, Thailand.

3) Hmong New Year Music

In this article, Hmong New Year music refers to the music used during the New Year celebrations of the Hmong people living in Leishan County, Guizhou Province, China and Khao Kho District, Phetchabun, Thailand.

4) Similarities and differences

Comparison of song types and styles, Hmong ancient songs, Hmong flying songs, Hmong YouFang love songs, Hmong liquor songs.

Musical instrument Comparison, Lusheng, Bronze Drum, Xiao.

The celebration process of the Hmong New Year.

5) General public

China and Thailand

1.6 Conceptual Framework

This dissertation uses Hmong New Year Music in Guizhou, China and Phetchabun, Thailand as the research object. There are three Objectives, namely 1) To study the Hmong New Year Music in China and Thailand, 2) To analyse the similarities and difference of the Hmong New Year Music in China and Thailand, 3) To give recommendations on how to promote Hmong New Year Music for general public or into school system. The data is mainly obtained through four research methods of Interviews, Observations, Documents and Open-Ended Questionnaire. These data are explained by theories of ethnomusicology and art theory.

Chapter II

Literature Reviews

Introduction

This chapter reviews the themes of Hmong and Hmong music in Chinese and English publications, include:

- 2.1 Hmong Research Review in Southeast Asia
- 2.2 Hmong Research Review in Thailand
- 2.3 Hmong Research Review in China
- 2.4 Hmong Music Research Review
- 2.5 Hmong new year research review
- 2.6 Research Site Reviews
- 2.7 Theoretical Reviews

Research in the form of doctoral theses and professional journal reports has always been the focus of this research. I have attempted to convey the key points of relevance to the present study, this was done with the aim of establishing what is currently known and what yet remains to be ascertained regarding this topic.

2.1 Hmong Research Review in Southeast Asia

In 1901, French scholar Henri Girard published *Notes sur les Meos du Haut Tonkin, Manset Meos: Notes anthropométriques et ethnographiques*. Paris: Imp, 1901. First introduced the basic situation of Southeast Asian Hmong to Western academic circles, and published it in an anthropological journal in the form of ethnography, opening up the study of Southeast Asian Hmong.

In 1924, the French missionary Savina. Francois published *Marie. L'Histoire des Miao*, 1924. There is a small Miao language dictionary attached to the book. Since then, the academic community has begun to study the local language as a very important academic material and a key content of cultural research. The author's description is more detailed and accurate, and it can still be used as important data for scholars to conduct research.

In 1943, French scholar Bourotte, B. Published *Mariages et Funerailles chez les Meo Blancs de la Region de Nong-Het*, 1943. A detailed description of Hmong marriage customs and funeral rituals on the border between Vietnam and Laos, scholars began to pay attention to Hmong's special rituals for research.

In 1968, French scholar Morechand and Guy published *Lehamanisme des Hmong*, 1968. Through his long-term field research for more than ten years, he deeply analyzed the role of witchcraft in Hmong-related rituals, society and medical care, and has a very high academic value.

Lemoine, Jacques. Published in 1972, *Un Village Hmong Vert du Haut Laos*, 1972. and *L' Initiation du mort chez les Hmong*, 1972. Published in 1987, *Entre la maladie et la mort: le chamane hmong sur les chemins de l' Audela Bangkok*, 1987. It is a Southeast Asian Hmong One of the important ethnographic works in the research, the article analyzes the different roots and changes of the characteristics of Southeast Asian Hmong culture on the basis of comparative research.

British scholar Lonan O'Briain completed his doctoral dissertation *Hmong music in northern Vietnam: identity, tradition and modernity* (Doctoral dissertation, 2012.) after two years of investigation in Vietnam. His research shows that in contemporary Vietnam, the lives and musical activities of the Hmong are constantly changing, and their musical traditions are thoroughly integrated with and impacted by modernity.

In 2018, Lonan O'Briain published *Musical minorities: The sounds of Hmong ethnicity in northern Vietnam*, 2018. This is the first English monograph on Hmong music performance art in Vietnam. It gives a detailed description of Hmong music performance, which involves Hmong traditional music and Folklore, Vietnamese New Year Hmong cultural tourism and other issues have had a great impact.

2.2 Hmong Research Review in Thailand

In 1947, German scholar H. A. Bematzik published *Akha and Meau*, 1947. It is the earliest anthropological work of Western scholars on the Hmong people in Thailand, which has a great influence in related research fields abroad. Beginning in 1958, Australian anthropologist w. R. Geddes was engaged in field work in the Hmong area in northern Thailand, and published *The*

migrants of the Mountains: the Cultural Ecology of the Blue Miao of Thailand in 1976. The book was published. It has become a classic study of Hmong people in Southeast Asia.

In the 1860s, T. A. Lyman published two influential books: *Green Miao (Meo) Spirit-Ceremonies*, 1968. and *Dictionary of Mong Njua. A Miao (Meo) Language of Southeast Asia*, 1974. In addition, Gordon O. Young published *Hill tribes of Northern Thailand*, 1969. It is also a widely cited work by colleagues.

In the 1870s, the more influential books on the study of Hmong people in Thailand are: *Resource Scarcity and the Hmong Response* by R. G. Cooper: *A Study of Settlement and Economy in Northern Thailand*, 1976. *Highlanders of Thailand*, 1983 by John McKinnon. *Economic Marginalization and The Ethnic Consciousness of Green Mong of North Western Thailand*, published by Howard M. Radley, 1986. *Categories of Change and Continuity among the White Hmong of Northern Thailand* (Ph.D.Thesis, 1985.), published by Nicholas Tapp, *Buddhism and the Hmong: a case study in social adjustment*, 1986.

Sovereignty and Rebellion: the white Hmong of Northern Thailand, 1989. "Economic Marginalization and The Ethnic Consciousness of the Green Hmong of North Western Thailand" published by Howard M. Radley, 1986. *Résistance et flexibilité. Changement social dans un village Hmong* published by Jean Michard de Thailand, 1994. *Economic Transformation a Hmong Village of Thailand*, 1997. *Southeast Asian: tribes, minorities and nations* published by Peter Kunstadter, 2017. *Farmers in the Forest: Economic Development and Marginal Agriculture in Thailand*, 2019. Many influential articles.

Among them, Thai scholars Chindarsi, Nusi, and Lao scholar Gary Yia Lee must be mentioned.

Chindarsi, Nusi, is a native Thai scholar who has worked with Geddes and William R. Conducted collaborative research and published many works in English and Thai. Among them, "The religion of the Hmong Njua, 1976. and Hmong shamanism, 1983. are the most important."

Gary Yia Lee was born in Laos and is fluent in English, French, Thai, and Lao. He is one of the authoritative scholars in the Hmong community. His doctoral dissertation *The impact of development policies on Hmong social economy*, 1981. It was conducted on a Hmong village in

Thailand. As a result of the research, there are also many articles published about Hmong in Southeast Asia.

2.3 Hmong Research Review in China

In 1903, a Japanese scholar Niaojulongcang published a survey report on the Miao nationality, 1903. The book systematically introduced the Miao nationality in Western literature, including the Miao nationality records in Southeast Asian countries. It was translated into Chinese in 1936 and had a great influence in China. British biography professor S.R. Clarke has lived in China for more than 30 years and in Guizhou for more than 20 years. In 1911, he published *Among the tribes in south-west China*, 1911. He has in-depth research on Guizhou Hmong. The American missionary David C. Graham conducted investigations and studies in Guizhou from 1930 to 1940 and published two important articles about Guizhou Hmong, which are of high value: *Ceremonies of Chuan Miao*, 1937. *Songs and stones of the Chuan Miao*, 1954. German anthropologist De Beauclair, Inez made several investigations in Hmong area of Guizhou from 1940 to 1950 and published two articles: *A Miao tribe of Southeast Kweichow and its cultural configuration*, Academia Sinica, 1957. *Tribal cultures of southwest China*, 1970. In 1946, American ethnologist R M. Mickey conducted a survey of Hmong in Guizhou Province and published *The Cowrie Shell Miao of Kweichow*, 1947. After 1950, foreign scholars rarely conducted surveys in mainland China. Chinese scholars have rarely investigated and studied Hmong.

2.4 Hmong Music Research Review

In the study of Hmong music, the earliest French missionary Bertrais, Yves. Published two books: *Traditional Marriage among the White Hmong of Thailand and Laos*, 1978. *Dictionnaire Hmong-Francaise*, 1964. A large number of songs and music are recorded in the book. Although these two books are not academic research, the content is of great significance to the subsequent study of Hmong music.

French scholar Mottin, Jean, collected a large amount of Hmong music, and selected 55 folklore and love songs to publish *55 Chants d'Amour Hmong Blanc*, 1980b. He transcribed ancient Hmong songs and wizard songs and published 'A Hmong Shaman's Seance', 1984.

Chinese scholar Pu Hengqiang published *Research on Miao Folk Songs*, 1988. The article discusses the characteristics of music style, such as music genre, beat rhythm, melody form, mode and termination. Wu Longxuan and Li Bingze *Research on Miao Nationality Ancient Songs and Miao Nationality History and Culture*, 2005. discussed the historical issues of Miao nationality reflected in Miao Nationality Ancient Songs. Wu Di and Tan Mei *Analysis of the Features of Miao Lusheng Dance*, 2009. The article mentioned that the Miao Lusheng dance has the characteristics of professionalism, aesthetics and artistry. Shan Xiaojie, Wang Jianchao, *On the Contemporary Existence of Ancient Songs of the Miao Nationality in Guizhou-A Case Study of the Ancient Songs of Xijiang Miao Village in Leishan County*, 2013. The article studies the ancient music of Hmong.

2.5 Hmong new year research review

French scholars Mottin and Jean did research in Hmong New Year. *Fetes du Nouval An chez les Hmong Blanc du Thailande*, 1979. The article made a detailed record of Hmong New Year. *Allons Faire le Tour du Ciel et de la Terre:Le chamanisme des Hmong vu dans les textes*, 1982. The description and annotation of a large number of traditional folk customs in Hmong is of great significance to later researchers.

Chinese scholars Luo Jia and Yang Wenwen's *Sound Rhythm and the Meaning of Ritual Scenes-An Analysis of Leishan Miao's New Year Music*, 2010. conducted a detailed analysis of Guizhou's Hmong New Year music and festivals. He believes that the study of music cannot Without the carrier of folk festivals, the study of festivals cannot be without music.

2.6 Research Site Reviews

1. Leishan County, Guizhou Province, China.

From the perspective of the distribution of ethnic minorities in the world, Hmong is a ethnic minority with many branches and large populations. Mainly concentrated in Southeast Asia and European countries. Approximately 9 million people live in mainland China, and Guizhou Province has approximately 4.3 million people. It is the base camp of Hmong. The Leishan area is the largest Hmong gathering place in China, the research center of Hmong culture in China, and the starting point for the migration of Hmong people in history. Due to historical and regional

reasons, Leishan County has been in a relatively closed state for a long time, allowing the original Hmong living customs to be preserved intact. The festival culture, singing and dancing culture, and bullfighting culture are colorful and unique.

2. Khao Kho District, Phetchabun Province, Thailand.

2.7 Theoretical Reviews

Ethnomusicology

Ethnomusicology is a branch of musicology and anthropology (Why Suyá Sing, 1983.). It combines the research methods of anthropological field surveys. Compared with the context of musicology studying the evolution of Western music, ethnomusicology incorporates world music into the research scope and studies all music types outside the scope of Western music. Ethnomusicology also conducts music analysis, but often takes "the role of music in culture" as the primary music research topic (Barth, 1998)

Art theory

Art theory refers to the theoretical reflection on artistic phenomena, that is, the rational study of media and symbolic forms that appeal to people's five senses, including thoughts, emotions and thoughts. This includes research on art forms such as music, dance, literature, painting, calligraphy, film, and television. As a rational way of communicating the meaning of life, art is more of a rational way of thinking about art, which allows us to calmly think about the mysteries of artistic phenomena. (Chen, 1987)

Chapter III

Research Methodology

3.1 Research Scope

Research site

- 1) Leishan County, Guizhou Province, China
- 2) Khao Kho District, Phetchabun Province, Thailand

The reason:

Guizhou Province, China, is the base camp of Hmong, accounting for half of the Hmong population in the country. The Leishan area of Guizhou Province is the largest Hmong gathering place in Chinese history, and it is also the starting point for the migration of Hmong people in history. It is the most important place to celebrate Hmong New Year and the most ethnic characteristic.

According to relevant information, the people of Hmong in Guizhou Province left China and entered Vietnam during the war in 1735-1860 in search of a safe haven, then entered Laos, and finally entered Thailand. Hmong, who lived in Thailand, has been living in Thailand for about 200 years. History; Mainly distributed in the provinces of northern Thailand, among which Phetchabun, Chiang Mai, Chiang Rai and Tak are the most; the Hmong population of these 4 provinces account for more than 75% of the total number of Hmong in Thailand, At present, Khek Noi Sub-district is home to the largest Hmong community in Phetchabun, Thailand. (Glenn L. Hendricks & etc, 1986)

Content

- 1) The study the Hmong New Year Music in China and Thailand.
- 2) The discover the similarities and difference of the Hmong New Year Music in China and Thailand.
- 3) The give recommendations on how to promote Hmong New Year Music for general public or into school system.

Methodology

1) Qualitative research is a method that collects data using conversational methods. Participants are asked open-ended questions. The responses collected are essentially non-numerical. Qualitative Research gathers data about lived experiences, emotions or behaviours, and the meanings individuals attach to them.

2) Interviews: Regarding interviews, Fetterman wrote, “The most effective strategy is, paradoxically, no strategy. Being natural is much more convincing than any performance” (Fetterman, 1998: 483). While a list of specific interview questions was prepared for interviews, it was anticipated that deviation from these scripted questions in the practice of actual fieldwork could be made, as an inevitable feature of the ethnographic enterprise. This interview is conducted with one participant at a given point in time. One-to-one interviews need a researcher to prepare questions in advance. The researcher asks only the most important questions to the participant. During this time the researcher collects as many meaningful answers as possible from the participants to draw inferences. The author will be prepare some questions in advance. In the actual interview process, according to the situation at the time, appropriately increase or decrease the question. To ensure that the information obtained is detailed and true.

3) Observation refers to the action or process taken in order to obtain information. Participation in observation-based research methods is effectively used in the author's research process. The author participates as much as possible in the music activities of the research object, on the one hand, to obtain information through language communication, and on the other hand, to obtain information through observation.

4) Documents analysis: This is a form of qualitative research in which documents are interpreted by the researcher to give meaning around an assessment topic (Bowen, 2009). The author will obtain relevant literature from libraries and databases for analysis and research, and strive to obtain accurate information.

5) Open-ended Questionnaire: Consistent with qualitative research traditions, the open-ended questionnaire was used merely as an additional vehicle for collection of non-numerical data, and was not subject to statistical analysis.

Time

October 2020 to December 2021

3.2 Research process

Research Tools

Camera: Take related photos.

Video recorder: shoot related videos, record the content and music.

Computer: store files and take notes.

The research tools used in this dissertation are mainly interview forms and observation forms. The author designed the corresponding interview form and observation form according to different interview objects and observation objects.

Data collecting

I have collected data through written documents and field work. First, I searched for my research goals on the thesis website, and from these documents, I found the content related to this thesis. Secondly, in November 2018, I completed the whole observation of Hmong New Year in Leishan County, Guizhou Province, and conducted interviews and questionnaires. About 20 hours of video and 10 hours of audio were recorded. About two hundred pictures were taken. Third, I went to Khao Kho District, Phetchabun Province for fieldwork in December 2020.

Data management

I manage the collected data using methods of classification and checking its validity. The author sorts and organizes the data according to the location, and compares them according to the music function, type, and finds similarities and differences. Finally, sort the promotion of music into public or school. I have also verified the authenticity of the collected data.

Data analysis

In order to ensure the validity of the data, I used the triangulation method. Triangulation is achieved by combining the following data sources: field notes, video observations, interviews, documents and qualitative questionnaires. For most of the research questions raised, at least three types of data were collected.

Chapter IV

Hmong New Year Music in China and Thailand

In the long history and culture of the world, the Hmong People have been like an eternal, unsinkable warship coming towards us through tempestuous storms and billowing waves.

Hmong New Year is the concentrated expression of Hmong culture in a certain time and space. Music is the most important form of expression in Hmong New Year. From it, we can see the rich national customs, cultural identity and historical memory.

4.1 Hmong brief history and festival introduction

4.1.1 A Brief History of Hmong

About five thousand years ago, a group people lived at what is now the Tai lake rimbeside the Yangzi River. In ancient times, it was the Jiuli Kingdom. Its ancient archaeological remains provide insight for what is today's Liangzhu culture. They were the ancestors of Hmong. Chiyou was the ancient king of the Jiuli Kingdom, as noted in the book of Shangshu-LuXing as well as in the book of Shiji-WuDi BenJi. Just like the jade patterns discovered in Liangzhu culture, Taotie was the emblem of the Totem-God for Chiyou Jiuli Kingdom. (C. Culas, 2000)

When Chiyou Jiuli kingdom became powerful, they marched north and conquered Dongyi (today's Shandong province). In the book of Yizhou Shu-ChangMai Pian, it was said, "At the beginning of the civilization, ..., heaven's son, Chiyou, lived at Shaohao, over looking the east, south, west, and north." When Chiyou's Jiuli continued to grow power, he led his people and explored further to the north. At the region of Yanshan Zhuolu, they met the two kingdoms of Emperor Yan and Emperor Huang who were expanding the territories from west to east. At that time, Chiyou's kingdom had created eight innovations: cultivating rice, smelting metal, manufacturing weapons, developing criminal law, establishing religion, mastering the calendar, and applying medicine. (C. Culas, & Michaud, J., 2004)



Figure 1. Chiyu, the ancestor of Hmong

Photo: www.baidu.com. (Accessed March 21, 2020)

In order to compete for natural resources, Chiyu and Emperor Yan and Huang started a long-term war at the central plains of Zhuolu area. The book of Tai Ping Yu Lan said, “Emperor Huang could not defeat Chiyu after nine battles.” Chiyu’s troops were eventually defeated when Emperor Huang applied water-flooding strategy. Chiyu were killed during that battle. Jiuli Kingdom then gradually treated from the central plain and migrated to the midstream region of the Yangzi River at around today’s Dongting Lake, where they developed the “Three Miao Kingdom”. The people of the Three Miao Kingdom continued the virtue practices from Chiyu Jiuli. The Three Miao Kingdom continued to have conflicts and battles with the descendants of Emperor Yan and Huang. Among the battles with Emperor Yao, Shun, and Yu, the battles with Emperor Yu were the most tragic ones, which defeated Three Miao Kingdom completely. In the book of Lun Heng, it described that “ When the Three Miao Kingdom perished, field crops mutated and suburban ghosts cried.” (Deng Guanghua, 2002)

After their defeat, the Hmong divided into three branches. One branch migrated toward the northwest to the area of today’s Gansu province, and then to the south, passing the western Sichuan province, to the Wumeng Mountain in the west of Guizhou province. Another branch migrated to Jinzhou at Dongting Lake and spread into the Wuling Mountain. Still another branch

migrated to the Moon Mountain and the Leigong Mountain in the southeast of Guizhou province. (Li Guozhang, 2010)

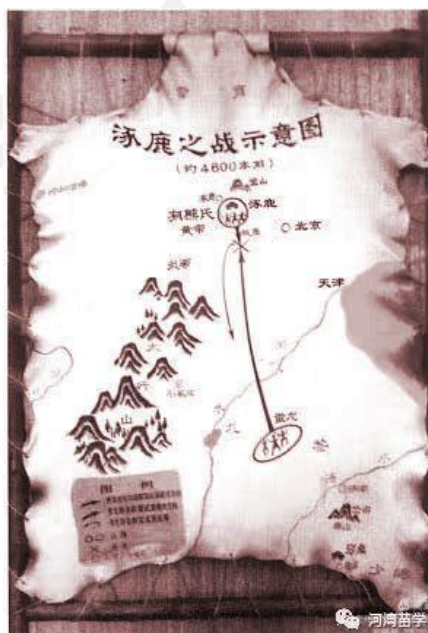


Figure 2. Zhulu battle

Photo: www.baidu.com. (Accessed March 21, 2020)

The earliest time when Hmong migrated into Guizhou province could be traced back to the Spring and Autumn Warring States period. Hmong Yalu King lead the people, who developed a city of Geluogesang at the center of Guizhou province, which is the ancient city for today's Guiyang. Because of this, Guiyang was also known as "Lao Miao Cheng" which means "the ancient Miao city". On the other hand, the Hmong people who migrated to Jingzhou were derogatively called "Jing Man" which means "the uncivilized people". During the Shang and Zhou dynasties, "Jing Man" was crusaded by a Zhou officer, Fangshu, which was recorded in the book of Today's Bamboo Booklet of The Year of Chronicles During the Spring and Autumn Warring States period, Chu and Hmong built the Chu Kingdom together, which was recorded in the book of Nation Words-Jin Words. It stated that Chu was built by the "Jing Man" Miao people. Through the dynasties from Qin to Han, Yuan, Ming, and Qing, Hmong residents had spread widely far and near around the Wuling Five Creeks, which were the regions of today's west of Hubei, south of Chongqing, northeast of Guizhou, southeast of Guizhou and the majority of

northwest of Guizhou. The migrating Hmong people formed two large residential areas; one was in the Laer Mountain of western Hunan, the other was in the Leigong Mountain of southeast Guizhou. The two mountainous areas had been always independent and autonomous and were known as the area for “Original Hmong” by the feudal dynasties. In the Qing Dynasty, the government launched three major wars toward the two regions. The first war that occurred during time of Emperor Yongzheng & Qianlong at the Leigong region resulted in 300,000 deaths of Hmong people. The second war that occurred during the time of Emperor Qianlong & Jiaqing at the Laer Mountain resulted in 400,000 deaths of Hmong people. The third war occurred during the time of Emperor Xianfeng & Tongzhi, During this time, the battles that Zhang Xiumei led at the southeast of Guizhou lasted eighteen years and led to 1,000,000 deaths of Hmong people, the battles that Tao Xinchun led at northwest Guizhou lasted twelve years and led to the deaths of 1,500,000 Miao people. They moved continuously down into the Yunnan province during the Qing Dynasty. In the late Qing Dynasty, (Tian Yaonong, 2014) the Hmong(Miao) people in Yunnan moved to Vietnam, Laos, Thailand, and Myanmar. In the 1960s and 1970s, when the United States launched the Vietnam War, the Laos’ Hmong(Miao) became war refugees. These refugees were then arranged by the United Nations and moved to the United States, France, Australia, Canada, Quanyana, Germany and Argentina. Since then, the Hmong(Miao) became a cosmopolitan nation.

4.1.2. Hmong festival culture

The traditional culture of Hmong is ancient and unique. Especially the festival culture is even more colorful. In a year, Hmong has hundreds of traditional festivals. The most important ones are Hmong New Year, Drum Sacrifice Festival, Dragon Boat Festival, Sister Rice Festival, Chiyou Sacrifice Festival, Lu Sheng Festival, Flower Mountain Festival and so on.

1. Drum Sacrifice Festival

Drum Sacrifice Festival, called "nongx jangd niel" in Hmong language, is the activity of sacrificing drums with a large family as a unit. It is the most solemn and majestic activity of offering sacrifices to ancestors of the Miao nationality. (Yang Hong, 2014) The Drum Sacrifice Festival is held once every 12 years, each lasting for 4 years. The highest god in Hmong is the ancestor, the ancestor of life, the maple tree and the mother butterfly. The human ancestor Jiang Yang celebrates the festival of the drum to worship the mother butterfly who created the

world. According to "Hmong Ancient Songs", it is said that the mother butterfly was born from a maple tree, so the Miao people worship the maple tree. Since the ancestor's hometown is in the heart of the maple tree, the wooden drum made of maple has become the resting place of the ancestor. The physical symbol of the ancestor is the drum, and the sacrifice to the ancestor has become the sacrifice drum. (Wu Yiwen, 2014) The sacrifice is the cow, and the Drum Sacrifice Festival is Worship to the god Maple and Mother Butterfly. According to the "Hmong Ancient Songs", the Drum Sacrifice Festival had existed in the ancient Sanmiao Kingdom during the Xia Dynasty before the pre-Qin Dynasty. The Sanmiao Kingdom disintegrated during the war with the Xia Dynasty. Hmong still passed through the process of migrating to southwestern China. Drum Sacrifice Festival. (Luo Lianxiang, 2014) After Hmong moved to the Leishan area of Guizhou Province to settle, the Drum Sacrifice Festival became more popular.



Figure 3. Drum Sacrifice Festival scene

Photo : Zhitao Bi (Photo taken on November 2, 2019)

Hmong maintains its survival and development with a clan branch (large family) as a unit. "Drum" is a symbol of ancestral gods, so the ritual activities of the Drum Sacrifice Festival are carried out with "drums" as the core. (Liu Bingqing, 2014) The ceremony of the Drum Sacrifice Festival is organized by the leaders of the drum club, and the leaders are elected by the masses.

In February of the first year of the Drum Sacrifice Festival, all men, women, old and children gathered at the "Summon Dragon" square, and the leaders presided over the "Summon Dragon" ceremony. The sacred tree is covered with paper-cut sun patterns and small paper figures (earth gods). There is a fat pig, 12 bowls of wine, 12 bowls of chicken, duck, and fish. The priests in sacrificial costumes sang the song "Summon the Dragon" and recite the family history aloud. Then, the priest put twine through the nose of a mallard duck and descended to the cottage along the "dragon veins" on the mountain. Many sturdy men were selected to follow the priest, took the colorful triangle flags and the small paper figures (earth gods), inserted them along the way, and played the Lusheng music of "Summon the Dragon" while calling: "Wake up and wake up the Earth Dragon." God, the Drum Sacrifice Festival has come, get up and celebrate with the ancestors. "All the people of the tribe planted trees on the mountain, and then collectively danced the Lusheng dance in the "Summon the Dragon" square. (Editor-in-Chief He Ming, 2011)

In July of the first year, the "Wake Up Drum" ceremony was held in the Drum Temple on the mountain. Participants included priests, elders from various villages, and representatives of various families. The offerings are wine, chicken, duck, fish and glutinous rice. Each offering is divided into 12 parts. The priest first chanted the "Drum", and after the recitation, a mallard duck was slaughtered, and the duck blood was sprinkled around the holy drum. The village elders blew the reeds, the host beat the drum three times, and then the priest read "Awakening the Drum", and the "Awakening Drum" team returned to the "Drum Hall" in the village. (Liu Hong, 2011)

In October of the second year, the "Welcoming Drum" ceremony was held. The venue, participants and sacrifices were the same as the "Wake Drum" ceremony. After the offerings were placed, the priest sang the song "Welcome Drums", and then, the host raised the machete to open the way, symbolically welcome the ancestral sacred drum back to the cottage, the welcoming drum team played Lusheng to follow, and returned to the cottage drum hall. All the villagers danced "step on the drum" to welcome. (Guan Jianhua, 1995)

In April of the third year, a "Choose Cow" ceremony was held, and the "Song of Praise the Cow" was sung, and the cow was swept all over the body with grass thatch, indicating that the evil spirit attached to the cow has been driven away. In September of the same year, every cow that had been dressed up according to the custom was killed and used for ancestor worship. The

festival lasts for 14 days. On the last day, all villagers gathered at the Drum Temple to hold a drum sacrifice ceremony.

In October of the fourth year, a ritual of killing pigs and offering drums was held, called "White Drum Festival". The leader slaughtered the pigs first, and then every household slaughtered the pigs one after another. At noon, everyone held family sacrifices. At this point, all rituals of the festival have been completed.

2. Dragon Boat Festival



Figure 4. Dragon Boat

Photo : Zhitao Bi (Photo taken on November 2, 2019)

Hmong language called "dab kiang vongx" is a festival dedicated to the dragon god and dragon boat competition. Held in May every year. According to the records of "Hmong Ancient Songs", the dragon is a kind of life. Together with human life, he is born from the twelve life eggs of mother butterfly. Human and dragon are both born to the same mother, and they are brothers to each other. "Hmong Ancient Songs" Life Creation said: "The second child is the water dragon, and Yang (the human being in the egg of life) ordered the water dragon to live in the deep water pool in the east." Yan Bao (2016) This dragon became the dragon god of the sacred world. Since people are brothers with dragons, and people have difficulties, please ask the dragon god for help, and the dragon god is obliged to do so. The dragon god in Hmong's religion of life is the same as

human beings. There are both good and evil sides. In order to ask for help from the Dragon God, Hmong developed a set of rituals to worship the Dragon God.

The ceremony is divided into two parts. The first part is the ritual of summoning the dragon. The second part is the entertainment ceremony of people and dragons together.

The dragon summoning ceremony is divided into three sessions. The first one is called "Calling the Dragon". In the middle of the night of the "Calling the Dragon", some people were selected by the village clan and brought Lusheng to the hills of the village. Paper figures symbolizing the dragon were inserted along the way. , Liu Zhengwei (2007) Spreading rice all the way, shouting all the way: "The dragon gets up, please let us drink and eat meat!" He kept playing Lusheng all the way, calling for the dragon queen to gather at the Lusheng field in the village. The second scene is to invite all the mountain gods in the mountain. The ceremony is presided over by the priest. The priest inserts a small paper figure symbolizing the mountain god at the altar, puts three glasses of wine on the altar table, kills a white chicken for offering, and the priest sings songs. "Praise the Mountain God" to protect the village. The third scene is "Sacrifice to the Dragon God". Wu Rongzhen (2007) The ritual sacrifice is a pig. The priest divides the pork into twelve parts and places them next to the wood carving symbolizing the Dragon God, with twelve sticky rice balls. At the beginning of the ceremony, the priests wore special hats and gowns and sang sacrificial songs. All members of the Dragon God family on the hills around the village were invited to share the offerings together. At the same time, please share with the ancestors.



Figure 5. Dragon Boat Race

Photo : Zhitao Bi (Photo taken on November 2, 2019)

There are four common entertainment rituals between humans and dragons. The first is the launching ceremony of the dragon boat. A sacrificial table is set by the river and a gall tree is tied at the foot of the table to symbolize the sky. Wu (2007) The priest holds the shamrock, which symbolizes a sword to drive away evil spirits. The sacrifices include white rooster, rice, wine, tea, etc. After the priest finishes the dragon boat, the dragon boat can be launched into the water and rowed on the river.

The second game was a dragon boat race. Human and Shenlong worked together to finally overcome the difficulties. The third session was the dragon meat eating ceremony. In order to thank humans, Tapp (1989) Shenlong shared his dragon meat for human consumption. They gathered together on the bank of the river where the dragon boat was docked. "Dragon meat" symbolized supernatural power. After eating "dragon meat", People have the power of a god and will be able to overcome various difficulties encountered in daily life in the future. The fourth scene is the ceremony for the dragon to return home. When the Dragon Boat Festival is over, the dragon must be sent home. The men participating in the festival are dispatched collectively to lift the dragon boat from the water back to the dragon boat shed for installation.

3. Sister Rice Festival

Sister Rice Festival is an important celebration in the Hmong , which is called as nongx gad liangl in Hmong dialect. It has the reputation of "The Oldest Oriental Valentine's Day". The festival means that young men ask young women for colored rice, so some areas are also called "Having sister rice". Since ancient times, festivals and stories seem to be like twins Beautiful festivals always connect with poignant, touching, tragic, noble or exciting stones. And certainly, Sister Rice Festival is not an exception. There is a beautiful legend about the origin of Sister Rice Festival. (Zhang Zhongxiao, 1989)



Figure 6. Hmong sisters colored rice

Photo : Zhitao Bi (Photo taken on November 2, 2019)

This is a beautiful ancient song:

Yang and Ni dug the rock mountain,
 They wanted to marry their lovers,
 But the marriage was not allowed,
 The sisters parents did not like,
 The parents gave Yang and Ni a needle:
 "You use it to pierce the mountain,
 The width must be seven chi(one chi is about 33centimeters)like a road,
 It must be so wide that horses can race,
 Then we would allow this marriage."
 Yang only got one needle,
 Ni only got one needle,
 They went to drill the mountain together,
 Working for nine days,the width was only like a finger,
 Three years passed quickly,
 The hole was like a buffalo`s nostril.

God helped them make a rope,
 Let the rope go through the hole like a buffalo's nostril.
 Slapped it three times, touched it three times,
 The rock mountain was like an obedient buffalo,
 It was taken away and turned into a Shuigu buffalo,
 striking towards the rock mountain.
 Yang and Ni eventually married the two men,
 All of the drum units were delighted.
 Commemorating this through celebrating a festival,
 To wish Yang and Ni happiness,
 Mother Bang had a kind heart,
 Father Liulve had a sharp tongue,
 They conducted a discussion,
 Teaching everyone to celebrate the festival.



Figure 7. Sing love songs and eat sisters colored rice

Photo : Zhitao Bi (Photo taken on November 2, 2019)

It was the full moon in spring --a tender wind bringing warmth, hundreds of flowers
 in full bloom that Yang and Ni, Ajiu and Jinda were excited to meet each other on Baomo
 Mountain. They danced Four Directions Dance happily. Yayou and Liuxiang came with two

sisters, and they also joined in the dance, which is Six Directions Dance. Later on, all of men and women village joined in, they started dancing Lüediduo and Lüegeduoduo. Yang married to Laotun Village while Ni married to Pianzhai Village. And they felt disappointed to separate. Therefore, Father Yang and Mother Yang discussed with a traditional arbitrator. They decided to have Sister Rice in Yang's village on March 15th every year. Girls, who were already married, brought relatives together, blew Lusheng and had drum dancing. Then they decided to have Sister Rice in Ni's village on March 16th every year. Other relatives would come as well. The next day, people would have Sister Rice and drum in their own village. (Yoshii, 2000)

The Sisters Rice Festival is a traditional festival in Hmong village. Every year, from the 15th to the 18th of the third month of the lunar calendar, the people gather to celebrate this festival. During the festival, according to Hmong's traditional customs, sisters' rice is eaten. This kind of rice is made by girls who go up the mountain to pick flowers and leaves of wild plants, dye glutinous rice colorfully and then steam it. The sisters rice is crystal clear, soft and delicious. In addition to food for the whole family, it is also necessary to entertain relatives, friends and guests. During the festival, the Hmong people will bring a bamboo basket when visiting relatives and friends. In the basket there are not only chicken and duck meat, but also sister rice with beautiful fragrance and color. During the festival, men wear cyan, blue, and purple tops and headkerchiefs, and girls wear ethnic costumes embroidered with various beautiful patterns and patterns, their hair is in a bun, a silver crown, earrings, necklaces and silver rings, The body is adorned with silver medals. Some bullfights, some rowing boats, some sounding gongs and drums, some playing Lusheng, some singing folk songs, and many men and women step on the drums and dance the Lusheng dance on the grass or beach by the river. During the festival, bullfighting is the most lively scene. As the dusk descends, the old people gradually leave the river, the broad grassy beach becomes the world of young people, love songs rippling on the river, Hmong youth are immersed in love and happiness. (Yuan Jingfang, 2000)

4.2 Introduction to Hmong New Year, Guizhou Province, China

The Hmong can be dated to 5000 years ago. According to Mandarin literature and documents based upon known oral traditions of the Hmong People, there was a fierce war in the central plains area between the Jiuli Group (the ancient Hmong) led by Chiyou, and the Huaxia

Group led by the Yellow Emperor. The war ended with the defeat of the Jiuli, and they migrated to the south. During the Xia and Shang dynasties (2070 BC-1046 BC), the ancient Hmong founded the Sanmiao Group along the middle and lower reaches of the Yangzi River. They were located between the Pengli River and Dongting Lake until forced to migrate and flee again because of the war which Yu started. During the Han and Jin dynasties (220 AD-589 AD), the ancient Hmong gradually evolved to become Wuling Man and Wuxi Man. After defeat at the hands of Mayuan, the ancient Hmong migrated to the west and south of China, where Guizhou and other destinations are located. Since the Tang and Song dynasties (618 AD-1279 AD), the Hmong started to become a unique ethnic Group, and Guizhou gradually became home to the greatest number of Chinese Hmong.

4.2.1 Introduction to Hmong, Guizhou Province

The vicissitudes of history of this ancient Chinese nation can be traced back more than 5,000 years ago. According to Chinese documents and Hmong's public reputation data, the Hmong ancestor Jiuli Group headed by Chi You and the Huaxia Group headed by Huangdi fought fierce wars in the Central Plains. After the defeat of Jiuli, they migrated south; Xia Shang During the period (2070 BC-1046 BC), the Hmong ancestors formed the Sanmiao group in the middle and lower reaches of the Yangtze River, which straddled the "water of the left Pengli and the wave of the right Dongting." Yu's conquest of the Sanmiao led to the Hmong ancestors It failed again and migrated everywhere; during the Han and Jin dynasties (220 AD-589 AD), Wuling Man and Wuxi Man were formed in Hunan and other places. After Ma Yuan's conquest, the Hmong ancestors migrated west and south, and entered Guizhou, etc. During the Tang and Song Dynasties (AD 618-AD 1279), Hmong began to become a single ethnic group, and Guizhou gradually became the largest settlement of Hmong in the country.



Figure 8. Map of China, Guizhou is located in the southwest region

Photo : www.baidu.com. (Accessed May 21, 2020).

Guizhou Province, located in the hinterland of Southwest China, borders Chongqing, Sichuan, Hunan, Yunnan, and Guangxi, is a transportation hub in Southwest China. World-renowned mountain tourism destinations and major mountain tourism provinces, national ecological civilization experimental areas, and inland open economic experimental areas. The terrain of Guizhou is high in the west and low in the east. It slopes from the middle to the north, east and south. The province's landforms can be broadly divided into four basic types: plateaus, mountains, hills and basins. "Divided land" is the only province in the country that has no plain support. It has a subtropical humid monsoon climate, with four distinct seasons, warm spring breeze, abundant rainfall, and rain and heat in the same period. The province's landforms are divided into three basic types: plateau mountains, hills and basins, of which 92% of the area is mountains and hills. In Guizhou Province, mountain ranges crisscross, mainly including Dalou Mountain, Wuling Mountain, Miaoling Mountain and Wumeng Mountain. These mountains form the topographical framework of Guizhou Province. Located between Sichuan Province and Guizhou Province, Dalou Mountain stretches northeast-southwest and is the watershed between Wujiang River and Chishui River. Dalou Mountain is a strategically important place for Sichuan and Guizhou Provinces. Wuling Mountain is located in the northeastern part of Guizhou

Province, interspersed between Sichuan and Huguizhou. Its main peak, Fanjing Mountain, is a well-known nature reserve. In 1982, it was listed as a first-class world ecological protection area by the United Nations. On July 2, 2018, it was included in the World Natural Heritage List at the World Heritage Conference. Miaoling, which lies in the middle of Guizhou Province, is the watershed of the two major rivers, the Yangtze River and the Pearl River. The Wumeng Mountain in the west separates the Beipan River, Wujiang River, Chishui River, Niulan River and other water systems, and has the highest elevation of all mountains. Due to the two major factors of the rising of the crust and the downward cutting of rivers, Guizhou's landform types are complex and diverse.

The climate types in Guizhou Province are diverse, and the regional differences are very obvious. Guizhou Province is located on the slope of the transition from the Qinghai-Tibet Plateau to the eastern hills. The ground is rugged and undulating. In winter, it is weakly affected by the Siberian cold wave. In summer, it is significantly affected by the southeast ocean monsoon. The province is blessed with unique climatic conditions, forming a typical high profile humid. Subtropical monsoon climate. The climate in most parts of the province is mild, and the average temperature is around 15°C. The average temperature in the hottest July is between 22 °C and 25 °C, and the average temperature in January is not less than 5 °C.

According to China's fifth census, Hmong has the largest population in Guizhou Province, with 4.3 million people, accounting for about half of the total population of Hmong in the country. Followed by 1.92 million in Hunan, 1.04 million in Yunnan, 500,000 in Chongqing, 460,000 in Guangxi, 210,000 in Hubei, 150,000 in Sichuan, 120,000 in Guangdong, and 60,000 in Hainan. The population of Hmong in these 8 provinces (regions and cities) accounts for 98% of the total population of Hmong in the country. There are large Hmong settlements in Guizhou, Yunnan and Hunan. For example, Hmong in Qiandongnan Autonomous Prefecture has 1.59 million and Hmong 800,000 in Xiangxi Autonomous Prefecture. Hmong living in other places is scattered, usually with one or several villages as a unit, intertwined with other ethnic groups. Most of the Hmongs in the multi-ethnic areas live in clusters, independent villages, and rarely share villages with other ethnic groups.

Half of Chinese Hmong lives in Guizhou, and half of Guizhou Hmong lives in Qiandongnan Autonomous Prefecture. Qiandongnan Autonomous Prefecture is the largest

Hmong settlement in China and even the world, and is known as the "Hmong Hinterland". According to statistics in 2008, the total population of Hmong in Qiandongnan Autonomous Prefecture is 1.8712 million, accounting for 41.8% of the total population of the autonomous prefecture. Hmong lives in 16 counties and cities in the prefecture. Among them, Hmong of Kaili City is 290,900, accounting for 63.03% of the city's total population. Huangping Hmong has 208,600 people, accounting for 58.7% of the county's total population, distributed in all townships and townships in the county. Shibing Hmong has 81,400 people, accounting for 51.55% of the total population, and is distributed in all townships in the county. Sansui Hmong 46,600 people, accounting for 22.1% of the total population, are distributed in all townships in the county. Zhenyuan Hmong has 29,100 people, accounting for 11.1% of the total population. Cen Gong Hmong 18,800 people, accounting for 8.35% of the total population, mainly live in Zhuxi and other towns. Tianzhu Hmong has 127,000 people, accounting for 30.96% of the total population. It is distributed in all townships in the county. There are 94,300 people in Jinping Hmong, accounting for 41.8% of the total population. They are distributed in all towns and villages of the county. Jianhe Hmong is 147,200, accounting for 56.16% of the county's total population. It is distributed in all townships in the county. Taijiang County is the county with the highest proportion of Hmong. Hmong has a population of 140,200, accounting for 96.14% of the total population. It is located in all the towns in the county. Liping Hmong has 84,700 people, accounting for 16.6% of the total population, scattered in all the townships of the county. Rongjiang Hmong 108,100 people, accounting for 32.32% of the total population, mainly live in towns such as Guzhou, Bakai, Jihua, Langdong, Liangwang, Xinghua and so on. Congjiang Hmong has 139,800 people, accounting for 43.12% of the total population. They mainly live in towns such as Jiaju, Guanghui, Jiamian, and Donglang. Leishan Hmong is 127,900, accounting for 84.2% of the county's total population. Hmong is inhabited in all townships in the county. There are 75,900 people in Majiang Hmong, which accounts for 33.94% of the county's total population. They are located in all towns and villages in the county. Danzhai Hmong is 130,700 people, accounting for 78.8% of the county's total population. Hmong lives in all townships in the county.

4.2.2 Leishan County celebrates the whole process of Hmong New Year in 2020

Hmong New Year, called *nongx yangx* in Hmong language, is the most solemn traditional festival of the Hmong people. Since ancient times, Hmong has used his own chronological calendar-Hmong calendar. The first day of the Hmong calendar is Hmong New Year. In the days of "Hmong New Year", there is a habit of proceeding in order after negotiation. The time is between October and November of the lunar calendar. This habit makes different Hmong villages take turns to become the carnival center of the Hmong area on their different "Hmong New Year" days. On June 7, 2008, Hmong New Year was included in the second batch of National Intangible Cultural Heritage List with the approval of the State Council of China.

Hmong New Year is the most solemn festival in Hmong. It is a large-scale celebration held by the Hmong people after a year of intense labor in order to celebrate the harvest, adjust and enrich their lives. It is also a large-scale celebration to commemorate the war over 5000 years ago. Chi You, an ancestor of Hmong who died in China, offered sacrifices to the ancestral gods (Yang Zhengwen. (2019). *Miao Nian*. Guangming Daily Press.). Therefore, the main activity of "Hmong New Year" is ancestor worship, followed by various entertainment activities.

On November 19th, 2020, Leishan County, Qiandongnan Prefecture, Guizhou Province, will hold the opening ceremony of the 2020 Hmong New Year. The one-month China·Leishan Hmong New Year celebration will start from then, during which 11 grand cultural events will be held.

1. Thousand people parade and opening ceremony

Time: November 19th, 12:30-16:30

Location: Leishan County

Parade is an important ceremony in Hmong New Year. People are used to blowing Lusheng around the villages and villages, and you will welcome me. Participants on the parade included centenarians, children as young as a few years old, Hmong people who had flown from all over the world, and inheritors of intangible culture. The road that stretches for several kilometers in Leishan County is full of Miao people dressed in gorgeous national costumes. They danced and listened to the songs, and joyfully carried chickens, ducks, fish, meat, glutinous rice cakes, millet, and rice ears, and drove the cows... That joy, that pride, that heartfelt joy, deeply infected all the onlookers. At 12:30 noon, the Hmong compatriots from various towns in Leishan

County dressed in characteristic ethnic costumes. There were 12 square teams composed of 34 teams, accompanied by the melodious lusheng, and set off from Bronze Square in Leishan County in an orderly manner to Wooden Drum Square held the opening ceremony and carried out folk song and dance performances.



Figure 9. 2020, Hmong New Year, Leishan, China,
Photo : www.baidu.com. (Accessed December 20, 2020).



Figure 10. 2020, Hmong New Year Clothing show, Leishan, China
Photo : www.baidu.com. (Accessed December 20, 2020).



Figure 11. 2020, Hmong New Year, Leishan, China

Photo : www.baidu.com. (Accessed December 20, 2020).

2. thousands of people long table feast

Time: November 19th, 17:00

Location: The southern town of Leishan County

Thousands of people long table banquet is the highest form and grand etiquette of Hmong banquet. It has a history of thousands of years. It is usually used for weddings, full moon wine, and village social banquets. On the left is the owner's seat and on the right is the guest seat. The host and the guest are opposite, toast and persuade to drink and sing about the wine.



Figure 12. Long table banquet

Photo : www.baidu.com. (Accessed December 20, 2020).

3. Hmong landscape performance "Xijiang Grand Ceremony"

Time: November 19th, 19:30

Location: Xijiang Grand Theater

"Xijiang Grand Ceremony" takes the promotion of Hmong culture as its mission. Through Hmong cultural elements, it reproduces the development history, migration history, and modern change history of the Hmong people under the leadership of their ancestor Chi You, presenting a magnificent Hmong. The cultural feast shows the wisdom and bravery of the Hmong people to protect their homeland.



Figure 13. Hmong New Year's performance,

Photo : www.baidu.com. (Accessed December 20, 2020).



Figure 14. Hmong New Year's performance

Photo : www.baidu.com. (Accessed December 20, 2020).

4. "Revitalizing the Economy and Helping Guizhou" Public Welfare Action

Time: November 20th-22nd

Location: Xijiang Town

During the Leishan Hmong New Year, organize outstanding entrepreneurs from across the country to Leishan, hold the entrepreneurs dialogue summit and Leishan County industry investment promotion conference, organize a webcast to Leishan, carry out webcast sales, and vigorously help Guizhou goods exports.

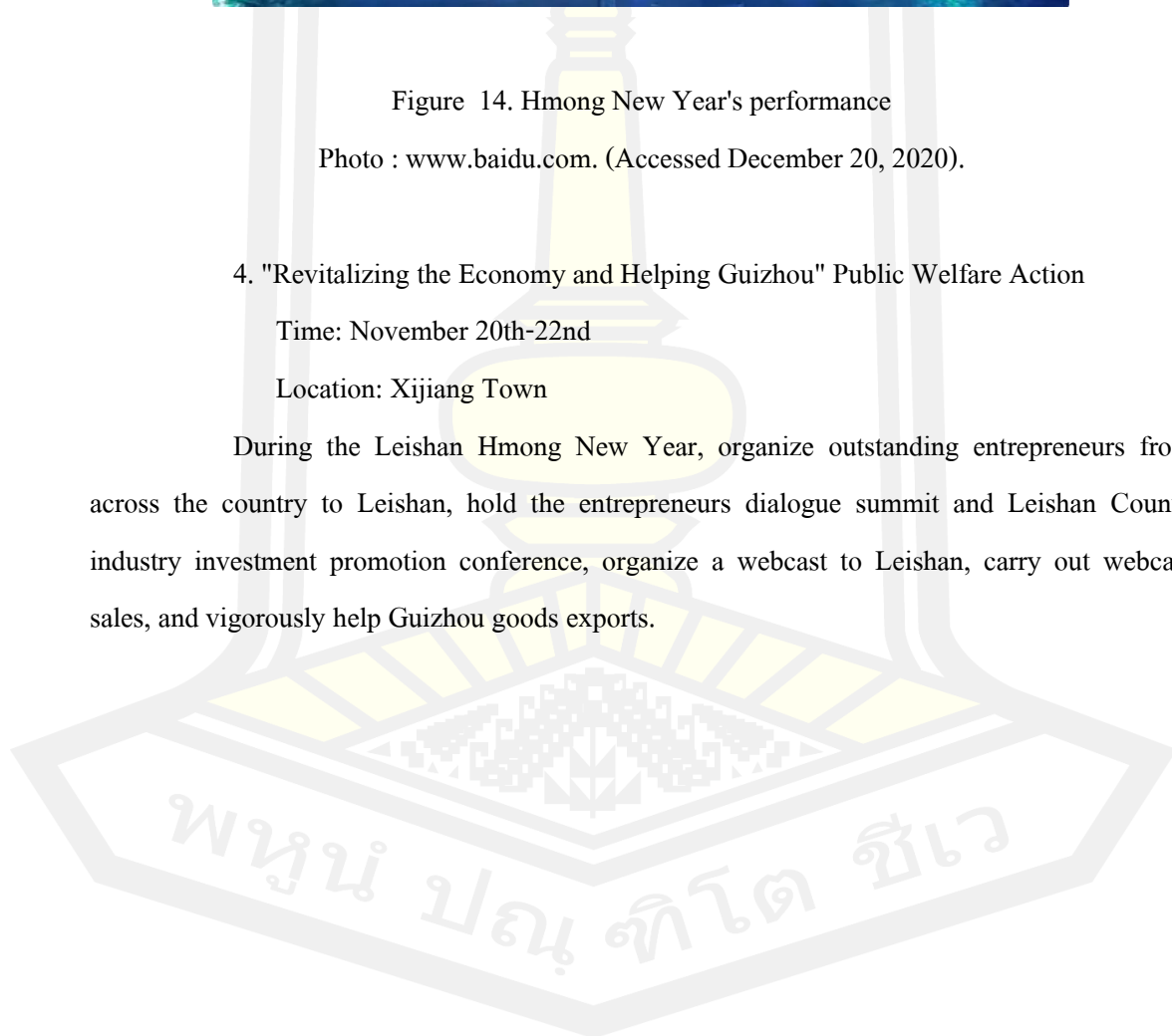




Figure 15. Introducing Hmong embroidery

Photo : www.baidu.com. (Accessed December 20, 2020).

5. Hmong New Year ancestor worship ceremony

Time: November 20th-25th

Location: Xijiang Thousand Hmong Village Scenic Spot

Hmong New Year ancestor worship ceremony



Figure 16. Hmong New Year ancestor worship ceremony

Photo : www.baidu.com. (Accessed December 20, 2020).

1) Fighting glutinous rice cakes



Figure 17. Beat rice

Photo : www.baidu.com. (Accessed December 20, 2020).

2) Cow fight competition



Figure 18. Cow fight competition

Photo : www.baidu.com. (Accessed December 20, 2020).

6. Leishan Half Marathon Challenge

Time: November 21 (registration)-22 (competition) 8:00 to 12:00

Location: Leishan County, Tonggu Square, Xijiang Town, Longtang Village, Yingshang Village

Half Marathon Challenge

Mini Marathon Challenge



Figure 19. Half Marathon Challenge

Photo : www.baidu.com. (Accessed December 20, 2020).

7. The 8th "Top of Leigong Mountain · Summer of Bala River" Cycling Race

Time: November 21 (registration)-22 (competition) 14:00

Location: Bronze Square, Leigong Mountain

พหุ ประถมศึกษา



Figure 20. Cycling Race

Photo : www.baidu.com. (Accessed December 20, 2020).

8. The 6th Lusheng Music and Dance Competition of Leishan Hmong New Year,

China

Time: November 21st to November 23rd 9:00-18:00

Location: Wooden Drum Square

1) The National Lusheng Dance Competition, with long skirt dance, middle skirt dance, short skirt dance and creative choreography competitions respectively;



Figure 21. Wooden Drum Square

Photo : www.baidu.com. (Accessed December 20, 2020).

2) The National Lusheng Music Competition, with ensemble, unison and solo competitions.



Figure 22. Lusheng Music Competition

Photo : www.baidu.com. (Accessed December 20, 2020).

9. Thousands of aunts return to their parents' homes

Time: November 22-15

Location: Paikazhai, Jiaoxiong Village, Dagulu Village, Pingzhai Village, Datang Township, Jijiu Village, Hydropower Village, Danjiang Town



Figure 23. Thousands of aunts return to their parents' homes

Photo : www.baidu.com. (Accessed December 20, 2020).

10. The 6th "Rich and Beautiful Leishang · Silver Embroidery Wisdom" Silver Embroidery Skills Competition

Time: November 25-29, 9:00-17:00

Location: Xijiang Thousand Hmong Village Scenic Spot

1) Hmong Silver Jewelry Craftsman Competition



Figure 24. Hmong Silver Jewelry Craftsman Competition

Photo : www.baidu.com. (Accessed December 20, 2020).

2) Hmong Embroidery Skills Competition



Figure 25. Hmong Embroidery Skills Competition

Photo : www.baidu.com. (Accessed December 20, 2020).

3) Hmong silver jewelry embroidery crafts exhibition.



Figure 26. Hmong silver jewelry embroidery crafts exhibition

Photo : www.baidu.com. (Accessed December 20, 2020).

11.China·Leishan Hmong New Year The 5th National Hmong Song Competition

Time: November 24-26, 9:00-18:00

Location: Wooden Drum Square

Hmong ancient songs, flying songs, love songs, children's songs



Figure 27. Male and female duet

Photo : www.baidu.com. (Accessed December 20, 2020).



Figure 28. Chorus

Photo : www.baidu.com. (Accessed December 20, 2020).

4.3. Introduction to Hmong New Year, Phetchabun, Thailand

Phetchabun Province is located at the center of Thailand. It is a rectangular plain basin surrounded by mountains and hills, forests and minerals, and the people are mainly engaged in agriculture. The administration of Phetchabun Province is divided into 11 counties, subdivided into 117 districts, and finally subdivided into 1,261 villages.

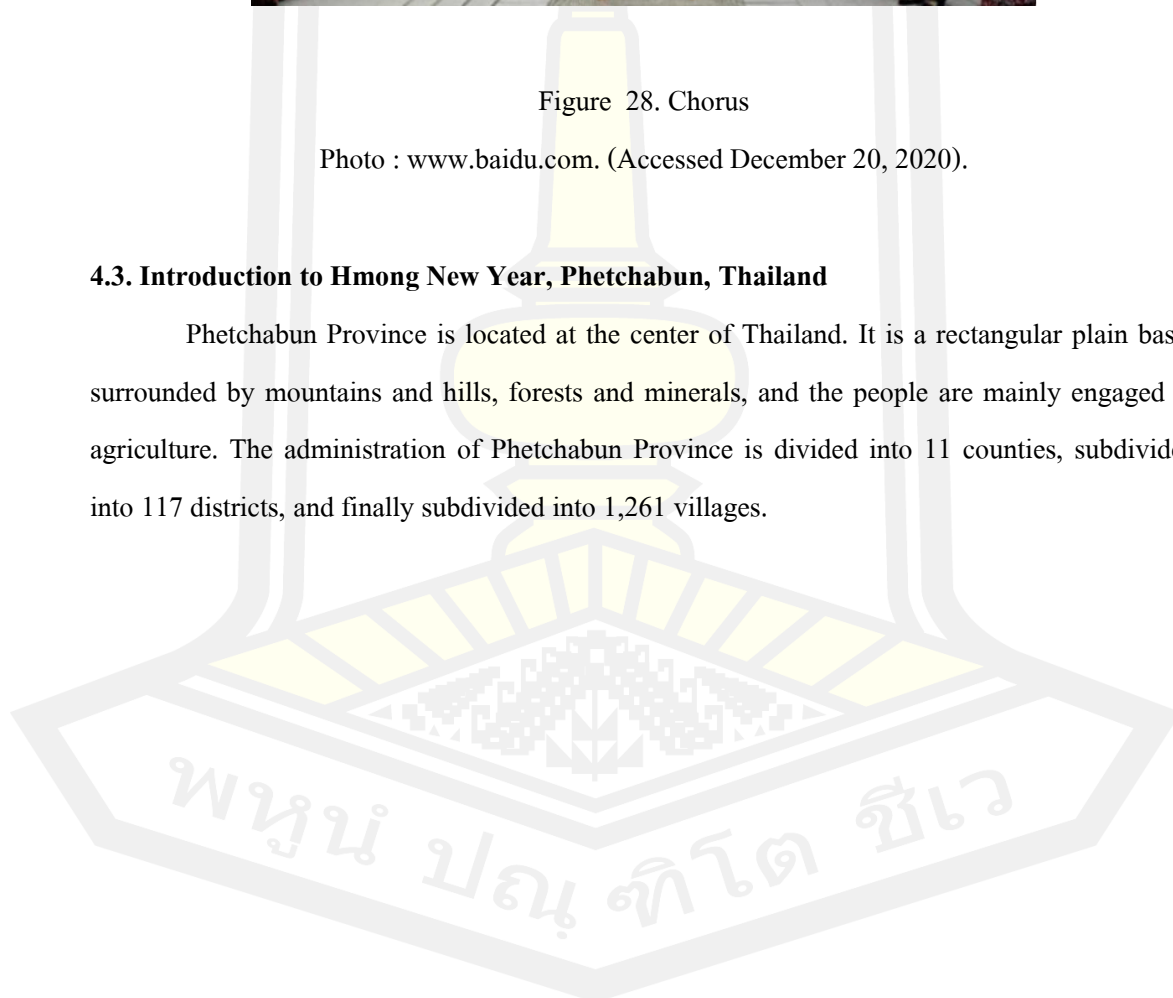




Figure 29. Map of Phetchabun Province

Photo : www.baidu.com. (Accessed March 16, 2021).

Phetchabun is one of Thailand's seventy-six provinces (changwat) lies in lower northern Thailand. Neighbouring provinces are (from north clockwise) Loei, Khon Kaen, Chaiyaphum, Lopburi, Nakhon Sawan, Phichit, and Phitsanulok.

Phetchabun is in the lower northern region of Thailand, in the area between the northern and the central region. The province lies in the broad fertile river valley of the Pa Sak River, with mountains of the Phetchabun mountain range to the east and west.

Khao Kho National Park, Nam Nao National Park, and Tat Mok National Park are all in the province, either entirely or partially. The total forest area is 4,013 km² (1,549 sq mi) or 32.5 percent of provincial area. [Table 2 Forest area Separate province year 2019]. Royal Forest Department (in Thai). 2019. Retrieved]

Phetchabun especially Khao Kho is a place with good weather and cold all year round. Therefore, received the nickname "Switzerland of Thailand". [Travel to Khao Kho, "Switzerland of Thailand" land of mountains and sea of mist in Phetchabun]. Tong Tua Thai.com (in Thai).]

The word phetcha originates from the Sanskrit word vajra meaning "diamond" (or weapon of Indra), and the word bun from Sanskrit purna meaning "full", "perfect" or "whole". Hence the name of the province literally means "perfect diamond".

Initially, the province was called "Phe-cha-buth" as "Phuenchapura", which means the city that has plenty of crops.[Thanarutleasakon, k. (2002). Pra – wat – tai – sart – Thai – ched– sib – hoke – jung -wat [Thai history of 76 provinces]. Bangkok : One World Publishing.] The reason is that the province is very fertile and has ample resources. Because of the fertility of the land, Phetchabun has always been agriculturally productive area.

Phetchabun was established by two kingdoms: the Sukhothai Kingdom, and the Ayutthaya Period of the King Narai.

In the Thesaphiban administrative reforms at the beginning of the 20th century, the province, together with Lom Sak Province to the north, formed monthon Phetchabun. As it was the smallest monthon, it was also the first monthon to be dissolved in 1915, after being temporarily administered from Monthon Phitsanulok between 1903 and 1907. Lom Sak Province was abolished and merged into Phetchabun in 1932.

During the period between 1968 and 1982 communist insurgents established bases in the mountains in the province. From hidden locations they fought occasional skirmishes against the Thai Army.

The provincial seal shows a diamond on a mountain, as diamonds are found in the province. In the foreground are tobacco plants, as it is one of the crops grown in the province. The provincial tree is the tamarind. *Craspedacusta sowerbyi*, a rare species of freshwater jellyfish is the provincial aquatic animal. Because Phetchabun is one of the few places in the world, that is the habitat of this species of invertebrates. [Provincial aquatic animal]. 4.fisheries.go.th (in Thai). 2018-02-11. Retrieved 2020-04-26.]

Tourism is considered the main industry of the province. Phu Thap Boek, the highest mountain in the province. It is a well-known tourist destination and the largest cabbage growing place in the country. [Green cabbages are also available at Phu Tub Berk]. Ch3 (in Thai). 2017-03-28. Retrieved 2020-04-26.]

The province is divided into 11 districts (amphoe). These are further divided into 117 subdistricts (tambon) and 1261 villages (muban).

Mueang Phetchabun

Chon Daen

Lom Sak

Lom Kao

Wichian Buri

Si Thep

Nong Phai

Bueng Sam Phan

Nam Nao

Wang Pong

Khao kho

4.3.1 Brief Introduction of Khao kho

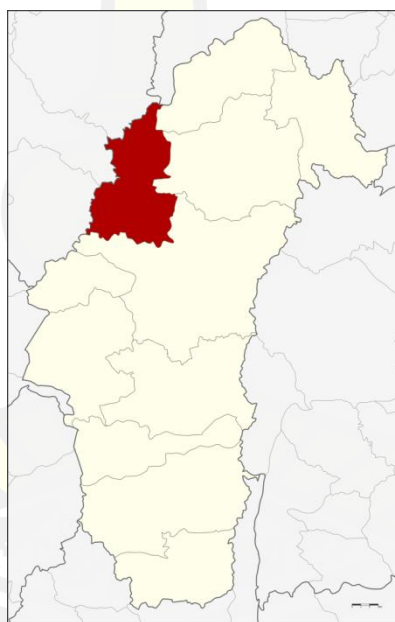


Figure 30. Khao kho map red area

Photo : www.baidu.com. (Accessed March 16, 2021).

The "Khao Kho" area has had an ideological conflict that has caused the war on terror since 1965, especially in the area bordering 3 provinces, namely Phetchabun. Phitsanulok

Province and Loei Province The anti-government forces have seized the forested area. It is difficult for the government to suppress it. Using Khao Kho as the center, the Army has assigned the 3rd Army Area to be responsible for combating communist terrorists. by establishing the Combined Headquarters 394 at Lom Sak Airport Phetchabun Province at the age of December 25, 1968. Currently, it is the location of the Civil Police and Military Police Unit 33 (PTT. 33) has continued to fight through 12 important operations, such as the Battle of Phu Ash. Battle of Ramsun Battle of Pha Muang Dit Suek 1-3 Battle of Pha Muang Kriangkrai, etc., during the year 1971 - 1972 began to build a separate road from Phitsanulok - Lom Sak Road. It occupies the 100th kilometer from Ban Khaem Son to Ban Lao Rue. (<https://th.m.wikipedia.org/wiki/%E0%B8%AD%E0%B8%B3%E0%B9%80%E0%B8%A0%E0%B8%AD%E0%B9%80%E0%B8%82%E0%B8%B2%E0%B8%84%E0%B9%89%E0%B8%A0> D)

The "Khao Kho" area has had an ideological conflict that has caused the war on terror since 1965, especially in the area bordering 3 provinces, namely Phetchabun. Phitsanulok Province and Loei Province The anti-government forces have seized the forested area. It is difficult for the government to suppress it. Using Khao Kho as the center, the Army has assigned the 3rd Army Area to be responsible for combating communist terrorists. by establishing the Combined Headquarters 394 at Lom Sak Airport Phetchabun Province at the age of December 25, 1968. Currently, it is the location of the Civil Police and Military Police Unit 33 (PTT. 33) has continued to fight through 12 important operations, such as the Battle of Phu Ash. Battle of Ramsun Battle of Pha Muang Dit Suek 1-3 Battle of Pha Muang Kriangkrai, etc., during the year 1971 - 1972 began to build a separate road from Phitsanulok - Lom Sak Road. It occupies the 100th kilometer from Ban Khaem Son to Ban Lao Rue. (<https://th.m.wikipedia.org/wiki/%E0%B8%AD%E0%B8%B3%E0%B9%80%E0%B8%A0%E0%B8%AD%E0%B9%80%E0%B8%82%E0%B8%B2%E0%B8%84%E0%B9%89%E0%B8%AD>)

In 1974, there was an idea to reduce the pressure of obstructing the work of Communist Party of Thailand by building another road from Ban Na Ngua to Ban Sado Phong to connect to the first road at Ban Sado Phong Which has been strongly resisted until causing heavy damage to both sides. At that time, His Majesty the King Her Royal Highness visited the Sarit Sena Special

Forces Camp Phitsanulok Province His Majesty had the idea to provide areas on both sides of the road. It is beneficial to the general public not only the soldiers of the 3rd Army Area therefore established a strategic village to develop by His Majesty the King has given a certain amount of royal property as a capital for The first operation was set up as the "Khek River Basin Development Project Directorate" with the main task of constructing the Thung Samor - Khao Kho route, paved the way through the training line and armed the volunteers to allocate arable land for the people to provide water resources. for agriculture and called this project "Kek River Basin Development Project" and started operation on March 11, 1977, Ministry of Interior has realized the importance of such areas Has issued an announcement of the Ministry of Interior, dated August 20, 1984, establishing a sub-district Khao Kho. which came into effect from August 21, 1984 onwards.

Khao Kho District includes 12 villages in Khaem Son Subdistrict, Thung Samo Subdistrict, 8 villages, both of which are in the administrative area of Lom Sak District and Na Nua Subdistrict, 3 villages in the administrative area of Mueang Phetchabun District All of which are the areas under the Royal Initiative Project in the former Khek River Basin Development Project. Established as a sub-district in Khao Kho Up to the administration with Lom Sak District, Phetchabun Province For the reason for naming Khao Kho District, it is because it is the location of the district. Located in Khao Kho area The natural condition of the area is mountainous and has many groves and another reason is that the name "Khao Kho" is well known to people all over the country. As an area where civilians, military police have sacrificed their lives for the nation in purging communist terrorists. which is a heroic act known to all Geographically, Khao Kho District Office is located in Ban Kanok Ngam (Ban Khao Kho) on the Khaem Son - Sado Phong Road, at the 21st kilometer.

Most of the area is forests and hills. Some places are steep. The height is about 500 - 1,400 of metres above sea level. In the summer, the weather is not very hot. In winter, the weather is very cold. The average minimum temperature is 3 degrees Celsius. The main rivers are the Khek River, Huai Saliang Haeng (Saliang Haeng Creek). Huai Sadao Phong (Sadao Phong Creek), Huai Kho (Kho Creek). Natural resources include forests and minerals such as tin, wolfram, sealite, zinc, antimony, and copper.

Khao Kho District is located in the upper part of the province. It has boundaries adjacent to neighboring districts as follows:

North connects with Nakhon Thai District (Phitsanulok Province), Dan Sai District (Loei Province) and Lom Kao District.

The east connects to Lom Sak District and Mueang Phetchabun District.

South, connects to Mueang Phetchabun District There is the Khek River as a demarcation line.

The west connects to Nakhon Thai District with Lam Khek Noi as the demarcation line. Noen Maprang District and Wang Thong District (Phitsanulok Province)

4.3.2 Khao kho celebrates the whole process of Hmong New Year In 2020

The Khao kho Hmong New Year is from December 15 to December 23, 2020, lasting 9 days and 9 nights. In fact, the New Year has begun on December 14th, and families will kill chickens to sacrifice their ancestors and enjoy delicious food. This is a private ceremony.



Figure 31. Killing chickens to make sacrifices to ancestors

Photo : Zhitao Bi (Photo taken on December 14, 2020)

On the morning of December 15th, the collective celebration took place in the square. The specific activities are as follows.

1. On the morning of December 15th, rehearsal for the opening ceremony of the New Year, in the afternoon, the Hmong cultural performance, in the evening, the Hmong singer Maiv Thoj sings.



Figure 32. rehearsal for the opening ceremony

Photo : Zhitao Bi (Photo taken on December 15, 2020)

2. On December 16th, during the daytime, the Hmong cultural performance, at night, the Hmong singer Laib Laus sings.



Figure 33. Dance performance

Photo : Zhitao Bi (Photo taken on December 16, 2020)

3. On the morning of December 17, the administrative leaders of Phetchabun presided over the opening ceremony of the Hmong New Year. In the afternoon, the Hmong elderly performed, and in the evening, the Hmong singer Ntxaais Vaj sang.



Figure 34. opening ceremony

Photo : Zhitao Bi (Photo taken on December 17, 2020)



Figure 35. cow fights

Photo : Zhitao Bi (Photo taken on December 17, 2020)

5. In the daytime on December 19, doctors spread health knowledge, in the afternoon, archery competitions, spinning top competitions, rickshaw competitions, and at night, Hmong singing competitions.



Figure 36. spinning top competitions

Photo : Zhitao Bi (Photo taken on December 17, 2020)



Figure 37. archery competitions

Photo : Zhitao Bi (Photo taken on December 17, 2020)

6. On December 20th, during the day, housewives skills competition, at night,
Hmong singing competition



Figure 38. Contestant

Photo : Zhitao Bi (Photo taken on December 17, 2020)

7. On December 21, during the daytime, the Thai Veterans Club performed, and at night, the Hmong singing competition



Figure 39. Singer

Photo : Zhitao Bi (Photo taken on December 17, 2020)

8. On December 22, the Radio Foundation performed during the day, and at night, Hmong singer Maiv Zuag Thoj performed



Figure 40. Singer

Photo : Zhitao Bi (Photo taken on December 17, 2020)

9. In the daytime on December 23, the closing ceremony was to commend the outstanding Hmong people of the year and present awards to the winners of the Hmong singing competition. In the evening, Hmong singer Vam Muas performed

The opening ceremony

On the morning of December 17, the governor of Phetchabun presided over the opening ceremony of the new year, which was the most solemn ceremony of the new year. The opening ceremony time is 10 o'clock in the morning, the venue is the center stage, there is a road between the stage and the auditorium. The first part of the opening ceremony was the entrance of Phetchabun government leaders. There were two hosts on the stage, one spoke Thai and the other spoke Hmong. At the beginning of the entrance ceremony, a Hmong girl walking in the front, holding the Hmong New Year's wooden sign in her hand, followed by two people wearing Hmong costumes, their heads are very large and exaggerated. The cartoon helmet represents the image of the Hmong people. Behind them are two Hmong girls wearing Hmong costumes, holding Hmong New Year opening message in their hands. Behind are two Hmong men with Hmong musical instrument Lusheng in their hands. Behind are two Hmong girls carrying baskets. Behind are two healthy Hmong men with ropes in their hands. Behind the ropes are Hmong rickshaws. There were three people in the car, the front was a boy, the middle was the governor of Khao Ke, the back was the governor of Phetchabun, and behind the rickshaw were other leaders and guests, about 20 people, all wearing Hmong costumes. The rickshaw was pulled to the front

of the stage, the governor got out of the car, and led the others into the middle of the stage to take their seats. During the period, the governor waved his thanks to the Hmong people in the auditorium. Then there was a policeman with speakers installed in the car, playing Hmong music, and then performing "dustpan dance". 12 Hmong girls danced with dustpans in their hands, representing the hard work of 12 months of the year. This was followed by the "Umbrella Dance", performed by older Hmong women with red umbrellas in their hands, representing the protection given to the Hmong people by the government.

The second part of the opening ceremony was the entrance of representatives from the Hmong village in Khao Kho County. An elderly man holding a photo of the King of Thailand walked in front, followed by the national flag and Hmong New Year banner, followed by the veterans. The banner was marked "Fight to the death for this place". This was followed by the Khek noi cultural tour group, which came in from 12 Hmong villages in Khao Kho County.



Figure 41. Governor rides in a rickshaw

Photo : Zhitao Bi (Photo taken on December 17, 2020)



Figure 42. Villager representative

Photo : Zhitao Bi (Photo taken on December 17, 2020)

The third part of the opening ceremony was to say goodbye to the old and welcome the new, recalling the migration of Hmong's ancestors. A tree trunk was placed in the middle of the square, and the governor and guests turned three times to the left around the tree trunk, which represented abandoning all the bad things in the past. Then turn around the tree trunk three times to the right, in order to harvest all the blessings and good things. The circling ceremony is also to recall the migration history of Hmong's ancestors, to educate the next generation, and to remember Hmong's history.



Figure 43. Blessing ceremony

Photo : Zhitao Bi (Photo taken on December 17, 2020)

The fourth part of the opening ceremony, the Hmong New Year blessing ceremony, was blessed by a respected host. In the center of the stage, a stool is placed with a pot of boiled eggs. The host holds a silver circle with silver coins strung on it, and shakes the silver circle according to the rhythm to make a rhythmic sound. The host sang a blessing song.



Figure 44. Blessing ceremony

Photo : Zhitao Bi (Photo taken on December 17, 2020)

In the fifth session of the opening ceremony, the Hmong New Year bell was sounded. The Hmong bronze drum was placed in the center of the stage. The governor of Phetchabun Province took the stage to give a speech and beat the bronze drum three times.



Figure 45. Ringing the New Year Bell

Photo : Zhitao Bi (Photo taken on December 17, 2020)

After that, everyone cheered loudly and blessed the coming of the new year. Phetchabun Province donated a sum of money to help Hmong people improve their lives.

The sixth link of the opening ceremony was to break up rice and divide the eggs. Hmong young men are responsible for beating the cooked glutinous rice, and then wrapping it in leaves, and the girls share it with everyone to taste. The elderly divided the boiled eggs among the children to taste. The opening ceremony ended in the process of tasting the food. Everyone took pictures with each other as a souvenir.



Figure 46. beating the cooked glutinous rice,
Photo : Zhitao Bi (Photo taken on December 17, 2020)



Figure 47. Share eggs
Photo : Zhitao Bi (Photo taken on December 17, 2020)

Chapter V

Hmong New Year Music Similarities and Differences

Hmong has a wide variety of music, with songs, instruments, and dances all having their own characteristics. The music performed during Hmong new year is a concentrated expression of Hmong music. Music with different characteristics in different regions. There are also many similarities and differences in Hmong new year music in the Leishan area of China and the Khao Ke area of Thailand.

5.1 Songs

Hmong is a nation without systematic writing, but it has its own way to pass on the history and culture of the nation, that is, song, which is a song that has been sung from generation to generation. Hmong wants to remember his thousands of years of long history, so he has his own epic ancient song; Hmong people want to express the affection and friendship between people, and they need to express their feelings with singing, so there is Hmong flying song, youth Men and women pursue love, happiness, and love each other, so the vast Hmong Youfang love song is produced. During the festive banquet, when relatives and friends gather for dinner, they sing and drink, so the Hmong wine song is produced. Songs have become an inseparable part of Hmong's daily life, and Hmong is a sea of songs.

5.1.1 Hmong Ancient Songs

The Hmong language of Hmong ancient songs is called Hxak Luo, which is a long-term orally circulated masterpiece among Hmong folks, and is the most classic "encyclopedia" of Hmong oral narratives.

In ancient times, the Hmong people suffered from wars. In order to avoid the war, they made many great migrations. They were worried that the enemy would obtain intelligence and the national history would be forgotten. The wise Hmong ancestors hid their history in ancient songs which Elegant, ethereal, yet vigorous and pathetic. Hmong ancient songs are gradually developed on the basis of primitive myths and legends, epics created by the Hmong ancestors in the long-term production and labor. The content of the ancient Hmong songs covers everything, from the

birth of the universe, the origin of humans and species, the opening of the world, the prehistoric period, to the great migration of the Hmong people, as well as the ancient society, material production, daily life of the Hmong people, etc., almost everything is inclusive. The total number of Hmong ancient songs is more than ten thousand lines. Different versions circulate in different regions, and even different singers sing different versions. Hmong ancient songs are composed of five groups of twenty songs. According to statistics, there are more than one hundred people with names and surnames portrayed in the song. Some of them are full of images and distinctive personalities, which can be regarded as flesh-and-blood artistic models. (Edited by Chen Ziren. Folk Literature in the Memory of the Soul Directory: Gansu People's Fine Arts Publishing House, 2012.03: Pages 1-14). The entire Hmong ancient songs can be divided into five groups, each of which can be a separate piece, but different ancient songs are connected to each other. On the whole, the ancient songs have a grand structure, rich and complete content, and systematically tell the social life of the Hmong ancestors.

The first group

Songs of Opening the World and the Earth: Praise for the Conquering of Nature.

This group of ancient songs includes the four songs of "Opening the World", "Transferring Gold and Silver", "Putting Pillars to Support the Sky" and "Casting the Sun and the Moon". It vividly depicts the beginning of the universe and the chaotic period of heaven and earth. In ancient songs, the formation of heaven and earth is full of strange imagination. The gods Baogong, Xionggong, Qigong and Danggong in ancient songs are actually the incarnations of human ancestors. In the mythology of many nations, this is an era when gods and man govern together, and it is difficult to distinguish between gods and man. Baogong, Xionggong, Qigong, and Danggong in the minds of the Hmong people are both gods and humans. This group of ancient songs is a tribute to the Hmong ancestors' victory over nature. At the same time, it also provides vivid materials for us to understand the life of human beings in childhood.

The second group

Liquidambar formosana: a bold conjecture about the origin of species.

This group of ancient songs includes four songs "Liquid Liquidambar Seed", "Cultivating the Land", "Planting Liquidambar Tree", and "Cut the Liquidambar Tree". The relationship between the origin of everything and human beings and the Liquidambar tree is vividly described.

The song reflects the difficult process of the Hmong ancestors planting Liquidambar and cultivating various plants. On the whole, the content of this group of ancient songs is relatively complicated. It can be concluded that in the long-term oral singing, it has undergone many recreations. In different eras, singers have added different content to it. However, the core content of this group of ancient songs is still the early human conjecture about the origin of all things, and the lyrics are shining with romanticism and idealism.

The third group

Butterfly Song: Exploring the origins of human ancestors.

This group of ancient songs includes "Sisters Staying", "Twelve Eggs", "Brothers Separated", "Slaying Centipedes", "Looking for Wooden Drums", "Looking for a Cow", "Looking for Sacrificing Clothes", "Sacrificing to Ancestors" "Eight songs. It depicts that the maple tree gave birth to a mother butterfly, and the mother butterfly gave birth to humans, beasts and giant gods, so the mother butterfly is the common ancestor of the three humans, beasts and gods. It describes the contradictions of brothers, the victory of humans over centipedes, and the rituals of offering sacrifices to ancestors.

The fourth group

Flood Song: Reminiscences of Blood and Marriage.

This group of ancient songs includes two songs, "The Great Flood" and "Brother and Sister's Marriage".

"The Great Flood" tells about the twelve eggs of the mother butterfly, the hatched brothers Jiang Yang, thunder god, water dragon, tiger, etc., after conflicts, they separated their families, thunder god went to the heaven, the water dragon went down into the deep pool, and the tiger went into the forest, Jiang Yang got the flat land and began to cultivate crops. Growing crops requires rain. As a result, there was a conflict between Lei Gong and Jiang Yang. In order to punish Jiang Yang, Lei Gong launched a monstrous flood. For a time, the flood came and the mountains collapsed and all the rice and grains were destroyed. Jiang Yang couldn't bear it, and started a battle with Lei Gong. In the end, Jiang Yang used wisdom to defeat Lei Gong, and the flood finally receded.

Jiang Yang defeated the flood, only to discover that mankind was almost extinct, and only he and his sister were left on the bare stone slab. "Brother and Sister Get Married" tells the

story of Jiang Yang and his sister worrying about the reproduction of human beings after the monstrous flood. They tried their best, but they still couldn't find a spouse. After various methods of verification, the conclusion is that: in order for human beings to multiply, brothers and sisters must be married. In the end, "Jiang Yang marries his younger sister to be his wife" begins the process of human reproduction. What they didn't expect was that after their brothers and sisters got married, they "give birth to a fleshy cub, round and round like a torch." The brothers and sisters were punished due to their marriage. Jiang Yang looked very angry, and took a machete, "Bang bang, chop a meatball cub, full of nine pinches, and scattered among the nine big mountains."

This group of ancient songs takes the disaster that humans have encountered as a prelude, and focuses on reminiscing the blood marriage of human beings; the core of the ancient songs can be seen as an interpretation of ancient blood marriages and a visualized reflection.

The fifth group:

The song of trekking mountains and water: looking for a new living space.

"Song of Upgrading Mountains and Wading Water" is a relatively independent piece of ancient songs. After Jiang Yang and his sister got married, they gave birth to a meatball. Jiang Yang chopped the meatball into pieces and threw it into the ravine. The strange thing is that these meatballs have grown into nine pairs of men and women. Since then, men and women have married, and humans have rapidly multiplied. The increase in the number of human beings has brought new problems for their own survival: more people and fewer resources. The Hmong ancestors were forced to start a massive migration activity, and finally defeated the ferocious beasts, broke through many difficulties and obstacles, and found a new living space.

5.1.2 Hmong Flying Songs

The Hmong flying song called "HXak Yangt" in Hmong language, It is called the magnificent diamond in the Hmong song by experts and scholars. It is a fine art of song. The pitch of the flying song is high-pitched and bright, bold, unrestrained, and lively. When singing, the voice vibrates the valley, coupled with the melodious and melodious tunes and beautiful melody, it has a strong appeal and can be heard from thousands of miles away. The name is derived from it. Hmong flying song is mostly used in public occasions such as celebrations and greetings. The content of the lyrics is mainly praise, thanks, and agitation. During the Hmong

New Year, Dragon Boat Festival and other festivals and celebrations, flying songs are usually sung.

The lyrics of flying song are usually about 30 sentences each. In a song, there are often three-character sentences, five-character sentences, seven-character sentences, eight-character sentences, etc., but most of them are five-character sentences. The tune has a roughly fixed score, and the length and speed of the beat have a roughly fixed format, but sometimes it can be played on the original basis. In a song, the beginning is slow, the first sentence is fast and then slow, the drag becomes higher and longer, the second sentence is fast and then slow, but the drag becomes lower and longer, starting from the third or fourth sentence Sing at a medium speed, gradually accelerating it, and when it reaches the main part, use a fast continuous sing. After the climax is finished, sing a small part with a gradual dragging tone, and it is nearing the end. When the last one or two sentences are sung, the drag tone becomes lower and longer. The first two sentences of flying songs, the few sentences near the climax in the middle, and the last one or two sentences generally have drag. Singers can sing as much as they want, and the length of the tune depends on the length of the singer's breath.

The lyrics of flying song complement the scene and the scene. The lyrics show the picture of Hmong's life, it is a portrayal of their lives; each song has a classic story, expressing their sadness, joy, honor and disgrace. According to the scene, there is the show off of climbing to the top, the desolation of being trapped in the valley, the open-mindedness of stepping into the fairyland, the joy of pushing the knees, and the sadness of indifferent; for the situation, there is the dimness of being injured, and the longing. There is a long time in the middle, there is the pulse of emotion, and there is hesitation after the emotion. Scenery is the foundation of emotion, and emotion is the reproduction of sceneries. The fusion of the two can produce a strong artistic infection.

Most of the flying songs are solo and two-person chorus, and a few are duets. The tunes are generally divided into three types. The first is the four-tone Zhi mode, which has a strong personality, hearty, enthusiastic, and unrestrained personality. The second is the quartet Yu mode, which uses roughly the same melody. The two parts appear one after the other, imitating duo and chorus. The treble area is placed in any extended position, high and bright, cheerful and exciting.

The third is the quartet Gong mode, in which the melody jumps continuously in four and five degrees, and the sound pattern runs through the whole song. The ending tone of the song is low.

5.1.3 Hmong You Fang Love Songs

Hmong Youfang Love Song, called dxad ghaot in Hmong language, means a song for young people to talk about love. You Fang love song is both a song and a tune. The tunes are different in different regions, but they are roughly the same. When singing, it will be strong and weak, with a deep breath, a soft and melodious volume, expressing meticulous and sincere feelings. The singing method is mostly in a low voice duet, the two sing in turn, and occasionally there is a mixed chorus. In addition to following the traditional love songs of the predecessors, most of the lyrics sung are improvised based on the characters in the scene. According to the process, it can be roughly divided into 9 stages.

The first stage: Invite girls.

The young men go to the hillside together, send out invitation signals to the girls in the village, play leaf or sing the song inviting sisters in unison. The songs are mostly choruses, and the lyrics are improvised. The content is rich and diverse, and the general singing content as follows,

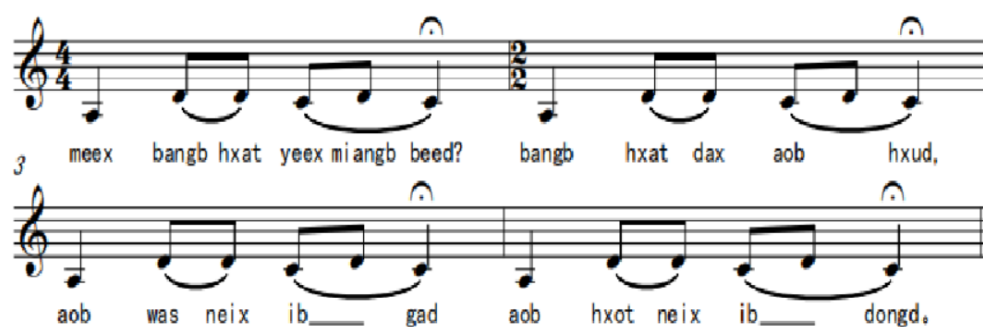


Figure 48. music notation

Photo : Zhitao Bi (Photo taken on June 14, 2020)

The meaning of the lyrics:

你们是否有忧愁? Are you sad?

如果有忧愁请出来和我约会, *If you have any worries, please come out and date me,*

我是一个很好的倾听者, *I am a good listener,*

我们一起来聊天, *Let's chat together,*

吐露自己的心声, *Confide in my heart,*

阿妹们是否愿意? *Are sisters willing?*

你们要珍惜美好时光,

我们要珍惜青春年华, *We must cherish our youth,*

时光飞逝

不要浪费我们的美好年华。 *time flies, Don't waste our good years.*

The second stage: meet each other.

After the invitation, the girls will come to the hillside together, sing duet with the young men, trying to understand each other.

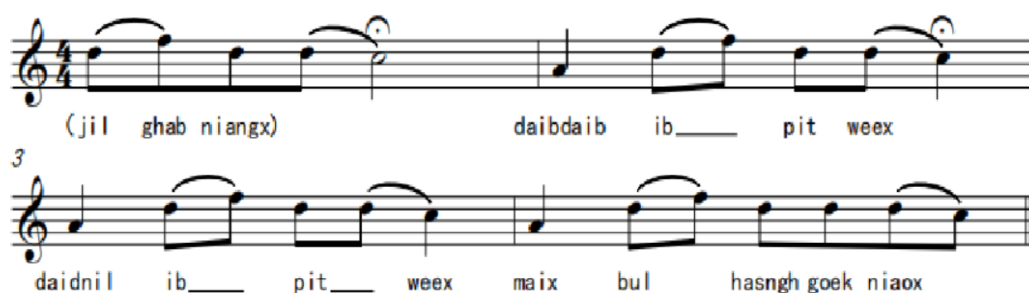


Figure 49. music notation

Photo : Zhitao Bi (Photo taken on June 14, 2020)

Young men sing:

姑娘不要害羞, *Girls don't be shy,*

来这里不是为了吃饭, *I didn't come here to eat,*

来这里不是为了穿衣, *I didn't come here to get dressed,*

我们要相互了解, *We need to understand each other,*

感情需要慢慢培养, *Feelings need to be cultivated slowly,*

The girls sing:

来了, 来了, *I'm coming,*

我们如果来, 你不会见到人, *If we don't come, you won't see anyone,*

我们如果来了, 就是很多人, *If we come, there will be many people,*

有高的, 有矮的, 有胖的, 有瘦的, *Some are tall, some are short, some are fat, some are thin,*

你们诚心邀请，我们就来， *You sincerely invite, we will come,*

你们不诚心邀请，我们就不来。 *If you don't invite sincerely, we won't come.*

Young men sing:

姑娘们不要担心， *Girls don't worry,*

我们是诚心邀请， *We are sincerely inviting,*

我们中间如果有大山，我就把他铲平， *If there is a big mountain among us, I will level it,*

我们中间如果有大河，我就建一座大桥 *If there is a big river between us, I will build a bridge,*

把他变成一条平坦的路， *Turn him into a smooth road,*

我们来相聚。 *Let's get together.*

The third stage: make the girls happy

After the early stage of singing, the man who has an admiration will date the girl alone to improve understanding of each other.



Figure 50. music notation

Photo : Zhitao Bi (Photo taken on June 14, 2020)

Young men sing:

姑娘啊, Girl,
 我们第一次相见, We met for the first time,
 哥哥不认识妹妹, I do not know you
 妹妹也不认识哥哥, You don't know me either
 请告诉你的名字, Please tell your name,
 哥哥会记住你的名字, I will remember your name,
 哥哥会记住你的感情。 I will remember your feelings.

The girl sings:

哥哥啊, Brother,
 我们第一次相见, We met for the first time,
 妹妹不认识哥哥, I do not know you,
 哥哥也不认识妹妹, You don't know me either,
 我就叫你哥哥, I just call your brother,
 你就叫我妹妹 You just call my sister,
 肯定不会叫错。 You can't be wrong.

The fourth stage: dating

After the young men and women have expressed their love to each other through a simple understanding, the young men will find a secluded place, use the stone as a stool, spread straw, and invite the girl to sit down. At this time, the girl is very shy and will not go directly, the young men will joking with the young women humorously, and the girl will slowly walk over and sit down shyly.

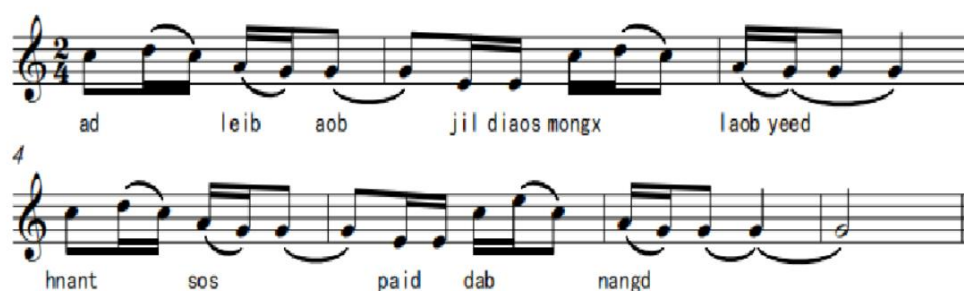


Figure 51. music notation

Photo : Zhitao Bi (Photo taken on June 14, 2020)

Young men sing:

姑娘啊, Girl,

请你坐下来, Please sit down,

感谢你过来, Thank you for coming,

感谢你理解, Thank you for understanding,

我们谈一谈, Let's talk,

我们需要相互了解。 We need to understand each other.

为什么不过来? Why don't you come?

是因为我衣服的太久? Is it because my clothes are too long?

还是因为我身上的灰尘? Is it because of the dust on my body?

The girl sings:

哥哥不要乱想, Brother don't think about it,

你的衣服很新 Your clothes are new

你的身上很干净 Your body is clean

我们如果来不来, 你不会见到人, If we don't come, you won't see anyone,

我们如果来了，就是很多人， *If we come, there will be many people,*
 坐成一排排，就像商人摆摊， *Sitting in rows, like a businessman setting up a stall,*
 你们卖皮鞋，我们卖火柴。 *You sell leather shoes, we sell matches.*

Young men sing:

我今天运气好， *I'm lucky today,*
 出门很安全， *It's safe to go out,*
 在这里又能遇到你， *I can meet you again here,*
 和你聊天心里甜， *It's sweet to chat with you,*
 我从 15 岁开始游方， *I have been traveling since I was 15 years old,*
 走过很多村寨，见过很多人， *I walked through many villages and met many people,*
 没有任何人能像你这样美丽。 *No one can be as beautiful as you.*

The girl sings:

我今天运气好 *I have good luck today*
 出门很安全， *It's safe to go out,*
 在这里又能遇到你， *I can meet you again here,*
 仔细看看你，长的很英俊， *Take a closer look at you, you are very handsome,*
 口才也很好，就是不知道是不是骗人？ *His eloquence is also very good, but I don't know if it's a lie?*
 哥哥也许已经结婚，故意逗妹妹。 *You may be married and deliberately deceived me.*

Young men sing:

你不要怀疑, *Don't doubt,*

我是真心的, *I am serious,*

一辈子时间很长, 如果我们结婚, 诚实最重要。 *A lifetime is very long.
If we get married, honesty is the most important thing.*

第一要心地善良, *The first is to be kind-hearted,*

第二要明辨事理, *The second is to discern things,*

第三要勤劳艰苦, *The third is to work hard,*

第四要生儿育女。 *The fourth is to have children.*

只有我们相互了解后才能结婚。 *Only after we know each other can we get married.*

The girl sings:

哥哥你心地善良, *Brother, you are kind-hearted,*

有好口才, 面容清秀, 英俊潇洒, 雄才大略, 大口吃肉, 大碗喝酒, 唱歌唱的好, 芦
笙吹的好, *eloquent, handsome, talented, able to eat meat, drink, sing well,
and play lusheng well,*

谁与你结婚谁满意。 *Whoever marries you will be satisfied.*

The fifth stage: mutual agreement

After a long time of chat, they have a deeper understanding of each other and cultivated deep and sincere feelings. The young men will ask the girls for love objects.



Figure 52. music notation

Photo : Zhitao Bi (Photo taken on June 14, 2020)

Young men sing:

请姑娘送一个东西, Ask the girl to send something,

我带回家里去, I take it home,

放在枕头边, Put it next to the pillow,

想你的时候看一下, I'll take a look when I miss you,

就像我们在一起, Like we are together,

我不会拿去卖, 卖了也不会富裕。 I won't sell it, and I won't get rich if I sell it.

请姑娘送一个东西, Ask the girl to send something,

可以送项链, 可以送戒指, 可以送毛巾, You can send a necklace, you can send a ring,
you can send a towel,

我带回家拿给父母报喜, I took it home to give my parents the good news,

他们选良辰吉日, 把你娶回家。 They choose a good day to marry you home.

The girl sings:

原以为你没有想得这么深入, I thought you didn't think so deeply,

既然你想到了, 我就告诉你, Now that you have thought of it, I will tell you,

等爸爸把粮食收割完成, Wait until Dad finishes harvesting the grain,

等妈妈把制作好衣服。 Wait for mom to make the clothes.

等我回到家, 告诉父母, 如果他们同意就可以, When I get home, tell my parents that if
they agree, it's okay.

可以送项链, 可以送戒指, 我送你银手镯, You can send necklaces, rings, silver bracelets,

不过请你要保守秘密, 不能告诉任何人。 But please keep it secret, and not tell anyone.

The sixth stage: farewell

The two talked with each other for a long time, and they knew about it. The girl wanted to go home.



Figure 53. music notation

Photo : Zhitao Bi (Photo taken on June 14, 2020)

The girl sings:

天快要黑了, *It's getting dark,*

鸭子在路边叫, *ducks are croaking on the side of the road,*

公鸡送太阳落山, *the rooster is sending the sun down,*

妹妹也要回家了, 哥哥也要回家了。 *I want to go home, and you want to go home too.*

我回我的家, 你回你的家。 *I go back to my home, you go back to your home.*

Young men sing:

浮萍分散了还会团聚, *The duckweed will reunite after being scattered,*

市场关闭了还会再打开 *and the market will open again when it is closed.*

今天结束了, 我们还要再见面。 *Today is over, we have to meet again.*

The seventh stage:farewell

When young men and women slowly separate and walk on the mountain trails, they will say goodbye like this.



Figure 54. music notation

Photo : Zhitao Bi (Photo taken on June 14, 2020)

Young men sing:

天快要黑了, *It's getting dark,*

哥哥要回家, *I want to go home,*

请妹妹答应我, 送我走一段路, *please promise me, walk with me for a while,*

妹妹家在眼前, 哥哥还要翻过一座山, *your home is in front of my eyes, I have to climb a mountain,*

送哥哥一段路, *walk with me for a while,*
哥哥记得你的恩情。 *I remember your kindness.*

The girl sings:

哥哥慢慢走, 妹妹送你到路口, *You walk slowly, and I will accompany you to the intersection,*

如果不送你, 我心里也不舒服, *If I don't accompany you, I will feel uncomfortable,*

等你有时间, 我们在相聚。 *When you have time, we will dating again.*

5.1.4 Hmong Wine Songs

Hmong wine song, "Hxak jud" in Hmong language, It is a common folk song genre in the lives of Hmong people. When drinking during festive seasons or marriage celebrations, people often use wine songs as blessings and rewards; after drinking during the banquet, old people often use wine songs to sing history and praise the achievements of national heroes and ancestors. The melody of the wine song is not big, solemn and serious, with a recitation style. It is

often an infinite repetition of a chapter and sentence, which only slightly changes due to the different values of the lyrics. Hmong wine songs can be divided into the following categories according to the singing occasions and performance targets: First, the wine songs that block the way when guests enter the village gate, also called welcoming songs. Secondly, at the beginning of the banquet, the host sang a toast song. Thirdly, during the banquet, in order to get the other party to drink more, they would sing the persuasive song. Fourth, after the host persuaded the host to drink, the guests would sing the song of thanks. Fifth, at the end of the banquet, Everyone blessed each other and sang the praise wine song, and finally, when the guests returned home, they sang a guest song. Each wine song has its different social functions and meanings.

First, the welcome song

The welcoming song is one of Hmong's main forms of welcoming guests. Guests can enter the door after drinking twelve glasses of wine. The welcoming song is the most solemn and enthusiastic, and it is a must drink. There are 12 cups of welcoming song, the first cup of wine is "Congratulations", the second cup of wine is "kindness", the third cup of wine is "brave", the fourth cup of wine is "industrious", the fifth cup of wine is "smart", Six cups of wine is "beautiful", seventh cup is "righteous", eighth cup is "honest", ninth cup is "tolerant", tenth cup is "longevity", eleventh cup is "longevity" "Fortune", the twelfth cup is "Happy".



Figure 55. 12 glasses of welcome wine

Photo : Zhitao Bi (Photo taken on November 16, 2020)

The people who sing the welcoming song are usually young women under the age of 40 with good looks, and only those who sing well can greet the guests. When the guests are far away from their homes, they begin to sing the welcome wine song. At first, the voice is loud and loud, with the characteristics of a flying song. It means to tell the guests that I am very happy to see you. I hope you can come sing and drinking together. When the guest arrives at the door, the wine song becomes euphemistic, delicate and polite, which means to tell the guest: "You are the guest I have been looking forward to. You are welcome to come to my house as a guest. Please drink my bowl of wine, which represents My regards. "

Second, the toast song

The toast is mainly the hostess toasting to the distinguished guests and the elderly, warmly welcoming the arrival of the distinguished guests. At Hmong's house, a toast is required. It must be a glass of wine with both hands. First, toast to the elderly, and then to the peers and young people, and the owner must toast two glasses each, which symbolizes good deeds. At the same time, the younger generation at the banquet must not pass in front of the elders, but must walk behind them. This is a respect for the elders. The toast song is the song of wine sung during the above toasting behavior.

Third, persuade song

persuade song, mainly refers to the song that the host and the guest persuade each other to drink at the banquet. The host and the guest are often played against each other, and each side sends a few people to the singing competition. One person sings one sentence in turn, until one party loses the song, and the loser must drink. Persuasion songs are generally participated by young or middle-aged people. The more lively the scene, the more it shows that the host family is good and the family brothers are also willing to help entertain guests, and the host family will have more honour. At a banquet, the host's wife and daughter-in-law would persuade guests to drink, singing: "Don't despise my wine is not good, don't despise my food is not good, please the distinguished guest drink more wine, thank you very much." The guests would sing: "Master's wine is good, master's fish is delicious, I have eaten and drunk enough, thank you very much!"

Fourth, thank song

Thank song, is a guest to thank the host family's hospitality sing wine song. Sometimes guests will also raise their glasses to toast the host family again to show their thanks. If the host

will sing a wine song to persuade the guests, then both parties will drink the wine together; If the host could not sing or sang incorrectly, he was punished with wine, and so was the guest. If the host is older than you, and he toasts you, you must first drink back, then you drink the second glass of wine, this is to respect the elder. Thus it can be seen that toasting behavior at Hmong banquet is a kind of knowledge, reflecting the moral cultivation of a nation's people.

Fifth, the farewell song

Farewell song, a wine song sung by the host when the guest comes to the host's house to drink drunkenly and is about to return home. Generally speaking, when a guest is in the Miao family, the host family will prepare rice wine, glutinous rice, meat and other items as a return gift to express the good wishes of the host family. On the way to see them off, the host sings a farewell song to express his pleasure at their visit and hope to come again. Some will support each other, while walking while singing wine songs. Some sing while dancing, the scene is very lively. The host will send the guests out of the village gate, the guests went home by themselves. As the guests drifted away, the tune of the song changed from a narrative song with slow rhythm to a high and loud lyric song.

5.2 Musical instruments

Hmong instruments are generally divided into blowing instruments and percussion instruments. Among them, reeds, copper drums, bamboo flutes and leaves are the most popular.

5.2.1 Lusheng

Lusheng is the earliest, most important and most important musical instrument of Hmong, ancient and very popular. Lusheng tune is one of Hmong's earliest music; the dance accompanied by Lusheng is called Lusheng Dance, which is the main dance form of Hmong and is very representative. In Hmong, the melody that evokes people's common emotions is the Lusheng Music, and the most exciting place is the Lusheng Hall. Lusheng culture is a typical representative of Hmong's traditional culture. As an important carrier, Lusheng carries Hmong's history, marriage and love culture, sacrificial culture, funeral culture, education culture, farming culture, music culture, dance culture, festival culture, custom culture (including food and clothing), folk literature and handicrafts and so on. Lusheng is the mascot of the Hmong people and a witness to the historical development of Hmong. It is composed of six bamboo tubes of

different lengths, and reeds of different sizes are installed in the bamboo tubes. There are sound holes on the bamboo tube. When playing, different sounds are produced according to different sound holes to form chord music.

Lusheng is composed of six bamboo tubes of different lengths, and reeds of different sizes are installed in the bamboo tubes. There are sound holes on the bamboo tube. When playing, different sounds are produced according to different sound holes to form chord music.



Figure 56. Buy lusheng

Photo : Yilin Jiang (Photo taken on December 16, 2020)

Lusheng is generally divided into high-pitched lusheng and low-pitched lusheng. The high-pitched lusheng mode has six notes of La, Do, Re, Mi, Sol, and La. The low-pitched lusheng mode is one tone (la) or two tone (La Re). The tune of the low-pitched lusheng is deep and loud, and the head is lowered to play, giving people a heavy sense of depression. The high-pitched lusheng is light and high-pitched, playing with its head high, presenting an inspiring and joyful atmosphere. The use of music tunes is very strict, and it is roughly divided into three parts: "sacrifice", "lyric" and "narrative". The "Sacrifice" part is mainly used for funeral sacrifices, with a total of 360 tunes. The "Lyrics" part is mainly used for weddings, festivals and other festive scenes; the "Narrative" part mainly narrates the history of the stories and legends.

5.2.2 Bronze drum

Bronze drum is one of Hmong percussion instruments. It has thousands of years of cultural history, rich cultural connotation and powerful social utility. It can direct production and

labor, spread national culture, and entertain life. Bronze drums can organically combine music, dance, performance and other art types, and it is a unique art form.



Figure 57. Thai bronze drum

Photo : Zhitao Bi (Photo taken on December 16, 2020)



Figure 58. China bronze drum

Photo : Zhitao Bi (Photo taken on November 16, 2020)

Bronze drums are the culmination of the hard work of the Hmong people. Bronze drums have different shapes, sizes and rich patterns. The shape of the bronze drum is generally prototype and oval. Generally, the diameter of a large bronze drum is about 100cm, and the diameter of a small drum is about 50cm-60cm. The bronze drum is well-made, with exquisite embossed patterns on the drum surface. The center is daylight-shaped. The edges are decorated with frogs, tortoises, bullfighting, horses and other themes. The drum body is all surrounded by patterns. There are labor and production scenes and festive performances, which are colorful and colorful.

Bronze drums are generally divided into twelve tones. It is generally composed of "magpie tune", "scattered flower tune", "sacrifice bronze drum tune", "sacrifice ancestor tune", "three six nine tune", "festival tune", etc. It is mainly used in large-scale celebrations and sacrificial ceremonies. When performing these ancient tunes, the brass drum is often the main player, with skin drums, gongs, and hand cymbals as auxiliary. In villages with bronze drums, there are people who can play. In the hearts of Hmong people, the bronze drum symbolizes wealth, power and unity. Bronze drums and dance are integrated, and the repertoires include "Inviting Dance", "Magpie Dance", "Iron Dove Dance", "Square Dance", "Six Party Dance", "Crab Dance", "Shrimp Dance", "Clap Dance", "Particle Dance", "Dripping Water Dance", "Eggplant Dance" and so on.

5.2.3 Bamboo flute

The bamboo flute is Hmong's wind instrument. It is made of bamboo and the length is about 10cm-100cm. Some have four sound holes and some have six holes. They are played vertically, with bright and rounded sounds and rich expressiveness. Used for solo, accompaniment, ensemble, etc., bamboo flute music is closely related to local people's lives and connected with folk customs. Bamboo flute music is divided into two categories, one is playing the love life of young men and women, and the other is playing people's daily life.





Figure 59. Thai Bamboo flute

Photo : Yilin Jiang (Photo taken on November 16, 2020)

The love life of young men and women is mainly reflected in Youfang songs and weddings. In addition to singing duets to Youfang, the most important thing is to listen to young men playing bamboo flute. Playing bamboo flute can reflect the talents of young men. It is one of the conditions for girls to choose a mate, and it is also one of the tokens of love. Ethnic weddings are very grand, with complicated and colorful etiquette. After the welcoming team arrived at the woman's home, they played the "invitation tune" to express their condolences to the relatives who saw them off. Play the "cross-street tune" on the way to welcome the relatives, play the "celebration tune" after arriving at the man's house, and play the "night song" after the evening banquet. Three days later, when the bride returns to her natal house, the bride should play the "persuade mother tune", "leave mother tune", etc. The mother and daughter who are about to be separated give condolences. The daily repertoire of ethnic people includes repertoires played on major festivals, such as the "New Year Tune" played in Hmong new year, and the repertoire of "Play Tune" and "Eat Tune" in daily life.

5.2.4. leaf

Leaves are one of the simplest, most natural, unique and oldest musical instruments in Hmong. The sound is beautiful and the plasticity is very strong. Just pick a piece of emerald green leaf and stick it on your lips, and you can make a pleasant sound. In the beginning, the leaves can

simulate the sounds of birds and animals. Later, the leaves can play a variety of music. In China, the most popular time for playing leaves was the Tang Dynasty (618-907). The leaves were an important instrument in the court bands of the Tang Dynasty and were widely spread among the people.



Figure 60. Leaves and player

Photo : Zhitao Bi (Photo taken on November 16, 2020)

The selection of leaves must first pay attention to the quality of the tree species, usually using non-toxic leaves such as small banyan trees, camphor trees, and teng trees. The leaves should be flexible and moderate. The leaves that are too tender are soft and difficult to pronounce; the leaves that are too old are hard and the tone is not soft. The size of the leaves also has a lot to do with the performance, too large or too small is not easy to play, and the pronunciation is not concentrated. Generally, the leaf length is 5.5 cm and the middle leaf width is about 2.2 cm.

When playing the leaves, use your thumb and middle finger to gently place Konoha between your lips, blow in accordance with the playing music, and vibrate the leaves to produce different tones. Playing Hmong music with leaves has a unique artistic style. The leaves can perform in various forms, such as solo, ensemble, and accompaniment. A highly skilled musician can play the leaves with one hand or two leaves at the same time. Playing leaves is a medium for young men and women to express their emotions and find partners and make friends. It is one of the important means for young men to pursue their beloved girls. Today, there is another song to sing:

大山里面木叶非常多, *There are a lot of Konoha in the mountains,*

男女相爱, *Men and women love each other,*

你们自己做主, *You make your own decisions,*

当你学会演奏木叶的时候, *When you learn to play Konoha,*

姑娘就会爱上你。 *The girl will fall in love with you.*

5.3 Dance

5.3.1 Lusheng Dance

Lusheng dance is an art form of dance by people who play Lusheng. In ancient times, Hmong's ancestors lived by hunting birds and beasts. In order to capture more birds and beasts, an ingenious young man chopped down trees and bamboo to make Lusheng and play Lusheng. Imitate the singing of birds and beasts, while the body follows the movement to lure birds and beasts. Lusheng dance is now divided into five types: entertainment Lusheng dance, custom Lusheng dance, performance Lusheng dance, sacrificial Lusheng dance and ceremonial Lusheng dance.



Figure 61. Lusheng Dance

Photo : www.baidu.com. (Accessed August 11, 2020).

Recreational Lusheng dance is the most common. Any age, gender, and number of people can participate, so there are many participants, usually on lawns, river dams or hillside open spaces. There are two common forms of activities. One is the male playing the little lusheng and the female holding the flower handkerchief. Lightly swinging the body dance, In some places, two-meter-high bass reeds accompany them. There is also a dance led by two or more people, followed by everyone in a circle. The movements change with the tune played by the lead dancer. The self-entertaining Lusheng dance can be divided into two types: "step" and "jump" in terms of the characteristics of the action. After the powered foot hits the ground, the trembling of the lower limbs and the kicking movement of the foot lifted, and the upper body swings naturally. The former is elegant and dignified, and the latter is soft and unrestrained.

Custom and performance Lusheng dances are generally performed in the form of competition or dedication in festivals or gatherings. In some places, the village Lusheng team competes against each other. During the Hmong New Year, every nearby village pair will have a Lusheng dance team to participate in the competition. Each team has more than 100 people. The criteria for the competition are: the number of music to be played, whether the sound is beautiful and harmonious, whether the dance moves and footwork are abundant, and whether the dance time is long. In some places, it is carried out in a way of individual competition. This kind of competition generally has no prescribed actions, and every Lusheng player has the opportunity to display his own skills. The movements of this type of reed dance are more short steps, squatting kicks, spinning, prancing and so on. Some of the athletes are known for their changeable rhythms and swift and intense movements; others are able to complete more difficult movements to win. The performing Lusheng dance is very rich in content.

Sacrificial and ceremonial Lusheng dances are generally performed in weddings and funerals. Because of their different activities, they have different forms and characteristics. Festive activities such as the marriage of men and women and the completion of new houses are characterized by jumping, brisk movements and a lively and joyous atmosphere. Dancers often dance in the hall to show their congratulations. In funeral ceremonies, the role of Lusheng dance is mainly to comfort the family members of the deceased and to mourn the deceased. On such occasions, except for jumping over the coffin during the coffin ingestion ceremony, the rest of the movements are calm and restrained.

5.3.2 Bronze drum dance

Bronze drum dance is a dance accompanied by a bronze drum percussion instrument. It is also a representative and long-standing dance culture of Hmong. According to archaeological discoveries, bronze drums appeared in music and dance scenes as early as the fourth century AD. Hmong only came into contact with bronze drums in the early days of entering feudal society, but he has made important contributions to the inheritance and development of ancient bronze drum culture. So far, Hmong still preserves a more complete form of performance and dance. The Hmong people still dance the bronze drums on traditional festivals and festive days.(Guizhou "Bazhai County Chronicle Draft")The main features of the bronze drum dance are the twisting of the hips and the swinging of the upper body. Therefore, the above-mentioned bronze drum repertoires are named after the dances "Square Dance", "Six Party Dance", "Crab Dance", "Shrimp Dance", "Inviting Guest Dance", "Magpie Dance", "Iron Dove Dance", "Clap Dance" ", "Particle Dance", "Dripping Water Dance", "Eggplant Dance" and so on. The four dance rhythms recorded by the author in Guizhou.



Figure 62. Bronze drum dance,

Photo :www.baidu.com. (Accessed August 11, 2020).

1. The rhythm of the square dance (the upper part is the drum head, and the lower part is the drum rim)



Figure 63. music notation

Photo : Zhitao Bi (Photo taken on May 16, 2021)

Square dance, called NiuSuoFang in Hmong language. Dance steps: take four steps with your right foot to the left, then turn from the right to the front, take four steps with your right foot, turn from the left to the rear in two steps, take your left foot and walk four steps to the left, and then from the right Turn sideways to the front.

2. The rhythm of the six-party dance (the upper part is the drum head, and the lower part is the drum rim)



Figure 64. music notation

Photo : Zhitao Bi (Photo taken on May 16, 2021)

Six party dance is called NiuDiuFang in Hmong language. Dance steps: take four steps with your right foot to the right, four steps with your left foot, four steps with your right foot, turn back from the left side and turn back to the original position, then take your right foot and go right

Four steps, then turn from the left to the rear, and then take the left foot and walk four steps to the left, turning from the right to the front in two steps.

3. The rhythm of the crab dance (the upper part is the drum surface, and the lower part is the drum rim)



Figure 65. music notation

Photo : Zhitao Bi (Photo taken on May 16, 2021)

Crab dance, Hmong language NiuDiDiao. Dance steps: first take the right foot and go four steps to the right, take the left foot and go four steps to the left, take the right foot and take four steps in the same place, then take the right foot and turn from the right for a week, take four steps to the right, and take the left foot. Turn from the left to the rear, take the left foot and walk four steps to the right; then take the right foot and turn to the front.

4. Rhythm of the prawn dance (the upper part is the drum surface, and the lower part is the drum rim)



Figure 66. music notation

Photo : Zhitao Bi (Photo taken on May 16, 2021)

Dance steps: take the right foot and walk four steps to the right, take the left foot and walk four steps to the left, then walk four steps to the right, walk four steps to the left, turn from the right side to the front, turn to the front and then go four steps to the right Step, then turn from the left to the front.

5.4 Music comparison-similarities and differences

5.4.1 Comparison of music living environment: the natural living environment is similar, but the social living environment is different.

Similar natural environment

The natural living environment of music is the living environment of the Hmong people. Seek hidden places and hide, seek dangerous places to live. From the perspective of the living environment of the ancestors of Hmong, whether it is Hmong in Guizhou, China or Hmong in Phetchabun, Thailand, the living environment they choose is "to live by the mountain and live in danger", and they all choose the steep terrain. The big mountain serves as a barrier, hiding in the depths of the dense forest.

The "Xijiang Hmong Village" in Guizhou is located at the foot of Leigong Mountain, a very remote location, more than 40 kilometers away from Leishan County and the seat of the state capital. Hmong village has more than 1,250 households with more than 5,600 people. The village is surrounded by mountains. The main peak of the mountain is Leigong Mountain, which is more than 2,000 meters above sea level. It faces the Baishui River. The houses inhabited are all built on the hillside, and houses are built along the slope. The houses are mostly stilted buildings built with wood materials. Such buildings can not only prevent the cold and dampness in the deep mountains, but also prevent the infestation of insects such as snakes, insects and ants. The only road to the outside of the stockade is built along the bank of the Baishui River. Both sides of the road are steep mountains, which are of strategic significance for easy defense and difficult attack.

Phetchabun is in the lower northern region of Thailand, in the area between the northern and the central region. The province lies in the broad fertile river valley of the Pa Sak River, with mountains of the Phetchabun mountain range to the east and west. Khao Kho National Park, Nam Nao National Park, and Tat Mok National Park are all in the province, either entirely or partially. The total forest area is 4,013 km² (1,549 sq mi) or 32.5 percent of provincial area.

Different social living environment

Government policies are different. It is undeniable that the government is increasingly interfering in the social living environment of Hmong. Economic development has become the main factor affecting the living environment of society. The governments of the two places actively utilize the unique ethnic minority culture of the Hmong nationality and vigorously develop the tourism industry through the festivals of the Hmong nationality.

The difference is that the Chinese government digs deep into every Hmong festival. In a year, more than ten festivals are formed, including Hmong New Year, Sister Rice Festival, April 8th, Lusheng Festival, Flower Mountain Festival, Gu Zang Festival, etc. , According to the customs of each festival separately, each festival is a unique culture. In other words, a festival can only acquire a specific culture, not the entire culture.

The Thai government focuses on creating the festival of the Miao Year, condensing the Hmong culture together, and through one festival, you can appreciate all the Miao culture. At the same time, there will be cultural omissions. The Chinese government separates every Hmong festival to celebrate, which increases the continuity and influence of Hmong culture. There will be a large Hmong festival every month.

It is obvious that the Thai government, while building the Hmong tourism culture, focuses on the impact of Hmong culture on the people of the nation, and more is to serve the Hmong people culturally and spiritually, so the Hmong festival culture is more simple, authentic and original. While building the Hmong tourism culture, the Chinese government focuses on the impact of the economy on the people of the nation. It is more to develop the economic level of the people of the nation. Therefore, the Hmong festival culture is more entertaining and commercialized.

5.4.2 Music form comparison

The musical environment determines the form of music. The music form is mainly compared from lyrics, melody and rhythm, singing form, musical instruments, etc.

1. Lyrics comparison: The original ecological Hmong language lyrics have similar features, but the new ecological lyrics are different.

1) The lyrics of the original Hmong language songs in Thailand and China are both in Hmong, and the Hmong languages of the two places are interlinked. Lyrics have similar characteristics and are generally divided into four types:

Single type: There are fewer auxiliary words, and the lyrics follow a certain rule. A sentence consists of five, six or seven characters. A simple song usually consists of four, six, and eight sentences. This mode Most of the songs are Hmong ancient songs.

For example: our hometown is good (Bib fangb vut lins niox)

Bib fangb vut lins niox, our hometown is good,

Vangx bil vut gid ceeb, There are many roads on the mountain,

Ghangb vangl vut det ioxeb, There is a mother river at the entrance of the village,

Hfud vangl vut dax xab, The bamboo grows well at the village head,

Vut dol det vut zeb, Tree shade covers the house,

Laib vangl sait bongb yongb. The stockade is as beautiful as a painting.

Compound type: There are more auxiliary words, ao, ai, yo, ye, ho. The lyrics of each sentence are different in length and irregular. Most of the songs in this mode are Hmong flying songs.

For example:

(ao),Hnaib nongd (yo ye) bib nongx hnaib, Today we are together

(yo ye) Fub fal (yo) bib sax wab (ye) Tomorrow we will be scattered

Nongf mongl (ye) nongf liex gheb, Live alone

Dail xid vangs ax jas (a ho ye ye ye) No one can find anyone.

Lyric rhyme type: Two lines of lyrics rhyme, or one line of lyrics rhyme.

For example :

Two lines of lyrics rhyme: t-l-t-l

Jid keud manx lol chud nex heat t

xeud zhaos banx zhud dangl ghob lanl l

ngheud sead chud ub Jies ghead ngeat t

nex heat dul bloud jongt ndanl yanl l

one line of lyrics rhyme : b-b-b

Tead nend dangl daot rut npad qub b

deb nint nkub hliob deb npad soub b

yad yad send nis ad sheit khub b

The content and function of the lyrics are similar. The lyrics mainly record the history of the people, sacrifice to the ancestors of the Hmong nationality, praise the beautiful love, and praise the beautiful ecological environment. They have strong legal and educational functions.

2) Different characteristics of new ecological lyrics

The lyrics of the new ecological Hmong songs are obviously different between China and Thailand. The lyrics of the new ecological Hmong songs in Thailand are sung in Thai, or both Hmong and Thai are sung at the same time. The lyrics of China's new ecological Hmong songs are written in Hmong language and Chinese. People in the two places can no longer understand the meaning of the lyrics. The characteristics of the original ecological Hmong lyrics have gradually disappeared, and they have begun to develop into the official language of their country. The lyrics are mostly related to local politics, economy, life, and entertainment. Mainly serve the national politics and economy.

2. Comparison of melody and rhythm: the original ecological melody and rhythm are similar, but the new ecological melody and rhythm are different.

1) The melody and rhythm of the original ecological songs are similar in Thailand and China, and there are two main types.

Straight

Straight tune, a combination of talking and singing. The pitch is relatively small, and generally the whole piece of music is mostly a random combination of several tones, which seems to be relatively straight and does not have too many pitch changes. The phrase is mainly based on the scales of sol, la, re, mi, and the melody does not change much. The range is generally within an octave, and the second, third, and fourth interval jumps are the most common. The melody of the song is relatively simple, and it is often sung repeatedly with a main melody changing the lyrics, the rhythm is slow and free, and the melody lines are "straight." Hmong's

ancient songs are flat and straight, which gives the singers greater freedom. The scarcity of tones allows the singers to freely change the rhythm according to the singing scene when singing the ancient songs. Generally, the rhythm of ancient songs singing is based on the lyrics. With the ups and downs of emotions, this kind of singing form becomes more vivid and easy to resonate, and the straight tune fits the flat and straightforward content of ancient songs, giving people a sense of eloquence. The ideal world constructed by such tune forms as Hmong ancient songs is rich and colorful, and has become its unique musical symbol.

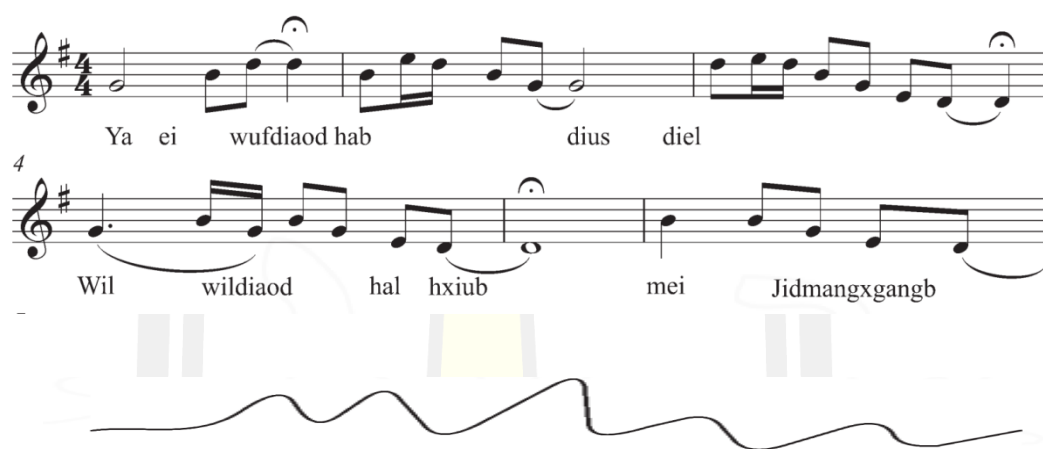


Figure 67. music notation

Photo : Zhitao Bi (Photo taken on May 16, 2021)

Jumping type

Jumping type, with a wide range, often jumping more than one and a half octave, the third, fourth, fifth, and sixth interval jumps are more common, and the melody lines fluctuate greatly, often appearing "low rise-rise-fall" The melody lines are "jumping".

Most of the jumping melody is the melody of Hmong Flying songs, with large fluctuations, mainly do, mi, and sol. The rhythm is relatively free, there is no fixed beat, the contrast between strong and weak beats is not obvious, and the weak beats appear Strong shot. At the same time, there is often a free extension in the melody of the song. Unique phenomena such as changing the singing speed and free pause at the end of a sentence or paragraph. In terms of creative techniques, the melody of this type of song often adopts techniques such as repetition, change and repetition, and imitation, and it runs through multiple stages of singing. In addition,

the rhythm of wine songs and love songs is relatively free, and there is no fixed time value. The time value of the song often depends on the singer's breathing and physiological restrictions, and is not restricted by the aesthetic norms such as time value and symmetry. The auxiliary sound is free to use, It is completely based on the music thought of the singer to develop the melody of music --- sing as you want, with a strong original natural intricate beauty.



Figure 68. music notation

Photo : Zhitao Bi (Photo taken on May 16, 2021)

2) The new ecological melody and rhythm characteristics are different

The new ecological Hmong song is affected by the different social environments in Thailand and China, and has been very different. While retaining a certain original ecological style, the melody and rhythm of Thai Hmong songs have added a large number of Thai styles, and the melody and rhythm of Chinese Hmong songs have added a large number of Chinese styles. The singing style is very different from the accompaniment texture. The original straight tunes are

gone, the number of scales used has increased, the melody is more colorful, and the melody is gradually integrated with the local music, forming a unique new national style song.

5.4.3 The singing style comparison

The singing styles of the two places are similar, and there are two main types. The first one is solo singing, which does not need to be explained. The second type is repeated Q&A and singing. Party A asks questions first, Party B answers, then Party B asks questions, and Party A answers again, and the cycle continues until the end of the song. In the process of singing, it is often divided into two parts, one part is the "auxiliary", which is the improvisational words, and the other part is the "theme", which is the specific content of the Hmong ancient songs.

The singing style of Hmong ancient songs is a major feature of Hmong music. By asking questions and answering, asking questions and answering again, the two parties are not fixed roles in the singing process. This way can intersperse the voices of the singing parties, and the timbre is harmonious. Contains changes in it, and achieves an effect of unity of opposites. And such repeated questions and answers naturally express people's spirit of thinking and exploring, which is very consistent with the scene when Hmong ancestors created ancient songs. Therefore, the form of repeated questioning and answering of ancient songs constitutes a special musical symbol. On the surface, simple and direct questions and answers are conveyed in essence, which conveys a natural feeling of sincere and intriguing, which is intriguing.

Party A

这个大山 *This big mountain*

身子象什么 ? *What is the body like?*

脑袋象什么 ? *What does the head look like?*

尾巴象什么 ? *What does the tail look like?*

四脚象什么 ? *What do the four legs look like?*

Party B

这个大山 *This big mountain*

身子象水牛, *Body like a buffalo,*

脑袋象狮子, *Head like a lion,*

尾巴象粽叶, *The tail is like zong leaves,*

四脚象钉耙。 *The four legs are like a rake.*

5.4.4 Musical instruments comparison

The main musical instruments used in Thailand are high-pitched lusheng (made of aluminum alloy), bamboo flute (three types of six-tone holes, one type of four-tone holes), and leaves. The main musical instruments used in China are high-pitched lusheng (made of bamboo), low-pitched lusheng (made of bamboo), bamboo flute (three kinds of six-tone holes, one kind of five-tone holes), bronze drums, wooden drums, two-stringed piano, shamisen, ukulele, leaves, etc.

The traditional Lusheng basically has six sound tubes and six tones. The Thai lusheng is a traditional six sound tube. The sound tubes are curved. Most of the materials are made of aluminum alloy. Players think that the aluminum alloy lusheng has a good tone and easy to play. There are traditional six-tube lushengs in China, and the sound tubes are curved and straight. In the middle of the 20th century, a new type of sixteen-tube lusheng has appeared. The artistic expression is stronger, but the performance is more difficult. The Chinese lusheng most of the materials are made of bamboo. Thai Lusheng Dance is basically a personal performance, highlighting personal skills. Chinese Lusheng Dance has individual performances as well as group performances. Bronze drum dances in China are now more popular, and they are performed as an important project. Bronze drums come in many different sizes. The main purpose of Thai bronze drums is to ring the bells of the New Year, and they are relatively rarely used and there are few bronze drums. Thailand's bamboo flute is widely used. There are many players in the four types of bamboo flute, and the music is rich in expressiveness.

5.4.5 Comparison of Music Cultural Functions

The Hmong New Year cultural ceremony highlights Hmong's unique customs and culture, deeply expressing people's love for life, thoughts and emotions longing for a better life, and it also reflects the beliefs in the hearts of Hmong people and their sustenance for future life. This allows the Hmong people to form a shared consciousness in their attitudes towards life, and achieve a sense of identity and understanding between each other. Therefore, the New Year ceremony can play an important role in society, allowing people to cooperate with each other in the social environment.

The cultural rituals of the New Year generally have the same role and function in Khao Kho Hmong area in Phetchabun, Thailand and Leishan Hmong area in Guizhou Province, China:

1. Sacrificial function

Hmong New Year music culture can reflect the religious beliefs of its own nation and is an important symbol of the essence of a nation. Hmong worships nature, everything has anims, and believes in ghosts and gods. During the Hmong New Year, the most important thing is to remember the ancestors and worship the gods. The main content of the sacrificial activities is to perform sacrificial music, singing Hmong ancient songs, playing lusheng, bronze drums and other musical instruments, and performing Hmong dance. The purpose is to pray for the blessing of the gods, to live a healthy life, and to eliminate diseases and disasters.

2. Transmission function

Hmong New Year music culture can arouse people's inner national identity and sense of responsibility, and at the same time can give people of different nationalities a sense of belonging. During the celebration of Hmong New Year, the sung music and dance are the typical characteristic music culture of Hmong. The Miao people integrate various music materials and dance movements, such as Hmong ancestors, Hmong village history, and Hmong love stories into the music performance content, making the content of these music very extensive. Hmong has a long history and is a nation without its own written language, but Hmong is a nation with a very rich cultural heritage. Its social culture comes from the daily production and life of the Hmong people, and it occupies a very important position in traditional folk literature. Through Hmong music, especially Hmong songs, the history and culture of Hmong are passed down and recorded from generation to generation. Hmong song is a history of Hmong.

3. Educational function

Hmong New Year music culture has an educational function, which can make the society more stable and harmonious, and can enhance the society's ability to regulate. Part of Hmong's ancient songs are songs dedicated to the rules and regulations of life, and the content involves all aspects of life. They verbally passed on the history and culture, social and cultural development, and historical overview to the next generation of people through oral singing, telling many traditional stories, life philosophies, production development, customs and etiquette, legal rules and other aspects. Played an educational role in life, especially the teaching rhymes in children's songs, which specifically educate children, enrich children's knowledge, inspire children's details, cultivate children's morals, cultivate children's character, and provide ideological education and knowledge to children educate. Therefore, New Year's songs have a strong educational function.

4. Entertainment function:

Hmong advocates freedom and yearns for a beautiful spiritual pursuit. Hmong's songs include love songs for expressing love, wedding songs for weddings, and Hmong celebration songs for festivals. Since ancient times, Hmong's songs and music have been the main means of entertainment (Sun Li. Thoughts on the ethical cultural implications of Miao ethnicity [J] Journal of Bijie Teachers College 2000, Issue 2). In the previous era of poverty and backwardness, there were no televisions, radios, mobile phones and other communication equipment at home. The Hmong people spent a long time talking and singing with their families during a rest or at night after a busy day in the field. Therefore, the Hmong people can sing heartily and can create many new Hmong songs in one night. When the family sings together, it's fun and entertaining, and the atmosphere is lively, regardless of men, women, young or old. Especially during the Hmong New Year, the Hmong village is a sea of singing and dancing. The people of Hmong sing and dance for leisure and entertainment, making people's feelings more harmonious and harmonious. People's inner life is richer, and it has the function of entertaining the body and mind.

Table 1 similar or different, Zhitao Bi

	similar or different	TAILAND	CHINA
Natural environment	similar	Living in the mountains, deep in the forest, with similar customs and beliefs	
Social environment	different	Government support, by the small social attention, There is one Hmong festival, the Hmong new Year	Government support, by the big social attention, There are many Hmong festivals
Music form	different	Original ecological music is mainly, Thai style into	New ecological music is mainly, Chinese style into
Cultural Functions	similar	Sacrificial,Transmission, Educational,Entertainment	

Chapter VI

The Transmission and Protection of Hmong Music

If tradition is a river that stretches for a long time and is rich in virtues, Hmong traditional music is one of the main water sources of this river. From the euphemistic and passionate love songs to the enthusiastic custom wine songs, from the vivid narrative ancient songs to the magical and magnificent heroic epics, Hmong folk songs have written a strong and colorful stroke in the history of music. However, the times are always evolving and changing. How to transmit and develop Hmong traditional music in the new era has become a topic that has to be discussed. In order to better promote Hmong's excellent music culture and provide some practical theoretical guidance for the development of Chinese and Thai folk music, the following discussion is made on the reason, current situation, existing difficulties and development countermeasures of Hmong music transmission.

6.1 Reasons for the transmission and protection of Hmong music

6.1.1 Hmong music hides a deep cultural heritage

Hmong music retains the historical memory of Hmong culture and highly summarizes the ancient history of Hmong. Its transmission and development are the reproduction of the historical memory of Hmong culture, and the process of the Hmong people's continuous inheritance and re-creation of the original Hmong cultural memory.

6.1.2 It is a symbol of respect for ancestors and a link between the past and the future

The ethnic music culture of Hmong village is a symbolic carrier of Hmong's respect for ancestors. The Hmong people use music to worship their ancestors, express their respect for their ancestors, and at the same time allow future generations to pass on and carry forward the excellent traditional culture of Hmong and the meaning and functions it carries, so as to realize the wish of remembering the past and looking forward to the future.

6.1.3 It is a love of life and culture, a symbol of a rich spiritual life

Because the natural environment of Hmong village is very closed, there are very few entertainment activities for the villagers. Music has become an extremely important entertainment

activity for them in the harsh living environment. American esthetician Susan. Lange said that language is not the only expression tool for human beings, and language cannot express emotions. (Susan Lange, *Emotion and Form* [M], China Social Sciences Press, 1986 edition) Therefore, the Hmong people have always regarded music as a means of emotional transmission beyond language. The way of performance reflects the unique values, behavior and spiritual outlook of Hmong culture.

6.1.4 It is a symbol of emotional communication and harmonious social relations

According to the theory of symbolic symbols, it can be known that symbols are not only one of the basic ways for people to express their thoughts and emotions, but also a unique way of thinking and survival of human beings. It was born from the most primitive way, content and emotion of human beings. In the initialization process, people transform the perception object from a representation into an emotion. Hmong music embodies the heavy life emotions of the Hmong people. They gain emotional power through their specific social activity scenes and communicate with each other, so that the communication can be displayed with the greatest intensity.

6.1.5 It can help enhance national identity and cohesion

American anthropologist Clyde Kluck hohn believes that "people are cultural beings. Fundamentally speaking, people are animals that use symbols." (Shi Zong, *Selected Works of Western Religious Humans in the 20th Century* (Volume 1), Shanghai Sanlian Bookstore, 1995: 195.) Hmong music is one of the symbols of Hmong cultural identity in the world. It uses mysterious musical melody notes as an intermediary to unite ethnic group members and maintain group relations, so that group members have a strong sense of identity, and become an important carrier to enhance cohesion and promote national development. .

Psychologically, through Hmong music, the Hmong people can have spiritual sustenance in their hearts, so that they have a sense of belonging and security, and in terms of social utility, through ethnic identity, they can form a real alliance with each other and strengthen their survival power.

6.2 Traditional method of transferring Hmong music

6.2.1 Master-disciple teleportation

The main transmission method of Hmong music folks is master-disciple transmission, that is, people who like to sing Hmong songs take the initiative to learn from Hmong singers. Master-disciple transmission is the traditional way of Hmong songs transmission, and it is the fundamental way that Hmong songs have been preserved and spread for thousands of years.

During the Hmong New Year, many people listened to the singer's singing. The master and apprentice taught face-to-face. The master taught the singing skills to the apprentices through continuous demonstrations, and the apprentices continued to practice on the basis of hearing and seeing. Hmong songs have been transmitted from generation to generation.

In addition to the teaching of skills between masters and apprentices, spiritual communication is also extremely important. The singer's understanding and understanding of Hmong songs, through inner communication, can arouse the resonance of the apprentices, which makes the unique charm of Hmong songs enter the ears and hearts. The combination of face-to-face teaching and spiritual resonance has enabled Hmong songs to be passed on from generation to generation for thousands of years. At the same time, the apprentices evolved different styles based on the skills taught by the master, combined with their different understandings and comprehensions, which made the singing of Hmong songs more colorful.

6.2.2 Family transmission

Family transmission mainly refers to transmission within the family. Family members of the younger generation learn from the elders of the older generation. The elders will teach family education, social rules, etc. through Hmong songs. Through this form of family transmission, Hmong music can continue for generations in the family. The author found in the research that people often learn their own traditional music through their ears and eyes, and the same is true for singers.

6.2.3 School transmission

In the fieldwork, both the Chinese and Thai governments have established Hmong Primary School. The school has dedicated Hmong and Hmong folk song and dance teachers, and students must learn Hmong traditional song and dance from the elementary school. In this way, Hmong culture and Hmong music are transmitted "purposefully". The transmission of school

education is the way of teaching in the classroom. Teachers teach students basic singing and classic songs through the classroom. School education is an extremely important means of transmission. This method focuses on young students. It is the main channel for cultivating future successors of Hmong Music, and it is also the main front for transmitting music culture.

6.2.4. Transmission of traditional folk customs

In minority communities, traditional music is generally inseparable from folk activities. In order to develop tourism and economic development, under the guidance of the government, most folklore activities will be performed on the stage for the audience to enjoy. During the interview, I found that many singers do not have a fixed master. When they describe their learning experience, they will unanimously say that they learnt by listening to the singing of family members, folks, and neighbors at festivals such as the New Year. At present, New Year's folk activities are still one of the main channels for song transmission. As long as the folklore activities are in place, Hmong songs will have the opportunity to be displayed, and the people can be transmitted through ears and eyes.

6.3 Difficulties faced by Hmong music transmission

6.3.1 The number of transmitters is decreasing

Transmitters are aging, young people go out to work far away from their hometowns, and lack the external environment for teleportation. With the development of modernization and the changes in people's cultural life, Hmong music is no longer the main way of communication. More and more young people like modern pop music and only occasionally entertain and sing on major festivals. No one is willing to take on the important task of music transmission.

6.3.2 The traditional music is losing

Due to the improvement of people's living conditions and the changes in modern people's aesthetics, Hmong music has not been integrated into modern people's lives and adapted to the new life environment, and it is not yet accepted by young people today. As the transmitter grows older, his memory declines, and more and more music slowly disappears from his memory.

6.3.3 Cultural adjustment is lagging behind

With the rapid development of modernization and the changes in the ecological environment of Hmong music, the cultural soil on which Hmong music depends is gradually

changing or even disappearing. The inherent content and form of Hmong music no longer meet the aesthetic habits and needs of modern people. The insiders did not make adjustments according to the actual situation, and it was not suitable for the current stage-oriented and entertaining development. The cultural adjustments were relatively lagging and lacked the characteristics of the times. The current Hmong music cannot meet the needs of today's people.

6.4 Hmong music protection and transmission method

"Traditional culture is not only the blood of the nation, the spirit of the nation, and the root of the nation; it is also the driving force and guarantee for the continuous advancement of the nation." If a nation loses its own traditional culture, it will only develop rapidly in the times. To my husband myself, I am lost in the direction of advancement. ("Original Ecology" Collection of Essays, Beijing Culture and Art Publishing House) Hmong has a long history and rich cultural heritage. Generations of Hmong people have worked together to create a rich traditional culture. However, with the historical migration of Hmong and the impact of current globalization, the protection and development of Hmong traditional culture is facing difficulties and severe challenges. Hmong music culture urgently needs to find a good way of transmission.

6.4.1 Transmitter training

The local government should establish the Hmong music transmitter system, formulate the transmission responsibilities and tasks, and give the transmitter corresponding social benefits. For the selection of transporters, the focus is on selecting middle-aged and elderly people with Hmong music skills, especially folk artists who are very good at Hmong music. They represent the highest level of Hmong music culture. However, this group of people are often at the bottom of society, with a low status and relatively small influence. This requires the government to pay enough attention to it and do its utmost to provide policy support and guarantee. At the same time, the government provides solid economic support to lay a solid material foundation for the transmission and development of Hmong music. The government must set up a special economic security agency to provide sufficient economic support. Encourage the development and growth of Hmong music culture, absorb and protect professional talents in Hmong music culture, dig deeper into the connotation of music culture, and promote the common prosperity of regional culture and economy. Through this work, the transmitter can not only actively transmit Hmong

music, but also obtain corresponding remuneration and social treatment, and enjoy greater social benefits. The government regularly organizes transmitter training courses and seminars to improve transmitters' theoretical knowledge and encourage transmitters to communicate and cooperate with each other. It has further improved its musical skills, improved its autonomy in transmission, and enhanced its social status and sense of historical mission. To enable more young people to join in, appropriately increase financial subsidies for excellent transmitters, enhance their cultural awareness, and help them build self-confidence.

6.4.2 Hmong music transmission base establishment

After the carrier system is established, it is necessary to establish a transmission base in the village. The transmission base is the main place for the transmission of Hmong music culture. The transmission base is the most ideal live transmission place based on the actual situation. Including Hmong Music and Culture Exhibition Hall, Training Center, Hmong Music Performance Stage, etc., The transmission base can conduct Hmong music exchanges, performances and rehearsals on the stage from time to time. During major festivals, the government will increase publicity through public platforms and hold major Hmong music performances to attract local people and foreign tourists to visit and learn about Hmong culture and establish a strong atmosphere of transmission.

Hmong music culture is preserved by the way of passing on from generation to generation and through oral teaching. The key to today's transmission lies in the active participation of the transmitter. Currently, the construction of a transmission base is combined with tourism, and highly skilled teleporters are hired to perform on-site performances for a fee. Transmitters teach skills on site and gradually cultivate the younger generation of transmitters so that they can be deeply rooted in the cultural soil of reality, consciously create a good transmission environment, and create a lively and dynamic cultural atmosphere for the transmission of Hmong music culture.

6.4.3 Hmong Cultural Digital Museum establishment

Strengthen the cooperation between the government and experts and scholars of Hmong music culture. Hmong scholars have the habits and advantages of social investigation, dig deeper into the history and current situation of Hmong music, form and publish research reports with research value, and dig deeper into cultural entities and cultural connotations. The government

uses digital technology, information technology, and multimedia network technology to collect and organize all aspects of Hmong music culture, record and edit important Hmong activities, ceremonies, performances, etc., carry out digital preservation, and establish a Hmong music culture museum. Collect the tangible and intangible culture of Hmong. The museum is open to tourists, and the funding for the construction of the museum is increased, which can form a virtuous circle.

6.4.4 A characteristic town of Hmong establishment

The Khao Kho area of Phetchabun Province in Thailand and the Leishan area in Guizhou Province of China are typical large-scale Hmong gathering places. Establishing towns and towns with Hmong cultural characteristics in the two places is one of the important ways to comprehensively protect and transmit Hmong culture. After the government has established a carrier system and a transmission base, it will create Hmong characteristic townships to fully protect the ecological environment of Hmong culture. The principle of “integral protection” of the guide, in the process of protection and transmission, it is far from enough to protect the Hmong music culture itself. Any kind of traditional culture is inseparable from a specific environment. Therefore, in order to effectively protect the Hmong music culture so that it can be transmitted and developed well, it is necessary to protect its living environment as a whole and create a more suitable space for its transmission.

In order to implement the principle of overall protection of Hmong culture, it is necessary to fully consider the close relationship between Hmong culture and its surrounding cultural matters.

Create Hmong major festival folk cultural activities in Hmong cultural feature towns, through vigorously developing and publicizing Hmong New Yea, Drum Sacrifice Festival, Dragon Boat Festival, Sister Rice Festival, Chiyou Sacrifice Festival, Lu Sheng Festival, Flower Mountain Festival festival folk activities, Invite Hmong people from various places to gather together for folk cultural exchanges and promote the protection and transmission of Hmong culture around the world, Building a good sharing and communication platform can help insiders build cultural self-confidence and enhance their sense of pride in their traditional culture. On this basis, local tourism resources can also be fully utilized to promote the common development of

culture and tourism, achieve a win-win situation for cultural tourism, promote local economic development, and improve people's living standards.

6.4.5 The fully development of the influence of Hmong New Year

Hmong New Year is one of the most important festivals in the two places. To give full play to the social influence of Hmong New Year.

1. The government leads the sustainable development of Hmong New Year culture.

The government should attach great importance to the protection and transmission of Hmong culture. Regular expert meetings are held to conduct field inspections and demonstrations. Deeply excavate and sort out the cultural connotation of Hmong New Year, focusing on building a brand with national characteristics. The two areas are positioned as "Hmong Cultural Exhibition and Experience Center" and "Mountain Hmong Cultural Ecological Park". The government extends the holiday of Hmong New Year, relying on the "Hmong New Year" to display and transmit cultural heritage such as ethnic costumes and folk songs and dances. Organize the Hmong masses to excavate Hmong costumes, Hmong customs, Hmong songs and dances, Hmong musical instruments, and Hmong crafts in a planned way to give Hmong New Year a richer national cultural connotation and enhance national pride and cohesion. "On the stage of Hmong New Year, economy and culture sing opera", constantly enriching and upgrading the content of activities. During the Hmong New Year, Hmong cultural heritage exhibitions will be held, such as bullfighting contests, singing contests, musical instrument contests, dance contests, silver jewelry masters, and embroidery masters competitions. The originality of the event program is adhered to, and stars are not invited to participate. Everyone is a star of the festival, Enhance the sustainability of the festival.

2. Encourage the masses to spontaneously participate in the celebration of Hmong New Year

Any organization of festival celebrations must be spontaneously participated by the people, otherwise it will lose its vitality and will not achieve good results. Hmong compatriots can sing and dance, and love life. Whether it is working in the field or leisure during the holidays, you can sing and dance. People love their own festivals, have a good mass foundation, and have a strong sense of collective honor. In the annual Hmong New Year festival, people will spontaneously participate in the activities in costumes. Every village, community, school,

township is honored to be able to participate in the Hmong New Year activities and encourage the Hmong masses to perform on stage. Villages, streets, highways, and county towns are full of people wearing Hmong costumes. Posters celebrating the Hmong New Year are posted everywhere, playing lusheng, lusheng dancing, and singing songs, which is extremely festive.

3. Transmission and protection of Hmong New Year traditional culture

Through Hmong New Year's performance activities, a local village performance team, art troupe, song and dance troupe, and Lusheng troupe were established. The adaptation and innovation of Hmong traditional music and dance are combined with popular elements to adapt to the aesthetics of young people. Encourage the Hmong team to participate in large-scale international and domestic music competitions, organize cultural tours and craftsmanship competitions, and exaggerate the propaganda efforts to allow Hmong traditional artists to gain greater attention.

4. Promote scenic tourism with "Hmong New Year" and maintain the original ecological cultural development.

Leishan and Khao Ke are rich in tourism resources, with pleasant climate, beautiful environment and suitable temperature.



Figure 69 Xijiang Hmong Village

Photo : www.baidu.com. (Accessed August 11, 2020).

There are 49 famous Hmong villages in Leishan County, including the largest Hmong village in the world, Xijiang Hmong Village, Zhang'ao Village, the birthplace of bronze drums, Wudong Village, the most beautiful Hmong Village in China, and Langde Shang Village, a century-old water granary. There are tourist attractions such as the world's first FAST radio telescope, the World Natural Heritage Site Fanjing Mountain, and the world-famous Huangguoshu Waterfall.



Figure 70. Fanjing Mountain

Photo :www.baidu.com. (Accessed August 11, 2020).



Figure 71. Huangguoshu Waterfall

Photo : Zhitao Bi (Photo taken on August 10, 2021)

Khao Kho is a very commercialised park with a number of villages, hundreds of resorts and other premises throughout the park. Situated in Phetchaburi Province in around 6 hours driving distance from Bangkok, the park is a very popular holiday destination among local and foreigner tourists. The park is popular for its cooler weather, morning mist covering surrounding valleys, impressive viewpoints, a huge wind farm, temples, various types of gardens, waterfalls and a number of other attractions.

The main mountain Khao Khao which the national park is named after is 1,143 meters asl. The surrounding national parks are Thung Salaeng Luang National Park to the west and Phu Hin Rong Kla National Park a bit further north.

Khao Kho area and the entire mountain range south and north till Phu Hin Rong Kla National Park was an ideal place for guerrilla warfare and became a stronghold for Communist Party of Thailand (CPT) back in the 70's. The summit of the park is a memorial ground for victims of the armed conflict between the communists and Royal Thai Armed Forces between 1968 and 1981. Not too far from the memorial ground there is a military museum to display vehicles and various items from the war.

There are 13 Hmong villages in Khao Kho County. Khek noi is the largest Hmong gathering place in Thailand and is known as the capital of Thailand Hmong. Khao Kho County has a beautiful environment, rich tourism resources and cool temperatures. Known as the Little Switzerland of Asia.

Khao Kho National Park, Wat Pha Sorn Kaew Temple, Khao Kho Wind Farm, Khao Kho Sacrificial Monument, Khao Nam Nao National Park, Phu Tub Berk, etc.

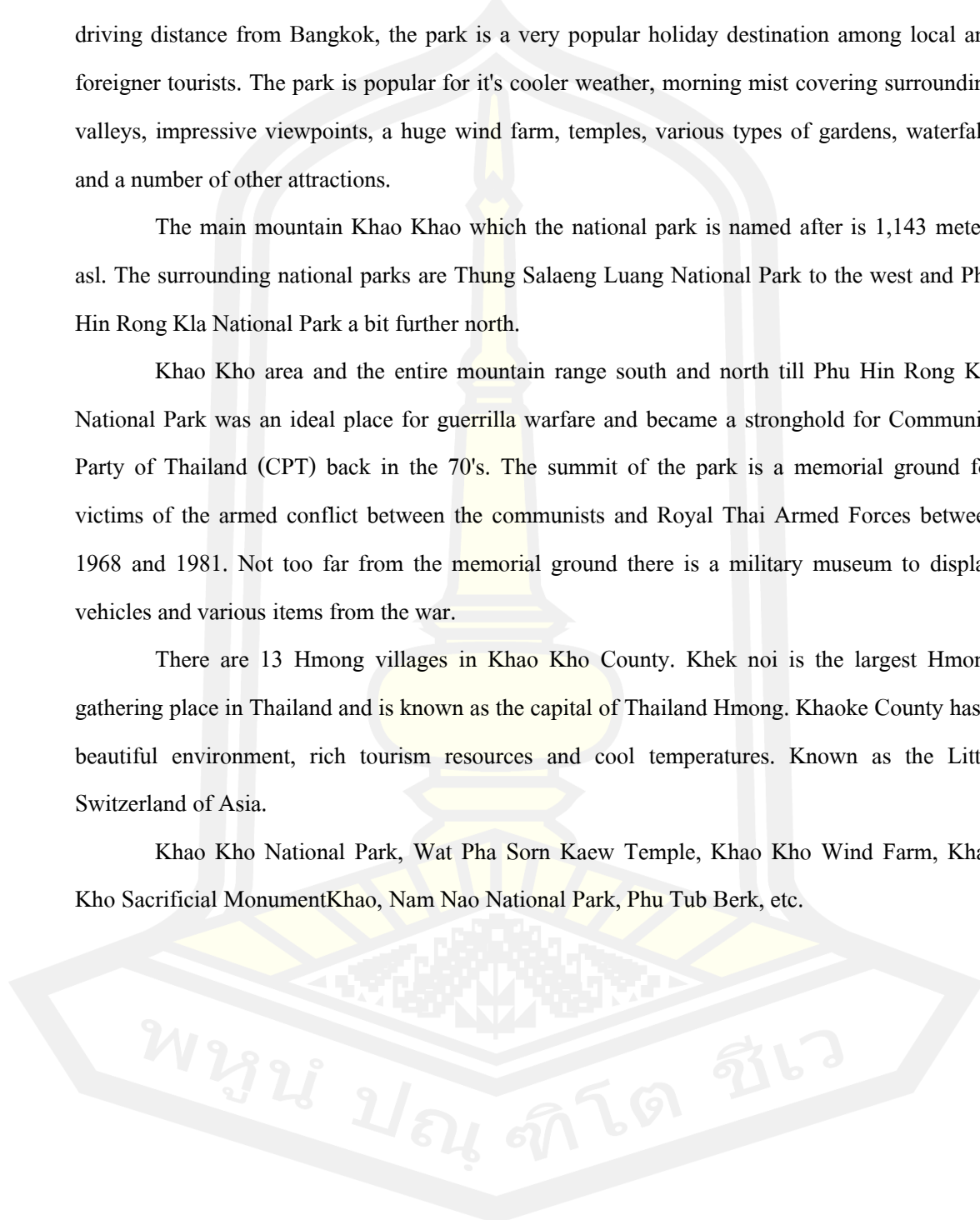




Figure 72. Khao Kho National Park

Photo :www.baidu.com. (Accessed August 11, 2020).

Drive the development of the scenic spot with Hmong New Year, and constantly innovate the way of holding Hmong New Year. With Hmong New Year celebration as the center, tourism, shopping, fitness, entertainment and other activities are radiated outward, combining modernization and original ecological celebration. Hmong New Year must maintain the original ecological culture. This is the national connotation and core advantage. It uses innocent faces, the most sincere emotions, and the most original culture to attract tourists and drive surrounding tourism. The Hmong people receive tourism income while transmitting national culture, and their social status gradually improves, which will be more conducive to the transmission and development of national culture and form a virtuous circle.



Figure 73. Khao Kho Wind Farm

Photo : www.baidu.com. (Accessed August 11, 2020).



Figure 74. Wat Pha Sorn Kaew

Photo : www.baidu.com. (Accessed August 11, 2020).

6.5 School transmission Mode

6.5.1 The feasibility of the introduction of Hmong music to school

The Chinese and Thai governments encourage and support local schools to rationally develop and utilize various local curriculum resources. Both Leishan and Khao Kho schools offer Hmong music courses. The author conducted a survey of 100 students in Leishan Primary School,

100 students in Leishan Middle School, 100 students in the primary school and 100 students in the middle school of Khek noi School.

Table 2 Questionnaire 1, Zhitao Bi

School	Project	Like (number)	General like (number)	Dislike (Number)
Leishan Primary School	Hmong song	70	24	6
	Hmong musical instrument	50	33	17
	Hmong dance	83	13	4
Leishan Middle School	Hmong song	62	28	10
	Hmong musical instrument	46	33	21
	Hmong dance	68	17	15
Khek noi School Primary School	Hmong song	74	24	2
	Hmong musical instrument	56	35	9
	Hmong dance	88	10	2
Khek noi School Middle School	Hmong song	68	24	8
	Hmong musical instrument	52	33	15
	Hmong dance	74	13	13

It can be seen from the table that the proportion of students in Hmong villages in the two places who like Hmong songs, dances, and instrumental music is very high, reaching about 70%. This shows that students have shown a strong willingness to learn Hmong music culture. Because

of the students' interest, it provides an internal impetus for the development of ethnic curriculum resources in Hmong village.

Hmong music enters the school music classroom design to the inheritance of national art culture and the development of music education. Therefore, it must be carried out under scientific and reasonable guidance to ensure the smooth development of the work. Therefore, we must have the corresponding educational concepts:

1. Highlight the principle of combining ethnicity and multiculturalism, and teach based on the understanding of Hmong music culture.

The music of each nation is closely related to history, culture, customs, etc., and represents the spirit of this nation. We already know that learning Hmong music means learning Hmong history and culture. Therefore, only by deeply feeling and understanding Hmong's excellent traditional culture, and establishing a sense of national pride and historical responsibility, can we truly learn Hmong music well. Therefore, in music teaching, make full use of the local favorable ethnic and folk music cultural resources, explore the connotation of music, and fully demonstrate the core value. Teachers should be good at guiding students to learn Hmong traditional culture, and then guide students to actively explore the charm of Hmong music.

2. In the selection of teaching content, both aesthetics and interest should be considered.

Music education in schools in the Hmong area should combine the local humanistic environment and ethnic cultural traditions to develop music curriculum resources with Hmong characteristics. Schools should compile textbooks with Hmong characteristics. In the process of selecting music resources, they should highlight Hmong's artistic characteristics. On the basis of preserving the original music content and style, appropriately adapt the lyrics to the music to make the songs conform to the aesthetics of the current society. Teaching methods should be innovated and reformed. Music teachers should be good at creating music scenes and use the methods that students love to increase students' interest in Hmong music culture.

3. Focus on music practice

Hmong music comes from life and is a true portrayal of people's emotions in life. In the learning process, teachers should pay full attention to the practicality and comprehensiveness

of teaching, guide students into Hmong activities, and truly experience the connection between Hmong music and Hmong culture.

6.5.2 Research on the teaching practice of Hmong music entering the school

1. The teaching objectives are 1) students understand Hmong's traditional history and music culture; 2) students learn Hmong's classic songs, musical instruments, and dances, and perform on stage; 3) students enhance the sense of identity and belonging of Hmong; 4) students know the culture Diversity; 5) Students are willing to protect and transmit Hmong music.

2. The teaching methods are 1) watching and imitating; 2) classroom teaching by teachers; 3) face-to-face teaching by the transmitter; 4) stage performance practice; 5) setting up an assessment mechanism.

3. The teaching principle is the combination of music aesthetics and emotional experience. 1) Understanding Hmong culture is the basis; 2) Hmong music aesthetic teaching is the core; 3) Hmong music learning and performance are the focus; 4) The purpose is to establish the concept of cultural diversity, Transfer and protect Hmong music.

4. The teaching principle is to highlight the national characteristics and establish a combination of multiple cultures, 1) The most important course is Hmong music; 2) The supplementary courses are the official music of the country; 3) The optional courses are music of other countries and other ethnic minorities.

5. The teaching principle focuses on the combination of teaching and practice. After studying for a period of time, students are required to participate in campus cultural festival performances, get performance experience, continue to study repeatedly, and then perform in Hmong major festivals.

6. The teaching mode is 1) aesthetic teaching mode; 2) situational teaching mode; 3) discussion teaching mode; 4) classroom teaching mode; 5) practical teaching mode, etc.

6.5.3 Suggestions

Hmong music has begun to enter the school, and it has produced certain effects, but it is undeniable that there are also problems that need to be resolved.

1. Establish an excellent Hmong music teaching library

Hmong music is as vast as the ocean and there are so many varieties. How the school chooses is the most important issue now. In order to achieve the teaching goal, the government

must set up a special team responsible for selecting excellent Hmong music, sorting and compiling, recording audio and video, and producing a music resource library suitable for school use. The school orders and teaches according to the grade.

2. Improve the teaching ability of Hmong music teachers

Teachers are the most important role in the teaching process. Hmong music teachers have a wide range of choices. They should be composed of professional music teachers, Hmong music inheritors, participants in the Hmong music teaching library, and outstanding Hmong music performers. The government should regularly organize Hmong music teacher seminars to share teaching experience, develop advanced teaching methods, and improve teaching capabilities.

3. Value student feedback

Students are the recipients of Hmong music, and all the preliminary preparations are for students to learn Hmong music well. Art comes from life, and students are a part of life. In the process of building Hmong's music library, it is necessary to solicit the opinions of students, and build a music library suitable for them with students as the center. In terms of teaching, it is necessary to solicit the opinions of students, teach in a way that students like, fully stimulate students' active learning, improve students' ability to explore and observe, and create their own learning experience. It can inspire students to love their hometown and enjoy the pride of Hmong music.

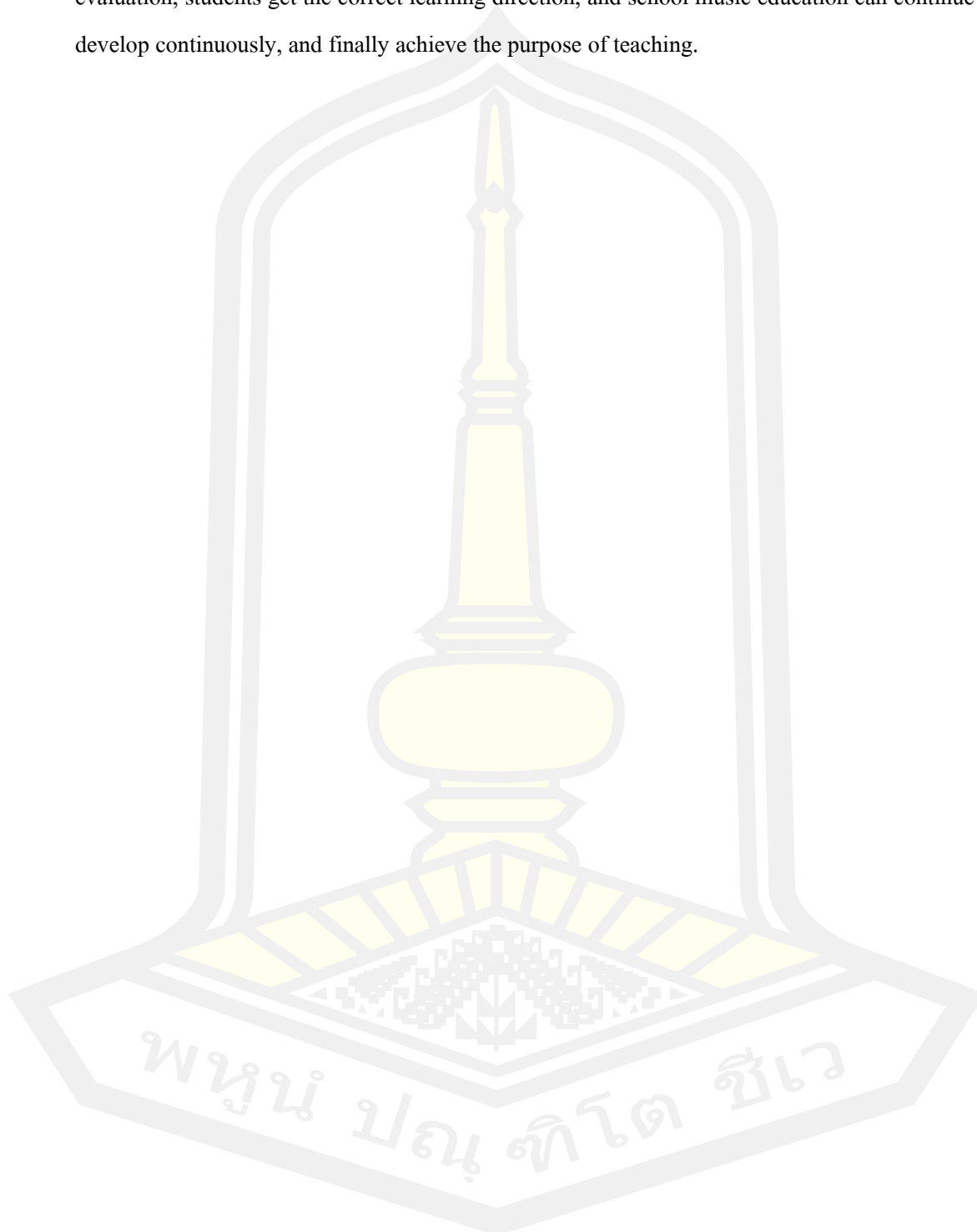
4. Emphasize family education

For elementary and middle school students, family education and school education are equally important, and in some cases, family education is even more important. Especially before the child enters school, family education assumes most of the educational functions, and the Hmong music lullaby is accompanied by the birth of the child. To this end, the government must vigorously promote Hmong music to enter family education to prepare for school. The concepts of family education and school education are the same. The school should fully tap the role of parents and invite them to the school to perform Hmong music. Both students and parents can gain the recognition and pride of Hmong Music.

5. Establish a scientific and effective evaluation mechanism

For students, an effective evaluation mechanism is very important. Schools should use society, parents, and teachers to establish a scientific evaluation mechanism. Invite social

organizations, parents, and teachers to evaluate students' learning and practice. Through scientific evaluation, students get the correct learning direction, and school music education can continue to develop continuously, and finally achieve the purpose of teaching.



Chapter VII

Conclusion

The British historian, D.G.E. "Today's Southeast Asia is a paradise for anthropologists" (D.G.E. Hall: History of Southeast Asia, Translation of the Institute of Southeast Asia History, Sun Yat-sen University, Commercial Press, 1982, p. 21). From the perspective of natural and geographical view, southwest China and Southeast Asia are a geographical whole, and the Hengduan Mountain and the Salwin River, the Lancang-Mekong River and the Red River form them into a whole; From the perspective of culture and ethnic groups, the two are closely linked and inseparable, and their main manifestation is the wide distribution and natural flow of ethnic groups across borders. The Hmong is the most frequent distributed and flowing nation in the region, with strong vitality, and has formed a large number of ethnic culture with regional characteristics, and it is reflected through the Hmong New Year.

In this paper, the following conclusions are drawn by investigating the Hmong New Year in Leishan County, Guizhou Province, China and Khao Kho County, Phetchabun Prefecture, Thailand.

The first part is about the current status of Hmong New Year in the two regions.

First, the Hmong New Year is a government-led, people-centered, lively and happy festival. Hmong New Year is the Hmong's most important festival in China and Thailand on roughly the same date, from November to December, The purpose is to sacrifice sacrifices to the Hmong ancestors and ancestors, celebrate the harvest and make the people happy. Both the Chinese and Thai governments attach great importance to the Hmong New Year, It is dominated by the government and featuring the Hmong people, and the whole family gets together to enjoy good food, singing, dancing, entertaining and having great holidays. At the same time, we should also see that Thailand's Hmong New Year more reflects the Hmong people-centered thought. The participation of other ethnic groups is low, and the celebration time is 9-14 days. China's Hmong New Year further reflects the dominant position of the government. The government leads the festival and mobilizes the people of the whole country to participate. The celebration time is 20-30 days.

Second, Hmong New Year is mainly traditional celebration activities, modern elements are gradually increasing, and the traditional significance of the festival is gradually fading. The ways of celebrating Hmong New Year in the two places are mainly traditional activities, such as preparing food, offering sacrifices to ancestors, playing glutinous rice, bullfighting, singing and dancing competitions, etc. At the same time, many modern elements have been added, such as marathons, pop music, and modern dance, handmade goods making competitions, product sales, etc. The desalination of the traditional significance of Hmong New Year is mainly reflected in the desalination of folk beliefs in festival activities and the increase of festival cultural projects. Hmong New Year in Thailand pays more attention to traditional celebration activities and promotes traditional habits. Hmong New Year in China has added a lot of modern elements to make it more modern and entertaining.

Third, Hmong New Year takes the spread of Hmong culture as a platform and develops local tourism economy as the purpose, and the festival cultural space is expanded. Both the Chinese and Thai governments attach great importance to the Hmong New Year festival, and promote it through various channels such as TV and the Internet to attract more tourists from home and abroad to join in to increase people's income. The festival attracts a large number of tourists to visit and consume, conduct a large number of commercial and trade activities, attract a large number of investment, live broadcast through various online platforms, sell goods, Brought a lot of tax revenue and political achievements to the government, and brought huge economic income to the Hmong people. Hmong festival cultural space is no longer just a township, it has expanded to the entire country.

The second part is about the musical comparison of the Hmong New Year.

First, the natural living environment of Hmong in China and Thailand is similar, but the country and social environment are different.

Second, in terms of music form, traditional Hmong music has similar lyrics, melody, rhythm, and singing styles, while the new ecology of Hmong music is different. It has obvious Chinese style and Thai style.

Third, in terms of Hmong instruments, the main instruments played by the Hmong New Year in Thailand are Lusheng, bamboo flute and leaves. The number of players and repertoire are small and relatively small. In Khao Kho, there are about 20 people who can play musical

instruments, most of whom are elderly. In Leishan, China, the musical instruments played include lusheng, bronze drums, wooden drums, bamboo flutes, etc. The number of performers is tens of thousands, and there are many repertoires. There are elderly, middle-aged, and minors. The scale of the performance is very large.

Fourth, in terms of dance performance, both places perform traditional Hmong dances, but the kinds are different. Thai Hmong dance includes Lusheng dance, flower umbrella dance, labor dance, and Chinese Hmong New Year dance includes Lusheng dance, copper encouragement, wood encouragement, etc.

Fifth, Chinese and Thai Hmong New Year music has the same function, sacrificial function, transmission function, enlightenment function, and entertainment function. With the development of the times, the role of sacrificial rites and enlightenment has become less and less, and the role of transmission and entertainment has become greater.

The third part is about Hmong music transmission and protection and how to enter the school.

First, Hmong music hides a deep cultural heritage, Singing Hmong music is a love of life and culture, and it is a symbol of respect for ancestors and a link between the past and the future. It can promote emotional communication, social harmony, and enhance national identity, belonging and pride.

Second, the original ways of Hmong music can be roughly divided into master-apprentice transmission, family transmission, school transmission, and folklore activity transmission as the main methods.

Third, in the transmission of Hmong music, the first difficulty is the declining number of inheritors and the disappearance of music tracks, and the second is the lag of cultural adjustment, lack of modernity, and cannot meet the needs of today's people.

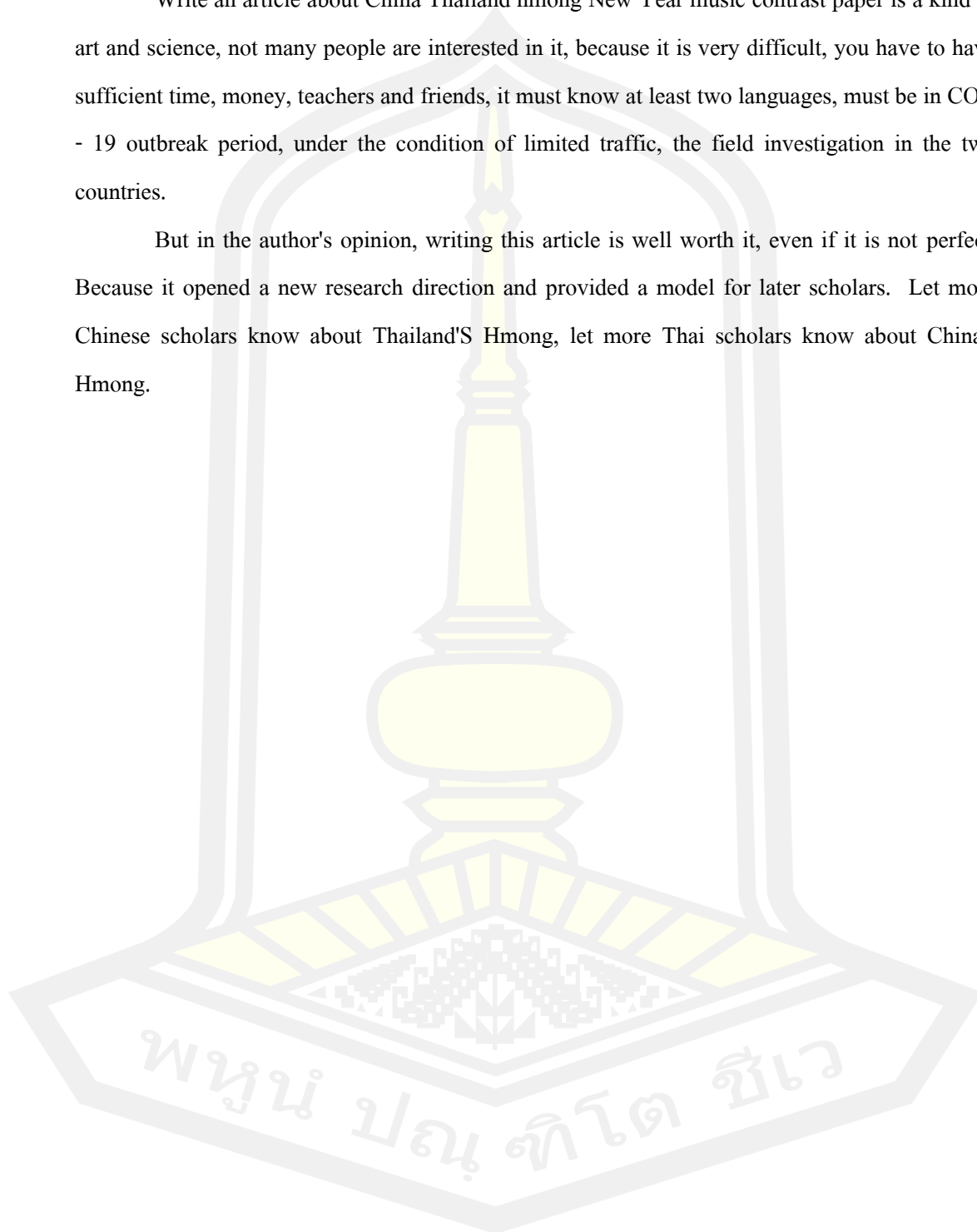
Fourth, the transmission method of the new era: cultivate a large number of transmitters, establish a music transmission base, create Hmong characteristic townships, establish a digital museum of Hmong culture, and give full play to the influence of the Hmong festival.

Fifth, bringing Hmong culture into the campus is one of the most effective ways of transmission today.

Discussion and suggestions

Write an article about China Thailand hmong New Year music contrast paper is a kind of art and science, not many people are interested in it, because it is very difficult, you have to have sufficient time, money, teachers and friends, it must know at least two languages, must be in COVID-19 outbreak period, under the condition of limited traffic, the field investigation in the two countries.

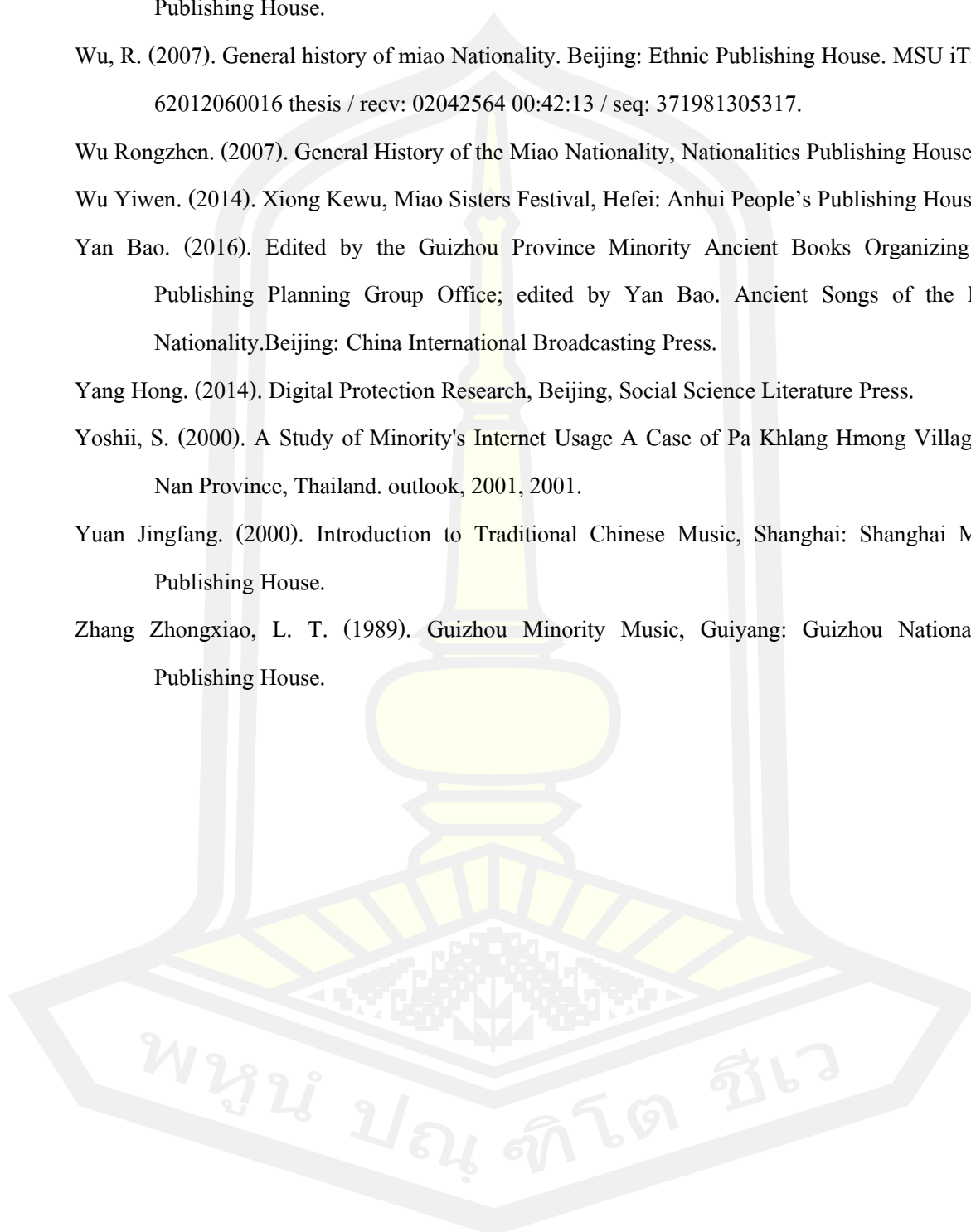
But in the author's opinion, writing this article is well worth it, even if it is not perfect. Because it opened a new research direction and provided a model for later scholars. Let more Chinese scholars know about Thailand's Hmong, let more Thai scholars know about China's Hmong.



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BIOGRAPHY

NAME	Bi Zhitao
DATE OF BIRTH	November 24, 1986
PLACE OF BIRTH	Zibo, Shandong, China
ADDRESS	Building 59, Teacher Apartment, Guizhou Normal University, Guizhou Province, China
POSITION	Student
EDUCATION	1998-2002 Junior High School in Tu Men middle School 2002-2006 Senior High School in ZongHe High School 2006-2010 Bachelor of Musicology in Guizhou Normal University 2010-2013 Master of Art major in Guizhou Normal University 2019-2022 (Ph.D.) of Musicology at Mahasarakham University

