The Analysis of Yugu Folk Song in Sunan County, Gansu Province, China

Ma Erjian

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Doctor of Philosophy in Music

November 2022

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ของ

Ma Erjian

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ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

พฤศจิกายน 2565

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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The examining committee has unanimously approved this Thesis, submitted by Ms. Ma Erjian , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

.....Chairman
(Prof. Chalermsak Pikulsri , Ph.D.)

.....Advisor
(Asst. Prof. Sayam Chuangprakhon , Ph.D.)

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

.....Committee
(Thanaporn Bhengsri , Ph.D.)

.....Committee
(Assoc. Prof. Phiphat Sornyai)

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

.....	.....
(Asst. Prof. Khomkrit Karin , Ph.D.)	(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of College of Music	Dean of Graduate School

TITLE The Analysis of Yugu Folk Song in Sunan County, Gansu Province, China

AUTHOR Ma Erjian

ADVISORS Assistant Professor Sayam Chuangprakhon , Ph.D.

DEGREE Doctor of Philosophy **MAJOR** Music

UNIVERSITY Mahasarakham University **YEAR** 2022

ABSTRACT

The objectives of this research were to 1) Investigates the history and development of Yugu nationality in Sunan County Gansu Province, China. 2) Analyze Music in Yugu nationality in Sunan County, Gansu Province, China. 3) Explore the Way to Promote and Preservation the Yugu Music Culture of Yugu Nationality in Sunan County, Gansu Province, China. Based on the literature of this study and the data of fieldwork, the current situation of Yugu folk songs is summarized, and the following conclusions are finally drawn:

1. The origin of the Yugu people is a new ethnic community formed by the fusion of the ancient Uighurs and the ancient Mongolian people, and to this day they still speak the Turkic and Mongolian languages of the Altaic language family. Due to the hundreds of years of war and eastward migration history in the history of the Yugu people, the Yugu script has long been lost,Yugu folk songs play a very important role in its cultural inheritance, and it is the mixed and blended multi-ethnic groups in history that make Yugu folk songs very unique and charming. and the Yugu people also have special feelings for the folk songs of their own ethnic groups. Yugu folk songs can be divided into four categories according to region, theme, genre, and function, but at the same time, some of them are intertwined.

2. Analysis of Yugu music, from interviewing folk singers' singing to consulting video data, researchers collected and translated a large number of musical scores, from which they analyzed the lyrics, modes, melodies, rhythms, singing styles and other characteristics of Yugu music. The musical style of Yugu folk songs is divided into Eastern Yugu Folk Songs and Western Yugu Folk Songs influenced by different regional and cultural environments. Folk songs in the eastern region have the characteristics of roughness, boldness and unrestrained, and the

tone is between the Mongolian patriarchal tune and the short tone, which is similar to the Mongolian folk song; The folk songs of the western region are gentle, peaceful and deep, inheriting the tradition of western Uighur folk songs. The musical structure of Yugu folk songs basically belongs to a piece of body, most of which have very short melodies and are composed of two or more musical sentences. The new folk songs have both inherited and innovated on the basis of traditional folk songs.

3. From the perspective of the protection of the inheritance of Yugu folk songs,there are still many aspects of the problem, under the national appeal to the intangible cultural heritage, the government has also had certain improvement measures, but it is far from enough, it is also necessary to increase and improve the protection mechanism of the inheritors, while excavating and cultivating national music talents, starting from the roots, horizontal expansion, in order to effectively pass on the Yugu folk songs.

Keyword : Yugu, Yugu folk songs, Inheritance protection

ACKNOWLEDGEMENTS

Time flies, and in the blink of an eye, the doctoral stage of study is coming to an end, and I feel particularly lucky to meet with my supervisors at the university in the beautiful Mahasarakham University Thailand. In the two years of writing my doctoral dissertation, I just experienced the most important moment in my life, I was pregnant, pregnant in October and now my daughter has been more than eight months, two very important things in life are moving forward in sync, this process is particularly difficult, but I also feel particularly happy. Time flies, and in the blink of an eye, the doctoral stage of study is coming to an end, and I feel particularly lucky to meet with my supervisors at the university in the beautiful Mahasarakham University, Thailand. In the two years of writing my doctoral dissertation, I just experienced the most important moment in my life, I was pregnant, pregnant in October and now my daughter has been more than eight months, two very important things in life are moving forward in sync, this process is particularly difficult, but I also feel particularly happy.

Here I would like to first express my sincere and deep gratitude to the dear Dean and my thesis supervisor Sayam Chuangprakhon for taking the pain to guide me and give me valuable advice in the process of writing my doctoral dissertation, especially the dear dean who often encourages me to multiply my faith and work hard to overcome difficulties. I would also like to thank Professor GallonChai, Professor Nicholas, Professor Pi lappeng, Professor Jupiter, for the revisions they pointed out to me in the process of defending my thesis, which made my thesis more rigorous and perfect.

I would like to thank the International Division and the Conservatory of Music of MahaSarakham University for their more help and kindness during my doctoral studies, and Mr. Tse Hao Man for helping me print my papers and provide translations. I would also like to thank the PhD students for helping each other, encouraging each other and supporting each other.

I would like to thank Mr. Tang Yizhong, chairman of Zhangye Musicians Association, Gansu Province, China, Ms. La Yanxia, chairman of the Sunan County Literary Federation, Ms. An, director of the Culture Bureau of Sunan County, and others for their great help and support in my fieldwork. Especially thank yugur not genetic bearing people Du Xiuying grandmother, her daughter, ms AnYuLing Bai Yufang lady, Mr Jin-cheng Yang, according to ms gith, nao hit the

woman, not only are they sang beautiful beautiful yugu folk song, also tell a lot about the history of the yugu culture and customs and so on, In addition to the literature, I have a deeper understanding of the charm of Yugu culture, which provides solid research materials for my thesis writing.

Finally, I would like to thank my dear family, colleagues and friends. Thanks to my parents and my husband for their great support, they worked hard to take care of the baby during such a special period, so that I could work hard to complete my phD. At the same time, I would like to thank my leaders, colleagues, and friends for their care and support during my doctoral studies.

Grateful heart, thank you for meeting you!

Ma Erjian

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Chapter I

Introduction

1.1 Statement of the Problem

China's minority music is the crystallization of the wisdom of the Chinese nation. These traditional folk songs, full of spirit, embody the great spirit of the nation, and reflect the strong will, strength and pursuit of the Chinese nation. Our 56 ethnic groups have a vast sea of colorful folk songs, which are an inexhaustible treasure house of art. The Yugu are one of 56 ethnic groups who live in China's Gansu province. Gansu province is located in western China, at the intersection of the Loess Plateau, qinghai-Tibet Plateau and Inner Mongolia Plateau. The territory of the terrain is complex, mountains crisscross, altitude gap, mountains, basins, plains, deserts and gobi, etc., is a mountainous plateau landform. Gansu landform is complex and diverse, mountainous, plateau, plain, valley, desert, gobi crisscross distribution. The terrain is long and narrow from southwest to northeast, 1,659 kilometers long from east to west and 530 kilometers wide from north to south. It can be roughly divided into six regions with their own characteristics. Most of them are above 1000 meters above sea level and surrounded by mountains. Yugu nationality is one of the ancient nationalities in Gansu Province with a long history. Industrious, honest and hospitable, yugu people have been talented in singing and dancing since ancient times. In the process of long-term production practice, yugu people have created unique culture and art with unique national style. Yugu music culture art is not only one of the treasures in the treasure house of the Chinese nation, but also an important part of yugu social and cultural foundation. Yugu folk songs are the overall reflection of the religion, culture, living customs and national spirit of the ethnic group, and are an important basis for studying the form of ethnic culture and aesthetic psychology. (Sunan County Local Records Compilation Committee, 1984).

Sunan Yugu Autonomous County, located in the middle of hexi Corridor and north foot of Qilian Mountain, is the main settlement of Yugu nationality. The terrain of the region is relatively narrow, with a distance of 650 km from east to west and a road route of 97 km. As a result, sunan Gu autonomous County regional environment complex, traffic occlusion. After the

founding of New China, Sunan Yugu Autonomous County was established in 1954 in accordance with the Party's policy of regional ethnic autonomy. "Yugu", the name of the ethnic group, which means "prosperity and consolidation", is similar to the pronunciation of this ethnic group. (Crist S. A. & Marvin R. M. & Marshall R. L 2004)

In 2006, Yugu folk songs were approved by The State Council to be included in the first batch of national intangible cultural Heritage list, known as the wonderful work of folk music. (Central government portal. 2006).

The native culture of a nation is the "symbol" of the nation. Yugu nationality has a long history and ancient culture. Although the writing has been lost, the unique yugu culture has been kept in mind, spoken and passed down through generations for thousands of years. Yugu nationality tells its long history with its distinctive national culture characteristics. Yugu traditional folk songs accompanied yugu ancients through thousands of years of history, "yao," the title as early as 2400 years ago the huns era had already appeared in the Mongolian plateau, which lasted for hundreds or even thousands of years of ancient folk songs, recorded the yugu thousands of years of history, give priority to with grazing in their life, Traditional folk songs record the history, the harmony between people and history, the historical changes of Yugu nationality and the life course of yugu people from place to place. (Qiao Jianzhong 2003)

Since Yugu Musical Instruments have been lost and the most important music form of Yugu area is Yugu folk songs. Yugu folk songs is the overall reflection of the religion, culture, living customs and national spirit of the ethnic group, and is an important basis for the study of ethnic cultural forms and aesthetic psychology. There is a saying among the Yugu people, "When I forget my hometown, I will never forget its language; When I forget the language of my hometown, I will never forget its songs. This fully reflects the yugu people to yugu folk songs cherish. It can be said that yugu folk songs accompany the whole life of yugu people. (Li E. C 1994)

From the perspective of Chinese history, Yugu music is not only the main cultural element of yugu traditional culture, but also an important part of Chinese minority culture. From the basic law of the development of human culture, human culture is an organic whole system, and different national cultures influence each other objectively and permeate each other. Historically, Yugu culture is formed on the basis of assimilation and integration of other

ethnic cultures (MaGuagxing. 1994). In particular, cultural conflicts and integration are accelerating as cultural transmission becomes more convenient and direct, and the influence and penetration are even more pronounced and intense. With the continuous development of economy and culture, people's pursuit of cultural life is increasing, and the culture and art of Yugu people are also facing unprecedented cultural transformation and transformation. Many living habits, dress language, folk activities, etc. It's all modern. Traditional folk and folk songs are also in decline. The number of folk artists who have mastered yugu customs is decreasing every year. It is difficult to find an artist who is fully proficient in the songs, tunes and lyrics of various traditional ritual activities such as yugu wedding ceremony songs, children's hair shaving ceremony songs and so on. Few people can complete the entire ritual. This phenomenon must make me feel anxious and reflective. Therefore, it is urgent to protect and inherit yugu folk songs.

Yugu folk songs are not only a part of the nation's traditional culture, but also an indispensable brilliant wealth in the treasure house of Chinese folk music culture. Facing the increasingly serious problems of inheritance and protection of yugu traditional folk music culture, it is necessary to combine the economic and social development of Yugu region with the endangered status o yugu traditional folk music culture, adopt feasible policies and mfeasures, and continue to explore innovative ways to protect the heritage. The endangered traditional folk music culture has brought new vitality. For these reasons, the Yugu people have long had an interesting culture and heritage. With today's young people, they have less attention. The Yugu people spread less traditional art, culture and music. Therefore, researchers hope to study and collect music culture knowledge of yugu people and analyze it in order to find a way to promote and protect it.

1.2 Research Objectives

1.2.1 To investigates the history and development of yugu nationality in Sunan County gansu Province, China

1.2.2 To Analyze Music in Yugu nationality in Sunan County, Gansu Province, China

1.2.3 To Explore the Way to Promote and Preservation the Yugu Music Culture of Yugu Nationality in Sunan County, Gansu Province, China

1.3 Research Questions

1.3.1What is the history and development of yugu nationality in Sunan County, Gansu Province China?

1.3.2 How to Analyze Music in Yugu nationality in Sunan County, Gansu Province, China?

1.3.3 How to Promote and Preservation the Yugu Music Culture of Yugu Nationality in Sunan County, Gansu Province, China

1.4 Importance of research

1.4.1 We will know about the history and development of yugu ethnic group in Sunan County, Gansu Province, China

1.4.2 We will know Music Analyze Yugu nationality in Sunan County, Gansu Province, China

1.4.3 We will know the Way to Promote and Preservation the Yugu Music Culture of Yugu Nationality in Sunan County, Gansu Province, China

1.5 Scope of study

The author investigates and studies the history and development of the Yugu people in Sunan County, Gansu Province, China, and the music of the Yugu people, and the promotion and protection of yugu music culture.

1.6 Definition of Clause

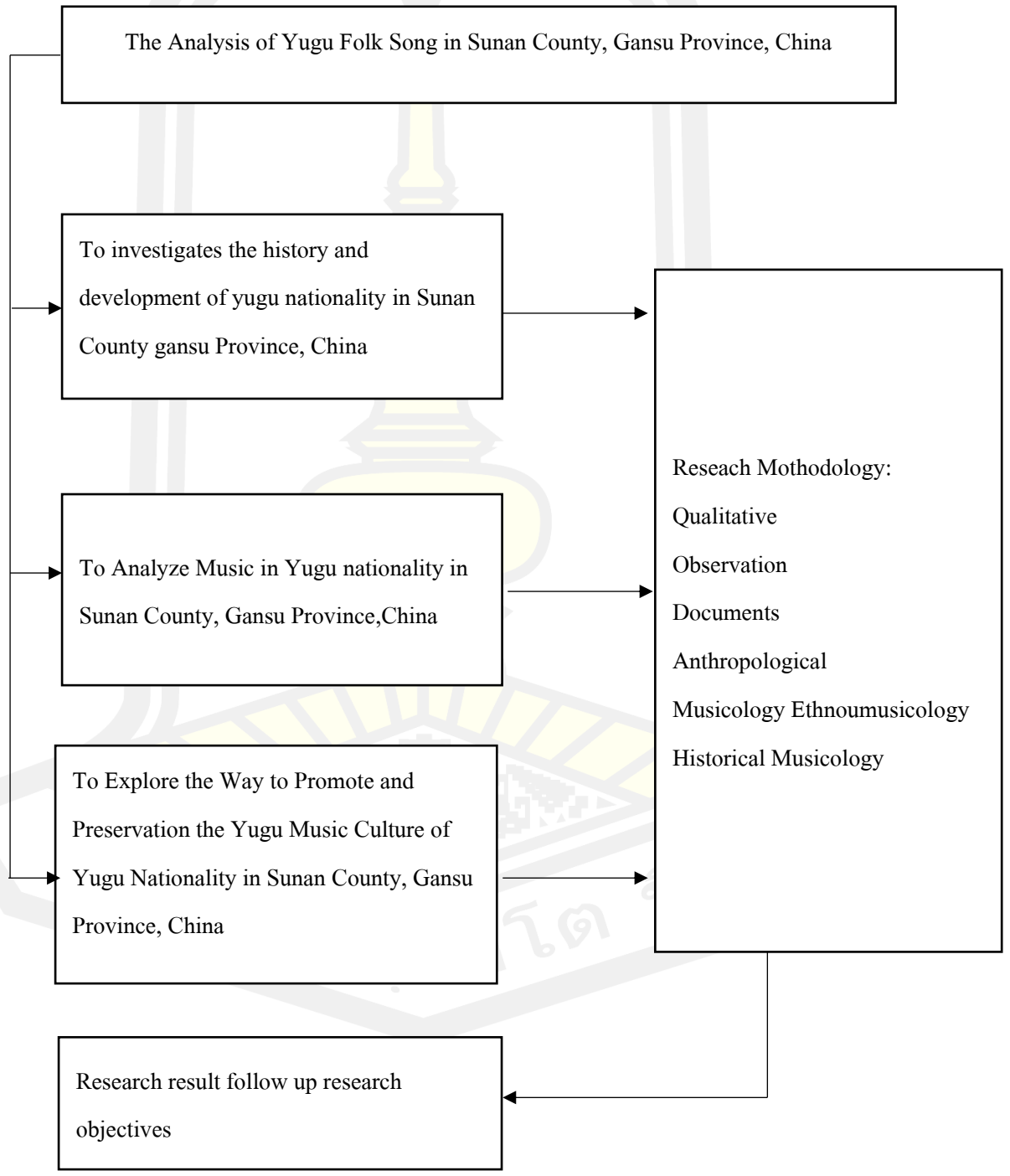
1.6.1 Yugu refers to the Yugu people living in Sunan County, China.

1.6.2 Yugu music culture refers to yugu folk songs and eulogies in ceremonies or daily life.

1.6.3 The Yugu word “Yehezhe” is a singer or folk singer who sings

1.6.4 The elements of Yugu folk song refer to its unique lyric style, musical characteristics, short sentence structure, typical rhythm, different beats, melody structure, singing style and so on.

1.7 Conceptual Framework



Chapter II

Literature Reviews

In this study, the researchers reviewed the relevant literature to obtain the most comprehensive information available for this study. The researchers reviewed the following topics:

2.1 Understand the basic situation of Sunan County, Gansu Province, China

2.2 Understand yugu society and culture

2.3 The theory used in this study

2.4 Documents and research related to Yugu people in various fields

2.1 Understand the basic situation of Sunan County, Gansu Province, China

2.1.1 Topography and Landform

Sunan County, and Sunan Yugu Autonomous County. It is the only Yugu autonomous county in China, located in the middle of Hexi Corridor and at the northern foot of Qilian Mountain. It is 650 km long from east to west and 120-200 km wide from north to south, with a total area of 23,800 square kilometers (2019). Sunan Yugr Autonomous County is located between 97°20 '-102 °12' east longitude and 37°28 '-39 °04' north latitude. It borders 15 counties and cities in Gansu and Qinghai provinces. It is 650 kilometers long from east to west and 120 to 200 kilometers wide from north to south, with a total area of 23,800 square kilometers (2019). Sunan Yugu Autonomous County is divided into four pieces of land, the main part of qinghai province in the south, jiuquan and Jiayuguan city in the west and northwest, Gaotai, Linze, Minle County and Ganzhou district in the north, Minghua District in the west of Gaotai County, Huangcheng district in the east of Shandan County, Daquangou township in the middle and south of Minle County.

According to the world map, the Qilian Mountains are the southeast edge of the Asia-Europe steppe, with many parallel mountains. The Qilian Mountains are the northeast barrier of

the Qinghai-Tibet Plateau, and they are an integral part of the famous Asia-Europe steppe. At the northern foot of the Qilian Mountains, in the middle of the Hexi Corridor, the descendant of the ancient Xiongnu people, Yovhor nomads speaking Altaic Turkic and Mongolian (the Yugu people claimed to be Yovhor and the Uygur people were the same word). (Yu Z. l 2016)

Sunan Yugu Autonomous County is located in the Qilian Mountains, 400 kilometers long in the territory, generally 2000-3500 meters above sea level, many peaks as high as 5000 meters, steep and lofty, the main peak of The Qilian Mountains up to 5547 meters. In the mountains above 4700 meters above sea level, snow and glaciers are distributed all year round. It is one of the main water sources for agricultural irrigation in Hexi. Minghua District is located in the middle of the corridor, with an average altitude of about 1600 meters. (Li E. C 1994)

The Hexi Corridor refers to the main road from mainland China to the Western Regions. It is located in the western region of China, in the northwest of Gansu Province, south of the Beishan-Alxa Plateau, north of the Qilian Mountains, is a north-west of a south-east narrow strip, because the shape corridor is located in the west of the Yellow River in Gansu Province and named.It is about 1,000 kilometers long from east to west and 30-120 kilometers wide from north to south, including the total area of about 400,000 square kilometers.Since ancient times, the Hexi Corridor has been a key transportation area connecting the Central Plains and the Western Regions, and the continuous confrontation and integration of multiple ethnic groups, leaving a large number of available cultural heritage and cultural tourism resources.Due to the unique channel status of the Hexi Corridor and an important place for the continuous conflict and integration among multiple ethnic groups, the Hexi Corridor area has become a rich and colorful diverse culture of the Chinese nation,A treasure trove of understanding the cultural differences among different peoples.

2.1.2 Climatic Characteristics

Sunan Yugu Autonomous County has a semi-arid climate in alpine mountains, and only minghua district has a temperate arid climate. The climate is characterized by long and cold winter and spring, short and cool summer and autumn.

2.1.3 Local Specialties

Meat intestine: after slaughtering the sheep, take out the sheep intestine to wash clean, and then rely on both sides of the spine from the sheep abdominal cavity, cut off the crisp

tenderloin meat with a knife, cut off the meat on the neck of the sheep, chop up the lamb neck meat and tenderloin meat mixed with salt, pepper surface and other spices, and then sprinkle some fried noodles, put into the fat intestine cooked can be.

Grabbing mutton by hand: Grabbing mutton by hand is a good food for yugu people to treat guests. Select a fat sheep and slaughter it, cut the meat into large pieces, and put it into a pot with cold water. After the pot comes to a boil, skim the blood foam with a spoon, and add salt, Chinese prickly ash, ginger slices and other spices. Because the meat is so big, it can only be eaten by hand, so it is called hand-scratched mutton.

Northwest Cuisine: Northwest cuisine, also known as fragrant rice, is the main course of banquets in Zhangye. The rice is finely made, minced with pig or sheep liver, lungs, heart and blood, and blended with refined soybean flour and water. With onion, garlic, ginger and other spices and into a group, rub into the thumb, five inches short, with a good clear fried, called "roll pole." Then cook the streaky pork until 80% mature and cut it into thin slices. Add scallions, ginger, aniseed and pepper and place them neatly in a bowl. Cut the "roll pole" into an inch section and put it into a bowl, then steam it with broth and buckle it on the plate.

Mutton noodle slice: chop mutton and boil, add ginger powder, Chinese prickly ash and other spices, and then roll out the dough and pull it into the mutton pot, put some salt and scallion when cooked. (Crist S. A. & Marvin R. M. & Marshall R. L 2004)

2.1.4 Main Scenic Spots

Qifeng Manjusri Temple Scenic spot: The Scenic area of Qifeng Manjusri Temple has the reputation of "small western heaven". Located in Qifeng Tibetan Township, Yugu Autonomous County, Sunan, Gansu Province, wenshu Temple Grottoes group is only more than 10 kilometers away from jiuquan, the most famous site of the Western Han Dynasty, and Jiayuguan, the most important pass in the world. The grottoes of Manjusri Temple belong to the national key cultural relics protection units and the national AAAA level tourist attractions. The grottoes were built in the Taining period of the Eastern Jin Dynasty, and reached their peak in the Tang and Song dynasties after construction and renovation in the Wei and Jin Dynasties, with a history of more than 1,700 years. (Li E. C 1994)

Minghua Scenic Spot: Minghua Scenic spot is located at the edge of badain Jaran Desert, sunan County is another magical tourist resort, there is "the desert smoke straight, long river falls

yen" desert Gobi beauty. Minghua Desert scenic area mainly includes four or five lumple tombs, Caogoujing ancient City ruins, Minghai ancient city ruins, Minghai Temple, east and West Haizi and other scenic spots.

Imperial City Scenic area: Huangcheng Town is located 325 kilometers southeast of Sunan county, adjacent to Menyuan Hui Autonomous County of Qinghai Province in the south, wuwei city and Yongchang County in the north, Tianzhu Tibetan Autonomous County in the east, Zhongmu Shandan horse farm in the west, about 95 kilometers long from east to west, 72 kilometers wide from north to south, with a total area of about 3972 square kilometers. In the history, Imperial city also known as summer tara (historical data also writing "Xilatara").

Horseshoe Temple Scenic Spot: Horseshoe Temple scenic spot is located at the north foot of Qilian Mountain in the middle of Hexi Corridor, 65 kilometers away from Zhangye City. The scenic spot integrates natural scenery, grotto art, ethnic customs and religious culture. It is a national key cultural relics protection unit, a national AAAA level scenic spot, a provincial scenic spot, a provincial forest park and a candidate site for the Silk Road declaration of World Cultural Heritage. (Li Nan 2018)

2.2. Understand yugu society and culture

2.2.1 Basic situation of Yugu nationality

In the middle of the hexi corridor of Gansu Province, the magnificent northern foot of Qilian Mountain, live the yugu nationality with a long history. It has a total population of 14,378 (according to the 2020 survey), mainly living in Sunan Yugu Autonomous County of Gansu Province and Huangnibao area of Jiuquan. Most of the yugu people live in the Qilian mountains, with an average altitude of about 3200 meters. The mountains above 4,700 meters are covered with snow all year round and are distributed by glaciers, which is the source of rivers in hexi Corridor. Lush mountain pasture is an excellent natural pasture. Huangnibao and Minghua township are gobi oasis landforms. Donghai And Xihaizi are two pearls on the Gobi Desert and natural water sources on the grassland. (Li E. C 1994)

Yugu people call themselves "Yaohuer" and "Xila Yugur". In history, they were called "Huangfan", "Huangtou Uighur", "Sali Weiwu", "Sali Weiwu" and so on. In 1953, the Chinese

people agreed to adopt "Yugu" (" Yugu "), which is similar to "Yaohuer" in Chinese, as their ethnic name.

Due to historical reasons, the Yugu people use three languages: Yugu (called Yaohuer), an Altaic Turkic language family living in the western part of Sunan Autonomous County; Living in the eastern sunan Autonomous County using the Mongolian language family of the Altaic Yugu language (called Engel language); Huangnibao Yugur people have long used Chinese. Nowadays, the Yugu people everywhere generally speak Chinese. There are a few people in Dahe who speak both Yaohuer and Engel. (Duan Q.S 2005)

Yugu is a nation of animal husbandry. Livestock to sheep (sheep, goats), cattle (yak, yak, yellow cat) and horse, as well as a small number of donkeys, mules, Minghua township used to raise a large number of camels. Sunan folk spread "shuiguan donkey, Yangge horse, imperial city wool match cotton; The silver goats, the bifurcated oxen, the bright camels are strong." The proverb. The Yugu people of Huangnibao are mainly engaged in agriculture, with crops such as wheat, mi, millet, potato, highland barley, beans and flax. (Volume of China's Ethnic Minorities in five Series on Ethnic Issues)

2.2.2 The name and origin of yugu nationality

The origin of yugu nationality is complicated, which has always been controversial in academic circles. Following the track of historical development and the investigation data, we believe that the origin of the Yugu people is not single, but multiple, and it is a new ethnic community formed by the integration of the ancient Huihu branch and the ancient Mongolia branch Yugu. (An L G 2002)

Yugu has a long history. It can be traced directly to the Xiongnu BC, the Turks and ouigour in the 7th and 8th centuries. Ouigour, Ouigour, Yuigour and Ouigour are different Chinese pronunciations of Yovhur or Uivhur. Different names. It's all about the same race. The name Yaoaer, or Uyghur, first appeared 2,400 years ago and was known during the Xiongnu Empire.

According to Chinese historical records, at the end of the 3rd century BC, many altaic nomadic tribes were distributed in the vast grassland areas in the north and northwest of China, all of which belonged to the Hhun alliance. Therefore, it can also be said that xiongnu people are the distant ancestors of Yugu people. During the Han and Three Kingdoms periods, some of the

ancestors of The Uighur tribe, Ding Ling, escaped from the center of the Xiongnu Empire on the Mongolian plateau and lived in the present Hexi Corridor (namely jiuquan, Wuwei and the lower reaches of the Heihe River), opening the way for the later Uighur people to settle in Hexi. After the Xiongnu main body moved west to Europe, the Mongolian plateau and central Asia were ruled by awar Khanate, who spoke the ancient Mongolian language. Later, after the Rouran people moved west to Europe. The region was ruled by a Turkic khanate of the same ethnic group as the Uighurs. In the early Tang Dynasty, part of the Tiele people moved eastward to Hexi and settled them in Ganzhou (Zhangye) and Liangzhou (Wuwei) in the Tang Dynasty, which later became part of the Uighur people in Hexi. (Li Y. R 2002)

At the end of the 6th century, The Ouigour tribe of the Tiele group, along with bugu, Tongluo and Bayeigu tribes, gradually united to form an ouigour tribal alliance centered on the ouigour tribe, known historically as the "Waijiu Tribe" and the ouigour tribe, with "Fujin" as its supreme leader. The Ouigour tribe is divided into nine different clans. The Ouigour chieftain-general was born in the Yaoluo clan of the "nine names". Both belonged to the Turkic Khanate. Tang Gao Zongyong longzhong years (AD 680), MoBei Uighur leader - medicine luo goeldi sudoku solution, from the center in Mongolia plateau TuJueHan countries, will go into the YouGongZhe the viceroy, relatives and migration in gansu (now zhang ye), cold (now wuwei) two states, this part may be later medicine luo goeldi (song dynasty translation "night fall Ge") established by the Uighur khanate of people.

During the Reign of empress Wu of the Tang Dynasty, some of ouigour moved to hexi for nomadic purposes, and became the forerunner of Ouigour in Ganzhou. At the end of the 8th century, the Ouigour clan broke away from the Khaganate after an internal rebellion. In the third year of Tianbao, emperor Xuanzong of the Tang Dynasty (744 AD), the ouigour leader Guri Piluo established the Ouigour Khanate, named "Gudulupijiaque Khan". The Mobei Hui Khanate collapsed in the middle of the 9th century after the Kyrgyz and Tang dynasties attacked each other, the surviving ancestors of the present-day Kirgiz people. The Uighur tribes were scattered and most of them moved west to Central Asia. One of them defected to the Hexi Corridor and the Qilian Mountains, where they were controlled by the tubo people who were powerful in the region. The formation of the Yugu may have been influenced by the Uighur people in Hexi.

Sometime after the Ganning Reign of Emperor Zhaozong of the Tang Dynasty, and before the Reign of Emperor Ai of the Tang Dynasty (892 to 904 AD), the Uighurs in the Hexi region founded the Ganzhou Hui Khanate, after the sub-sub-surviving Uighur people lived in the late 9th and early 10th centuries. "The History of the New Five Dynasties" says, "During the Five Dynasties, some people living in Gansu and West China experienced China, and an Uighur population came from Gansu. At that time, the Uighur Khanate in Hexi gathered and dispersed the various tribes in Hexi region to form the Uighur Khanate in Hexi when the Five Dynasties were in chaos at the end of the Tang Dynasty. It developed and expanded under specific historical conditions and gradually formed some cultural characteristics different from other Uighur groups. This is of special historical significance to the emergence of the Yugur nationality. In the early 11th century, The Uighur Khanate of Ganzhou was destroyed by Li Yuanhao of the Western Xia Dynasty. Part according to the record, including ganzhou huihe khan "night fell across the" seed, withdrew from the south of sand state, still have a huihe traditional nomadic life, the ganzhou Uighur empire more than the historical data is the central plains of huihe people, called "yellow head Uighur" nomadic sand was the main state (now dunhuang), south of qaidam basin, north of the west to, if this lop nur were systematically stud Ed qiang, It was adjacent to Yuochang, a city in the east of Khotan (about 15 kilometers southwest of qiemo county in Xinjiang today). It spans the southwest of hexi Corridor, the northwest of Qinghai Province and the southeast of Tarim Basin in Xinjiang. According to the Biography of Khotan: In the fourth year of Yuanfeng, Emperor Shenzong of the Song Dynasty (1081 AD), King Hei Khan of Khotan dispatched a Xin to visit the emperor. Emperor Shenzong once asked him about his journey, and the envoy replied: "I have been to the Kingdom for four years, and I have lived in half of the kingdom. I have gone through Huangtou Huihe, the Qing and Tang dynasties, but I am afraid of the Khitan raiding my ears." Huangtou Huihe here is one of the ancestors of the Yugu people.

In the early 13th century, Mongolia invaded the west. According to "Yuan History · Subutai Biography" contained: "The emperor's order (Subutai) degree of moraine before. Bingshu (AD 1226) captured sali Wei Wuerte (Qin) and Chimin." They captured the Uighur and Huangtou ouhe grazing lands in Shazhou. It is also stated in The Burang Guest Chronicles of Mongolia that "Genghis Khan conquered the Vaur people, and then formed an army from there. He sent troops to attack the region of the Vaur people in Sali". He lived in the border area of present-day Gansu,

Xinjiang and Qinghai provinces. After that, the Yuan Dynasty brought the Turkic-speaking Saliwei Wuer into the ruling scope of Gansu Province, the provincial capital of Gansu province at that time in Ganzhou (now Zhangye).

The Central government of Mongolia and the Yuan Dynasty after it had sent troops to defend the Area of Saliwei Wuer constantly. The one who guarded the area for the longest time and had the greatest influence was Chubo and his descendants who were designated as King of Wuwei Xining by the Yuan Dynasty government and Bin Bin King of The Bin Area by the Yuan Dynasty government. Chubo was the fifth grandson of Genghis Khan, the great-great-grandson of Chaghtai, the second son of Genghis Khan, and his father was Aruhun. "This is king of the qagatay khanate, later in turkestan and the river region (now five central Asian countries area) and wokuotaihan after the war of the sea are lost power and influence, most of those who take refuge in the (now Beijing) Kublai Khan government his cousin, in the early years of the yuan dynasty with the" Kings "bit is defended the western xinjiang, governs and fear my son in the region, He soon made a name for himself in the war against his other Cousins, Kaidu, Duwa and others. In 1304 AD, "to the accumulated years of border protection, the title of the king of Wuwei Xining king." After "Entering the area sealed as the King of the Bin Area", after His death, his son attacked the title of Wuwei Xining king and attacked the title of Wuwei Bin King. Wuwei xining king title, became a part of the later Saliwei Wuer, formed one of the two main yugu origin branch, namely the ancient Mongolian branch.

Throughout the above you can see, from the hexi huige to sand states huihe, yellow head of Uighur, after three centuries, the huihe speak turkic people in specific historical conditions, constantly absorbing new resources in terms of cultural traits, with tianshan between the north and the south, the Yellow River basin of huihe people increasingly separation, but always is a branch of huihe, rather than a new national community. Therefore, The Uighur in Hexi is only one of the ancestors of the Yugu people. In the 13th century, the Uighurs of Shazhou and Huangtou came under the rule of the Mongol Empire, and the Mongols made qualitative changes to this ancient Uighur community. A new ethnic group different from The Mongols was in the making, that is to say, an ancient Uighur people headed by the Ancient Uighur Khan clan Yaluogu (Yaloigour), A group of ancient Mongols led by a descendant of genghis Khan's golden family. Originating from the same Mongolian plateau and belonging to the Altaic language

family, the Turkic Uygurs and mongols gave birth to a new ethnic group, a precursor to today's Yugu people that was different from the 13th century Sali Voi.

2.2.3 General situation of folk culture of Yugu nationality

Speak two language abundant solid people living in the same area for a long time, on the one hand, the original their own turkic and Mongolian culture had considerable convergence in various aspects, on the other hand, common to absorb the local han, Tibetan culture, especially the folk culture of oral tradition, so different cultures of two languages is mutual communication and mutual absorption, Forming a situation of you in me and you in me.

2.2.3.1 Myth of Yugu nationality

Yugu mythology mainly reflects some primitive fantasy plots of the struggle between human beings and nature. Myth is not important in yugu folk stories, and its characteristics are not very obvious. In terms of content, it is often associated with legends and fantasy stories. Yugu mythology also contains parts about the origin of nature, especially about the sun and the moon. There are also myths about the struggle between man and nature.

2.2.3.2 Legend of Yugu nationality

Legends are oral stories about specific people, places, things and things. According to the related and interpreted objects, yugu legends can be divided into character legends, local legends and historical legends. In addition, yugu folk also spread the legends about yugu customs, local products and folk crafts.

2.2.3.3 Folk Stories of Yugu nationality

Yugu folk stories do not take specific people, places, events and objects as objects, and the content they tell is mostly uncertain. They often say that the story happened in "a long time ago, somewhere, there was such a family". The characters are either nameless or have a fictitious name commonly used by the Yugu people. In the process of telling the story often reveals the fiction and unreality. Yugu folk stories can be divided into fantasy stories, animal stories and life stories according to their themes and styles.

2.2.3.4 Folk proverbs and riddles of Yugu nationality

Yugu proverbs are short and concise works of yugu people and their ancestors who used oral creation to sum up experience, expound thoughts and express emotions in their long

nomadic life. These works contain profound philosophy, admonition, discipline and instruction, and also contain rich cultural connotations, which are closely related to the historical development of yugu nationality.

Riddle, yugu people call it "Tazimak", "make people guess" or "for people to guess" meaning. Yugu riddles are mainly solved by a certain thing, an animal or an organ of the human body. With metaphor, likeness, hint or description of its characteristics and other methods for the surface, for people to guess. Yugu riddle structure is free, length is not confined, both antithesis body, also have loose body, and easy to approach, catchy, easy to remember and easy to say.

2.2.4 Music and performance culture of Yugu people

2.2.4.1 Yugu Ritual and Music:

Yugu ritual song is a traditional folk song created by yugu ancestors in the long historical activities and has been handed down to today. These folk songs are closely related to the unique production and life style, ritual habits and religious beliefs of the Yugu people. Ritual songs are mainly sung in ceremonial activities such as New Year celebrations, congratulation disasters, weddings and funerals, ancestor worship. With the development and progress of society and the frequent contact between different ethnic groups, some ritual activities have gradually died out, but some ritual songs related to them have been preserved by generations of folk singers.

Yugu ritual songs are rich in content and varied in style, which can be divided into two forms: praise and song.

2.2.4.2 Yugu Labor and Music:

Yugu people have made a living as nomads from generation to generation. The vast grassland is their stage of life, and cattle and sheep are their wealth. In the long years, they use their industrious hands to create a good life, but also accumulated rich experience. The song of working life truly reflects the scene of their hard work in the vast wilderness under the blue sky and white clouds.

2.2.4.3 Yugu Folk Love Songs:

Love songs are one of the more popular folk ballads. The vast grassland, vast mountains and nomadic life form the bold, bold, bold, bold and simple character of the Yugu nationality. All of these are reflected in the creation of love songs, which reflects the unique aesthetic pursuit of the grassland nationality with intense emotion and rough language. No matter

what yugu love songs express is love or hate, affection or resentment, they express their feelings directly, pour out their feelings fully and freely, and give people a kind of artistic enjoyment that shocks the soul.

Yugu love songs take a small proportion in folk songs, mainly reflecting yugu people's strong desire for freedom in love and the pursuit of a happy life, and showing yugu people's sincere and warm love and noble and pure moral sentiment. In addition to solo singing, yugu love songs are mostly duet songs with rich tunes, euphemistic melodies and relatively free structure.

2.3. The theory used in this study

Anthropological Theory

Cultural anthropology is the study of human behavior. Field investigation is the most direct way to understand and master human life and production behavior. The purpose of field investigation is to obtain the basic information and theoretical basis of anthropological research. Cultural anthropologists can be defined as social scientists and behavioral scientists: they gather information through long-term involvement in unfamiliar social and cultural environments; They use an overall frame of reference; It aims at the development of human thought and behavior and is seen as pan-cultural. Research in other fields also sometimes meets one or more of these criteria. Only cultural anthropology as a science has used these three criteria as an indispensable basis for its research programs. Fieldwork requires spending a lot of time in an unfamiliar environment. The purpose is threefold: 1) to develop intuition; 2) Collect reliable information; 3) Form a holistic view. Johnson, 1980)

The method of field investigation is to get first-hand research materials through direct observation, interview and living experience.

1) Integration of yugu's living environment and surrounding ethnic cultures

2) Religious belief of Yugu people

3) History and formation process of Yugu nationality

4) Yugu language and folk culture

5) Nationality, mode of production and way of life of Yugu Nationality (diet culture, clothing culture, festival culture and architectural culture)

Musicological theory

Meriam argues that musicology explores the laws inherent in music by treating musical choice as a closed system and separate from the cultural context that produced it, while anthropology argues that the relationship between music and culture should be viewed from a holistic perspective. There are three ways to express the relationship between western music and culture: "cultural background music", "cultural music" and "music as culture". The latter two situations are often mentioned in the study of musical anthropology. This paper discusses the characteristics and differences of the holistic view of music culture, the holistic view of music production process and the musical perspective. (Wang 2014)

1) Musicology is the general term for all the theoretical disciplines of music. Its general task is to clarify the nature and law of music, and through various phenomena related to music to study the characteristics of music materials.

2) Musicology is the study of everything related to music, the study of human history and all musical works and behaviors today. First, his research object is the music of all ages created by human beings from primitive times to the present (Ma Guangxing, 1981)

3) Musicology should also study all historical and modern musical behaviors of individuals and nations, that is, physiological behaviors, creative behaviors, performing behaviors, aesthetic behaviors, receiving behaviors and learning behaviors of music. Ultimately, the study of musical behavior is as much about people as it is about actors. Especially in today's changing and developing society, the investigation, analysis and research of music creators, performers, singers, producers, communicators and music appreciation people will also have an impact on social music life. To explain the origin and spread of various kinds of music is human research. (Qiao Jianzhong 2003)

Ethnomusicology

Ethnomusicology is a theoretical discipline under musicology that studies the traditional music of various nationalities in the world and their development types.Fieldwork is the basic way to obtain the source of research materials. Ethnomusicology is developed from European comparative musicology. Mainly to study the music in the traditional customs of various nationalities, which can be roughly divided into:

(1) non-European music studies of various tribes;

(2) European folklore music research;

(3) Music research on the higher eastern culture;

(4) Research on musical characters, etc. (Wang N 2018)

Historical musicology

Historical musicology is a sub-discipline in the field of musicology, and is the historical research field of musicology. It takes music history as the main body and includes some related

disciplines at the same time. This is a narrow generalization of historical musicology as a field of musicology. In a broad sense, "history" has four meanings:

1) The development process of nature and mankind also refers to the development process of certain things and personal experiences.

2) Past facts.

3) Record of past facts.

4) Refers to the subject of history.

Combining history and musicology, it is a discipline that studies the experience of the development process related to the history of music. Historical musicology is a branch of musicology, which includes music history, music archaeology, music iconography, music philology, etc. (Wang 2014)

2.4. Literature and research on Yugu music in various fields

So far, the researcher has collected some papers and monographs on the Study of Yugu culture. There are 6 articles related to foreign languages. It is worth mentioning that up to now, there has not been a doctoral dissertation on Yugu Music research in China. Different from the past, This paper mainly continues to study the history and development of the Yugu people, the characteristics, function, work analysis, inheritance and protection of its music.

Although yugu is a unique ethnic minority in China with a small population, as early as a century ago, this unique branch of Turkic descent has attracted the attention of foreign scholars. The earliest exploration activities in modern times can be found in the end of the 19th century. Potanin (G.N), a Russian biologist, visited liyuanbao in zhangye, gansu province during

his ethnological survey of Asia, and introduced yugu people in his book tanggute Tibetan border region of China and central Mongolia published in 1893. This is the first work on yugu to be introduced to the outside world. After Potanin, Mannerheim (C.G.E.), another Russian explorer, spent 20 days visiting Yugu area during his military expedition to northwest China. In 1911, he published "Yugu Area Visit", which introduced in detail the ethnic characteristics, language, religion, ethnic characteristics and customs of the Eastern and western Yugu people. Many years later, he published books such as West to East Across Asia. His investigation report had a great influence at that time, and therefore attracted more western scholars to explore and investigate the Yugu region. Later, The German missionary Hermans N. M made a special investigation on the origin, ethnic name, traditional culture, customs and religion of the Yugu people in Nanshan, Gansu Province in 1935. Later, he published a long investigation report entitled "Uighur and Its Recently Discovered Descendants" and "Yaohuer language and Engel Language in Gansu, China". After the 20th century, the investigation and study of yugu nationality entered a more systematic and scientific stage. Malov (C.E.), a famous Turkologist of the former Soviet Union, first made a special investigation and in-depth study of Yugu language, creating a precedent of Yugur linguistics. In him, on the basis of many of the Soviet union, Poland, Hungary, Japan, the Netherlands, the United States and other countries of the turkic language and history research scholars in succession of yugu has carried out detailed research, until the 80 s, the international yugu study has been given priority to with the survey data of foreign scholars at the turn of the century, by the foreign scholars sing leading role of the state.

In spite of this, there are still great limitations in foreign research on Yugu :1. The research direction is relatively narrow, mainly confined to linguistics, and a few studies on history and religion, but little understanding of other fields; 2. A vague understanding of yugu nationality's independence, origin and history. Music has received particularly little attention. In recent years, with the increase of cultural exchanges, especially after Mr. Du Yaxiong put forward the similarities between Yugu folk songs and Hungarian folk songs, foreign interest in the study of Chinese Yugu music has increased, but generally speaking, there is still relatively little attention in the international music academic field.

Since the liberation of China, a large-scale survey of the social history and national languages of ethnic minorities organized by the government has been carried out, and many

valuable first-hand materials have been obtained. However, due to various reasons, it has not been systematically collated and published. It was not until the 1980s that books on the history, language and social situation of yugur were published.

In 1989, Mr. Du Yaxiong published a research project entitled "The kinship between Hungarian folk songs and Chinese northern folk songs". The author points out that Hungarian folk songs and Yugu folk songs have many similarities, the main reason is that both ethnic groups use Turkic language, so they have many musical ties although they are thousands of kilometers apart. This academic point of view has attracted the attention of many experts at home and abroad.

"Integrated Studies of Yugu In China" was edited by Zhong Jinwen, and other Yugu compatriots worked together to sort out and study the development data of Yugu in the past hundred years, and finally compiled this systematic academic work. After the publication of this book, it is of epoch-making significance for the development of Yugu people. It is not only very important for the systematic study of Yugu culture, but also for the development of Chinese national culture. In the beginning of this century, the research achievements of other nationalities emerge in endlessly, and through the work of Mr Zhong Jinwen, from the historical development dimension to understand the development of the yugu, know that it is in the process of development of the unique mental outlook and cultural achievements, in order to increase the provision of national.

"Yugu nationality Yao Aoer thousand years of history" by Tiemur, and written with literary methods yao Aoer thousand years of history, is yaoao people from birth to today, through the tragic history of thousands of years written in this book. The fragmentation experienced by Yaoaoer people in the process of development is shown to the general readers in a comprehensive and true way through systematic series, which is the best book to fully understand the history of Yugu nationality.unity and enhance national self-confidence. (Bai X 2011)

In his doctoral dissertation Moral Memory, Ritual Celebration and National Cultural Identity -- Taking Yugu People as An Example, Li Xiaopei analyzed yugu people's ritual celebration and presented the moral memory context of Yugu people, that is, yugu people's love for nature, love for animals and demand for order. The yugu people's desire for success, emphasis on filial piety and love and desire for collective life are the manifestation of the relationship

between man and god, man and leader, man and man as well as man and collective. All these connotations reflect the current spiritual outlook of yugu people.

LangWenYing in yugu folk song inheritance of view of ethnology research focus in the inheritance and development of yugu folk song was analyzed, and on this basis, this paper discusses the inheritance situation of yugu folk song, pointed out that in present in the folk songs of the folk culture of yugu, living custom and the contemporary development, thus brings out in contemporary society to pass on the importance of the yugu folk son g. In addition, it also introduces the important inheritors of Yugu folk songs based on the current inheritance of Yugu folk songs.

Multi-ethnic culture blend of fruit, mainly points out that the yugu culture southwest influenced by Tibetan culture, to the west under the influence of the Turkish culture, under the influence of Mongolian culture, north east is under the influence of the central plains culture, on the overall presents the diversity and particularity of national culture, yugu, with its distinc tive national culture features recounting their own long history.

Guo Ansamia in "Yugu Traditional Wedding Music" mainly tells the yugu wedding ceremony and the songs in the ceremony. Because yugu wedding is the most important etiquette in yulin solid people life, the wedding ceremony songs throughout the process, this article from premarital "spoken" to "engagement" at the beginning of the wedding rituals in the program, and in every link have the corresponding ritual songs tells in detail, it will be very helpful to understand the yugu wedding and wedding music.

Liu Haixia, in her book The Living Status and Inheritance of Yugu Folk Songs, in order to further discuss the living status of Yugu folk songs, through sorting out the development context of Yugu folk songs in various periods, find out the characteristics and styles of its development, and put forward the key points that Yugu folk songs should follow in the inheritance.

Wang Xuan, in a Study on Female Inheritors of Yugu Intangible Cultural Heritage , combined with the research methods of traditional folklore, discusses the development status of female inheritors of Yugu folk songs from the perspective of feminism, and points out the different characteristics and patterns of men and women in the proces ss of inheriting Yugu folk

songs by means of comparison. The female role also plays an important role in the development of Yugu ethnic group.

Aesthetic characteristics and Inheritance of Yugu Folk Songs based on field research of yugu traditional folk songs. This paper explains the unique folk custom attribute and cultural connotation of yugu folk song art, analyzes the modern aesthetic elements contained therein, and sorts out the current situation of protective inheritance of Yugu folk song in the new period.

"New Exploration of the Concept of protection and Inheritance of Intangible Cultural Heritage from the Perspective of New Media -- A Case study of Yugu people" points out that with the help of new media platforms, ethnic literature can be more life-like and inject vitality into the inheritance and development of ethnic culture. With the help of new media, the spiritual core of national culture is known to more people and has a wider influence.

"About building some solid learning" "yu" yugu culture through research, found that every aspect of yugu study has experienced more than a century, in the context of the status of the whole research, can be called a comprehensive, systematic academic field, the author has put the study of yugu to abundant solid learn a new academic realm.

These studies mainly focus on yugu's history, culture, customs, religion, language and other aspects in detail, but there are few studies on yugu's music system.

Other minority literature research

Guo Na, in Investigation and Research on The Musical Life of The Erut Mongolian People in Hulunbuir, In hulun buir urban root the contemporary Mongolian music life as the object of investigation and research, using the theory of ethnomusicology culture background of research and field research method, the hulun buir urban root of Mongolian history and culture context and living space, folk customs and etiquette and music life music ethnographic description, at the same time, the sounds of the analysis of music forms are analyzed and relevant cultural interpretation . The author selected three different types of Hulunbuir Erut folk activities as research cases, focusing on the observation of the "sound" attached to folk matters, and then observed the hulunbuir Erut Mongolian music life and cultural symbols, explaining the cultural connotation and significance behind the music representation.

Kelly "sheila MuRen town of Mongolian music life investigation and research, the paper for specific ethnic Mongolian sheila MuRen town, with its music life as the main research

content, through to the ethnic music of life fragments, religious ceremony, yili ceremony of life, and at the age of traditional festival and the flourish of grassland tourism etc., are described in different dimensions. Based on the investigation on the premise of get the information, combined with the local history, geography, politics, economy, and the specific cultural background, etc., in the present sheila MuRen town of reflect the lives of the Mongolian music at the same time, the characteristics of different field of music sung, forms, methods and the role of music in the life, the music anthropological analysis of the problems of identity. The first chapter of this paper analyzes the geography, history and economic space of Xilamuren town, and briefly describes the context of music life. Based on oral and field texts, the common cultural memory is reflected, and the structure of local folk songs and ethnic origin is sorted out. Respectively in the second chapter to the fourth chapter, the case in music life belief ceremony, folk yili, modern grassland tourism and local Mongolian in the fields such as description, through the case study present situation and the context of different music life people's choice of music, use, psychological state, such as the perspective of anthropology, ethnomusicology, folklore and so on to the local Mongolian singing songs, why Singing these songs, the role of sound in life, people's recognition of music and other issues are analyzed and summarized.

Yang Hui points out in "Research on miao Folk Song Singing in Western Hunan" that miao folk song singing in western Hunan is consciously organizing the Language of miao, using simple lyrics and melodies to sing out feelings in the heart, reflect life or praise life. This paper discusses the historical origin and subject classification of miao folk songs in western Hunan. The musical characteristics of miao folk songs in western Hunan. As well as the west Of Hunan Miao unique folk song singing methods to explore, combined with their own professional, from the singing form, singing methods and skills, singing in the tune and other aspects of the singing characteristics of the West Of Hunan Miao folk song analysis and summary. The last part is thinking about the inheritance and development of miao folk songs in western Hunan. Including the west Hunan Miao folk song art value and inheritance status quo, from the west Hunan Miao song protection and actively explore the west Hunan Miao song and modern society to the protection and development of the west Hunan Miao folk song prospects.

In research on Zhaoyuan Mongolian Music, Chen Wei firstly made a diachronic review of the origin of the composition of Zhaoyuan Mongolian ethnic group, and then made a detailed

analysis and research on the subject matter and genre of folk songs and rap music as well as existing folk music. Finally, analyze the cause of the present situation of zhaoyuan Mongolian music, zhaoyuan as deep Mongolian culture area, the national characteristic in gradually disappear, inheritance and protection of ethnic culture is around the corner, investigate its reason is various, mainly is the change of the mode of production, and rejection of the han culture and fusion, also is the internal cause and external cause appears under the joint action in zhaoyuan Mongolian The state of music.

Qiao Pengyan in the xinjiang uygur folk art characteristics in xinjiang uygur autonomous region in a nation of the uighurs into research, mainly through to the xinjiang uygur folk songs from the cultural background and historical origin, music features, singing skill, inheritance and innovation of research, to achieve overall morphology of xinjiang uygur folk song has a certain understanding, Have an overall understanding and grasp of the music characteristics and singing style skills of Xinjiang Uygur folk songs. Uygur folk songs are studied and investigated by means of examples, documents, interviews, comparative analysis and acoustic data.zhaoyuan Mongolian The state of music.

Chapter III

The research methods

3.1 Research Scope

3.1.1 Scope of content

1) Study the history and development of the Sunan Yugu people in Gansu Province, China

2) Research on the analysis of the works of the Yugu music in Sunan, Gansu Province, China

3) Conduct research and analysis on the inheritance and protection path of Yugu music

3.1.2 Study site scope

The research site is located in the hinterland of qilian Mountains in hexi Corridor of Gansu Province in northwest China. It borders Qinghai and Xinjiang provinces and the edge of the Tengger Desert. (As shown below)



Figure 1 Location of Gansu Province in China

(Picture from the Internet)



Figure 2 Map of Gan su province

Photo: www.Baidu.com (Accessed Sep 18, 2021)



Figure 3 Map of Sunan County

Photo: www.Baidu.com(Accessed Sep 18,2021)

3.1.3 Time frame

I scope the time for this study during November 1, 2021 to June 30, 2022.

3.1.4 methodology

-The researcher used a qualitative study process

-The researcher mainly used the fieldwork study process using interviewing, questioning, observation techniques

3.2 Research Process

3.2.1 Study site and key informants

Research site: Sunan County, Gansu Province, China

Reason: Yugu nationality is a rare minority in China, sunan County in Gansu Province is the main settlement of Yugu nationality. In 2006, Yugu folk songs were approved by The State Council to be included in the first batch of national intangible cultural heritage list.Key information providers: Ms. Du Xiuying, Ms. Bai YufangThe criteria for selecting key informants are:Ms .Du Xiu-ying:

1) She was born and grew up in Dahe Township, Sunan County. She is a local person

2) She is familiar with the traditional yugu culture and various etiquette

3) She is the person who can sing yugu folk songs the most

4) She is the national non-hereditary inheritor of yugu nationality

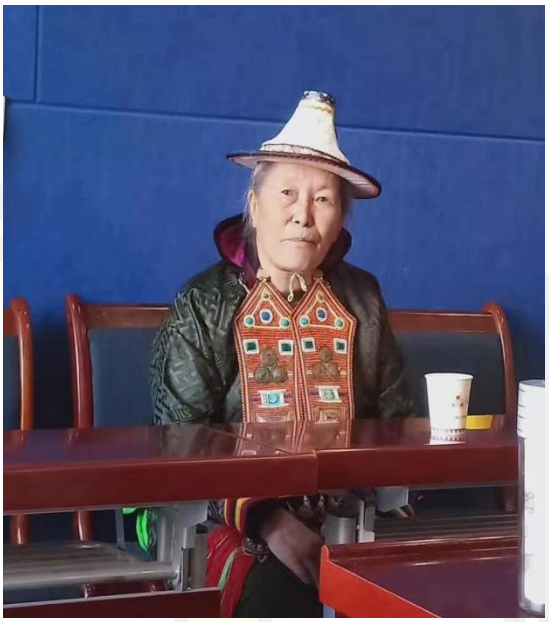


Figure 4 Ms To Du xiu ying

Photo: Ma erjian

Ms. Bai Yufang:

1) She is a native of sunan Yugu ethnic group, whose home is minghua Township, Sunan County

2) She is familiar with the traditional yugu culture and various etiquette

3) She is the non-hereditary inheritor of yugu nationality at provincial level

4) She is my mother's sister. I grew up listening to her songs



Figure 5 Ms To Bai yu fang (First one on the left)

Photo: Ma erjian



Figure 6 Casual informant: Ms Ayigis

Photo: Ayigis

Ms: Ayigis: Ayigis is a soprano of Yugu ethnic group and a soloist of the Central National Song and Dance Troupe. She is one of the few singers of Yugu ethnic group who can sing both original yugu traditional folk songs and modern songs. She has won many national awards and released two yugu folk songs albums. With rich stage experience, singing ability, high and bright voice, yugu is a well-known singer.

Ms: Naoergis: Naoergsi (Zhong Yumei), yugu nationality, sunan Yugu Autonomous County, Gansu Province. Inheritor and disseminator of Yugu culture. She won the "Best Singer Award" of Nanning International Folk Song Festival and the bronze award of CCTV Folk Song Contest. Visit Kazakhstan and actively participate in the promotion of traditional Turkic music at the "Astana Aku" Turkic Music Festival held in Astana, capital of the Republic of Kazakhstan. And won the "Outstanding Contribution Award". Attended the Turkic Folk Music Festival in Russia. Collect and sort out yugu oral literature, and inherit Yugu folk songs, namely yugu costume making technology. Engaged in education, went to university, narrated Yugu culture in primary and secondary schools, and participated in the creation of yugu theme crossover stage play "Swan Harp".



Figure 7 Casual informant : Ms Naoergis

Photo: Naoergis

General informant: Sunan county cultural center management personnel, Sunan County Minghua township villagers

3.2.2 Research equipment

The equipment studied was mainly recorded pens, cameras, camcorders, and laptops.

1) Audio and video materials were collected with recording pens and video cameras (folk songs, children's songs, pastoral songs, labor songs, wedding songs, religious songs, etc)

2) Folk activities were recorded with cameras and cameras, including folk songs, lyrics, etc

3) Notation of words based on recordings and videos

4) Store photos and videos with a laptop, On-site text recording combined with data

3.2.3 Research tools

The research tools used in this paper are mainly interviews and observations. In order to obtain research data, researchers designed questionnaires according to different research objects, and designed corresponding interview forms and observation forms.

3.2.4 Working process

Process of questionnaire development (based on research objectives)

1) Take it to a consultant for review

2) Revise according to the consultant's editing

3) Send it to experts for inspection before use

4) Make modifications according to expert advice before site work

3.2.5 Data collection

The investigator will collect data through document analysis and field work. For further research, the researchers referred to literature from libraries and cultural centers, and analyzed the literature using online platforms such as CNKI (China Knowledge Infrastructure).

The researchers then planned to conduct a field survey at the study site (Sunan County, Gansu Province, China). The researchers will visit the factory to record Yugu music through interviews, observations, audio recordings, and videos.

3.2.6 Data analysis

The authors use information from all studies, using concepts and theories as the core of their analysis.To investigate and study the history and development of yugu people in Sunan County, Gansu Province, China, the music of Yugu people, and explore the way to protect yugu music culture.

- In the first objective, the author collected yugu ethnic documents, interviewed a key informant, and investigated and researched the ancient history and development through field research, documentary research, and in-depth interviews.

-In the second objective, interview a key informant, a casual informant and a general informant, and then use data analysis methods and knowledge of music theory to analyze Yugu music.

- In the third objective, the author investigated and interviewed a key informant and several general informants through field investigation, participatory observation and in-depth interview to discuss the protection and inheritance of yugu music culture.

3.2.7 Introduction

In this paper, the researcher will introduce six chapters

1) Chapter 1: Introduction

2) Chapter 2: Literature review

3) Chapter 3: Research methods

4) Chapter 4: Study in Music Traditional of Yugu Nationality in Sunan County, Gansu Province, China

5) Chapter 5: Analyze Music in Yugu nationality in Sunan County, Gansu Province, China

6) Chapter 6: Explore the Way to Promote and Preservation the Yugu Music Culture of Yugu Nationality in Sunan County, Gansu Province, China

Chapter IV

Investigates the history and development of yugu nationality in Sunan County gansu Province, China

4.1 History and ethnic status of Yugu Nationality

The origin of the Yugu nationality is relatively complicated. According to the investigation data of the Yugu Culture Research Office in Sunan Yugu Autonomous County, the origin of the Yugu nationality is not single, but multiple, which is a new ethnic community formed by the integration of ancient Uighur and ancient Mongolia. The history of the Yugu people can be traced directly to the Xiongnu and Turkic peoples in BC, and to the Ouigour people in the 7th and 8th centuries AD. Huiour, Huiur, Yuanour and Weigour are different Chinese pronunciations of Yaoaoer or Uygu.

The history and culture of the grassland nomads in northern China is mainly the history of the Turkic and Mongolian language groups. The history of the Yugu people is the epitome of the whole nomadic people in the northern grassland. (Yu Z. l 2016)

4.1.1 The predecessors of yugu

According to Chinese historical records, at the end of the 3rd century BC, many altaic nomadic tribes were distributed in the vast grassland areas in the north and northwest of China, all belonging to the Xiongnu Alliance. During the Han and Three Kingdoms periods, part of the ancestors of The Uighur tribe, Ding Zero, broke away from the center of the Xiongnu Empire on the Mongolian plateau and moved to nomadic areas in the present Hexi Corridor, opening the way for the later Uighur people to settle in Hexi. After the Xiongnu main body moved west to Europe, the Mongolian plateau and central Asia were ruled by the Rouran Khanate, the Rouran people spoke the ancient Mongolian language. Later, after the Rouran people moved west to Europe, the region was ruled by the Turkic Khanate of the same ethnic group as the Uighurs. In the early Tang Dynasty, part of the Tiele people moved eastward to Hexi and settled them in Ganzhou (today's Zhangye) and Liangzhou (today's Wuwei) in the Tang Dynasty, which later became part of the Uighur People in Hexi.

At the end of the 6th century, The Ouigour tribe of the Tiele group, along with bugu, Tongluo and Bayeigu tribes, gradually united to form an ouigour tribal alliance centered on the ouigour tribe, known historically as the "Waijiu Tribe" and the ouigour tribe, with "Fujin" as its supreme leader. The Ouigour tribe is divided into nine different clans. The Ouigour chieftain-general was born in the Yaoluo clan of the "nine names". Both belonged to the Turkic Khanate. Tang Gao Zongyong longzhong years (AD 680), MoBei Uighur leader - medicine luo goeldi sudoku solution, from the center in Mongolia plateau TuJueHan countries, will go into the YouGongZhe the viceroy, relatives and migration in gansu (now zhang ye), cold (now wuwei) two states, this part may be later medicine luo goeldi (song dynasty translation "night fall Ge") established by the Uighur khanate of people. (County Chronicle of Sunan Yugu Autonomous County,1994)

During the Reign of empress Wu of the Tang Dynasty, some of ouigour moved to hexi for nomadic purposes, and became the forerunner of Ouigour in Ganzhou. At the end of the 8th century, the Ouigour clan broke away from the Khaganate after an internal rebellion. In the third year of Tianbao, emperor Xuanzong of the Tang Dynasty (744 AD), the ouigour leader Guri Piluo established the Ouigour Khanate, named "Gudulupijiaque Khan". The Mobei Hui Khanate collapsed in the middle of the 9th century after the Kyrgyz and Tang dynasties attacked each other, the surviving ancestors of the present-day Kirgiz people. The Uighur tribes were scattered and most of them moved west to Central Asia. One of them defected to the Hexi Corridor and the Qilian Mountains, where they were controlled by the tubo people who were powerful in the region. The formation of the Yugu may have been influenced by the Uighur people in Hexi.

Some time after the Ganning Reign of Emperor Zhaozong of the Tang Dynasty, and before the Reign of Emperor Ai of the Tang Dynasty (892 to 904 AD), the Uighurs in the Hexi region founded the Ganzhou Hui Khanate, after the sub-sub-surviving Uighur people lived in the late 9th and early 10th centuries. "The History of the New Five Dynasties" says, "During the Five Dynasties, some people living in Gansu and West China experienced China, and an Uighur population came from Gansu. At that time, the Uighur Khanate in Hexi gathered and dispersed the various tribes in Hexi region to form the Uighur Khanate in Hexi when the Five Dynasties were in chaos at the end of the Tang Dynasty. It developed and expanded under specific historical conditions and gradually formed some cultural characteristics different from other Uighur

groups. This is of special historical significance to the emergence of the Yugu nationality. In the early 11th century, The Uighur Khanate of Ganzhou was destroyed by Li Yuanhao of the Western Xia Dynasty. Part according to the record, including ganzhou huihe khan "night fell across the" seed, withdrew from the south of sand state, still have a huihe traditional nomadic life, the ganzhou Uighur empire more than the historical data is the central plains of huihe people, called "yellow head Uighur" nomadic sand was the main state (now dunhuang), south of qaidam basin, north of the west to, if this lop nur were systematically stud Ed qiang, It was adjacent to Yuochang, a city in the east of Khotan (about 15 kilometers southwest of qiemo county in Xinjiang today). It spans the southwest of hexi Corridor, the northwest of Qinghai Province and the southeast of Tarim Basin in Xinjiang. According to the Biography of Khotan: In the fourth year of Yuanfeng, Emperor Shenzong of the Song Dynasty (1081 AD), King Hei Khan of Khotan dispatched a Xin to visit the emperor. Emperor Shenzong once asked him about his journey, and the envoy replied: "I have been to the Kingdom for four years, and I have lived in half of the kingdom. I have gone through Huangtou Huihe, the Qing and Tang dynasties, but I am afraid of the Khitan raiding my ears." Huangtou Huihe here is one of the ancestors of the Yugu people. (He Weiguang, Yugu Literature Studies, 2000)

In the early 13th century, Mongolia invaded the west. According to "Yuan History · Subutai Biography" contained: "The emperor's order (Subutai) degree of moraine before. Bingshu (AD 1226) captured sali Wei Wuerte (Qin) and Chimin." They captured the Uighur and Huangtou ouhe grazing lands in Shazhou. It is also stated in The Burang Guest Chronicles of Mongolia that "Genghis Khan conquered the Vaur people, and then formed an army from there. He sent troops to attack the region of the Vaur people in Sali". He lived in the border area of present-day Gansu, Xinjiang and Qinghai provinces. After that, the Yuan Dynasty brought the Turkic-speaking Saliwei Wuer into the ruling scope of Gansu Province, the provincial capital of Gansu province at that time in Ganzhou (now Zhangye).

The Central government of Mongolia and the Yuan Dynasty after it had sent troops to defend the Area of Saliwei Wuer constantly. The one who guarded the area for the longest time and had the greatest influence was Chubo and his descendants who were designated as King of Wuwei Xining by the Yuan Dynasty government and Bin Bin King of The Bin Area by the Yuan Dynasty government. Chubo was the fifth grandson of Genghis Khan, the great-great-grandson of

Chaghtai, the second son of Genghis Khan, and his father was Aruhun. "This is king of the qagatay khanate, later in turkestan and the river region (now five central Asian countries area) and wokuotaihan after the war of the sea are lost power and influence, most of those who take refuge in the (now Beijing) Kublai Khan government his cousin, in the early years of the yuan dynasty with the" Kings "bit is defended the western xinjiang, governs and fear my son in the region, He soon made a name for himself in the war against his other Cousins, Kaidu, Duwa and others. In 1304 AD, "to the accumulated years of border protection, the title of the king of Wuwei Xining king." After "Entering the area sealed as the King of the Bin Area", after His death, his son attacked the title of Wuwei Xining king and attacked the title of Wuwei Bin King. Wuwei xining king title, became a part of the later Saliwei Wuer, formed one of the two main yugu origin branch, namely the ancient Mongolian branch.

Throughout the above you can see, from the hexi huige to sand states huihe, yellow head of Uighur, after three centuries, the huihe speak turkic people in specific historical conditions, constantly absorbing new resources in terms of cultural traits, with tianshan between the north and the south, the Yellow River basin of huihe people increasingly separation, But it was always a branch of Huihu Uygur, not a new ethnic community. Therefore, The Uighur in Hexi is only one of the ancestors of the Yugur people. In the 13th century, the Uighurs of Shazhou and Huangtou came under the rule of the Mongol Empire, and the Mongols made qualitative changes to this ancient Uighur community. A new ethnic group different from The Mongols was in the making, that is to say, an ancient Uighur people headed by the Ancient Uighur Khan clan Yaluogu (Yaloigour), A group of ancient Mongols led by a descendant of genghis Khan's golden family. Originating from the same Mongolian plateau and belonging to the Altaic language family, the Turkic Uygurs and mongols gave birth to a new ethnic group, a precursor to today's Yugu people that was different from the 13th century Sali Voi. (Zandam Zhuoga, Yugur Papers Research Collection, 1996)

4.1.2. The Formation of the Yugu nationality

From the 14th century to the 16th century, Sali Wur was placed between the Chagatai Khanate (the whole of Xinjiang south of the Altai Mountains and the Fergana Basin in Central Asia), the Weilat Mongols (north and south of the Altai Mountains to the Balkhash Lake and the Celas River in Central Asia) and the Ming Dynasty, all of which controlled the Sali Wur region

successively. They sent gifts to the Chagatai Khanate, the Weilat Mongols, and the Ming dynasty every year, carrying out "tributes" or "tributes". The Ming dynasty hongwu period, the Ming government sealed in a family descendant of king gold Uighur terrorist stick wood smoke son of the king of valium, still in a region of Uighur eight set up half of the military who are, shi said "kansai eight who" : stability, qu who first, o red jin Mongolia who, who, eastern wei, bitter valley who (hampshire east left-back), hami, dealing with sand.

Chinese historical records: in the orthodox eleven years (AD 1466), the Ming Dynasty of Gansu town commander in chief ordered shazhou wei all into the country, the first residence in Ganzhou. The principle of the Ming government was "scattered and settled", mainly in "Ganzhou Nanshan", whose grazing land was "Bazidun" (biliugou Valley, Qilian County, Qinghai Province today) in the yugu folk legend, which was also the source of the Heihe River centered on Bazidun Chuan. Chahanwusu River the grassland at the confluence of E jinni River (now Babao River) and Ba Zidun River (now west branch of Heihe river).

The Ming Dynasty set up eight wei in Kansai in Saliwei Wuer area, the so-called "Saliwei Wuer" only refers to the anding, An Duan, Quxian sanwei, Hundong, Shazhou, chijin sanwei according to historical records confirmed as Mongolians. After the guards of the outer pass, namely the Saregores and mongols, moved eastward into the pass, they were still led by the descendants of genghis Khan's golden family (descendants of King Anding Buyantimur and others) to maintain the internal and external order according to the tradition of central Asian nations at that time. The king of Anding, Buyantiemuer, was the ancestor of the later Generations of The Yugur tribe, and also the ancestor of the last big head, the first county head of Sunan Yugu Autonomous County, An Guan Bushjia. It is this common economic life, common regional conditions and common political living environment that makes a new ethnic community - Yaoaoer, also known as today's Yugu people gradually integrated and formed. (County Chronicle of Sunan Yugu Autonomous County, 1994)

4.1.3 Name the Yugu nationality

The eastward migration of the Yugu to the pass, also known as the eastward migration of the Yugu, was a major event full of hardships in the history of our nation. The ancestors of the Yugu people, who lived as far west as Kazi, suffered a sharp decline in population, reduced grazing land and a large number of livestock deaths in their long journey to the east. In the great

changes of history, the ancestors of the Yugu nationality chose to migrate eastward for the sake of national faith and the propagation of the race.

According to Yugu folklore, during the eastward migration, the Sali Wur were mainly engaged in animal husbandry and hunting.

After moving to the east, the Sali Weiguer people living in the east of Suzhou (now Jiuquan), because of the han nationality and living together, gradually transitioning to farming culture. The tribes living in ganzhou nanshan still maintain the traditional nomadic culture, engaged in animal husbandry and hunting industry. In the first year of Chongzhen (1628 AD), the Ming Government set up liyuan Fort 70 miles southwest of Ganzhou (today's Zhangye) and stationed troops as a stronghold of the Weihur people who controlled Xiali. The Ming government also authorized the chief to administer the grassland around Bazidun.

To the Qing Dynasty, "Sali Weiur" was called "Xila Gul Huang Fan". Thirty-seventh year of the reign of emperor kangxi (1698 AD), the moving west la gul yellow was still nomadic on foot of qilian mountain hinterland and the two, stability of shule river source who descendants moved some recreation grassland area so far, some people are still stay in the heihe river to the east of hubei near ginnie Sue beauty (i.e., huang's temple), were the two parts respectively became the leader of the tribe and hubei ginnie tribe.

During the reign of Emperor Kangxi of the Qing Dynasty, the Qing government divided Xila Gul Huangfan into seven tribes, called "seven Tribes Huangfan", and conferred tribal leaders. The chief was given the title of "chief steward of the Seven clans of Huang Fan" and was given a yellow mandarin jacket and a red cap and a blue feather cap. At the same time, it also implemented the policy of "divide and rule", and put all the tribes living in nanshan area of Ganzhou, mainly speaking Mongolian language of Altai language family under the jurisdiction of Liyuan Camp. Will be in the State of Su Inside the main Altai Language turkic language of the tribes li Red Ya camp, is under the jurisdiction of the town of Su.

At the beginning of liberation, the "Yao Aoer" nationality was named as "Sa Li Wei wu er", and in 1953, it was agreed to use the pronunciation of "Yao Aoer" similar to "Yu Gu" as the name of the nationality (both Chinese meaning of wealth consolidation). Yugu ethnic group has taken on a new look among the 56 ethnic groups in the big family of the Chinese nation, and has blossomed its unique charm with its long history and ancient culture.

To sum up, the formation of yugu has experienced a long historical period, from the source of hexi huihe directly to the direct ancestor of the "yellow head Uighur", to the yuan dynasty "in fear my son", to the Ming dynasty "in a" Uighur thousands of years of history, is a new ethnic group continuously from the communion, gradually formed from the migration of history. (Qiao Jianzhong 2003)

4.1.4 The situation of the Yugu nationality in the New Period

Yugu, one of the minorities with a long history, is also one of the minorities with a small population in China. At present, the total population of yugu in China is less than 15,000. Mainly distributed in Sunan Yugur Autonomous County, Zhangye City, Gansu Province and Huangnibao Yugur township, Jiuquan City. The rest are scattered in Qilian, Qinghai Province, Hami, Xinjiang, Changji and other places.

Yugu people are mainly distributed in the northern foothills of the Qilian Mountains and the middle section of the Hexi Corridor. Among them, qilian mountain area mainly distributed in sunan Yugu autonomous county huangcheng district, recreation district and Dahe district Yugu; The middle section of hexi Corridor is mainly composed of Yugu people in Minghua district of Sunan Yugur Autonomous County and Yugu people in Huangnibao of Jiuquan City. The Yugu nationality distributed in the Qilian mountains mainly engaged in animal husbandry production.

On the whole, yugu people are nomadic people, and animal husbandry is the main body of their social economy. With the development of society and the communication among different ethnic groups, some yugu people are engaged in agricultural production and commercial transactions, which makes the space and mode of production of yugu people's social and economic development more extensive.

The founding of the People's Republic of China and the effective implementation of the ethnic policy gave the Yugu people a new life. In February 1954 sunan Yugu Autonomous County was established; In April, Huangnibao Yugu township was established. From then on, yugu people entered a new period of historical development.

4.2. Yugu culture and customs

4.2.1 Language and characters

Although the yugu population is small, their language is very complex. It mainly uses three languages: one is called Western Yugu, a Turkic language family of altaic language family, which has a close relationship with uyghur, Kazak and other languages of the same language family; one is called Eastern Yugu, a Mongolian language family of Altaic language family, which has a close relationship with Mongolian and Dongxiang languages of the same language family. Because they belong to different language families, the languages of yugu people in the east and west are not connected. Another is The Chinese language, which is used to communicate with the Han brothers. Due to various reasons, the Yugu people did not inherit their own writing, and the ancient Uighur script was used at the earliest. At the end of the Ming Dynasty, with the spread of Tibetan Buddhism, the Yugu people began to use Tibetan. After the founding of the People's Republic of China, the Chinese language was widely spread in the Yugu areas due to the unprecedented dynamic of national unity and ethnic communication, and the Yugu people widely used Chinese characters, forming the phenomenon of the common use of Yugu language and Chinese characters.Due to the loss of yugu language, the records of some Yugu language in this paper are marked with Chinese pinyin.

4.2.2 Religious belief

Yugu people initially believed in the primitive religion - Shamanism, after the 7th century, Manichaeism was introduced. After the Tang Dynasty, the ancestors of yugu accepted The Chinese Buddhism after entering hexi, and later, under the influence of the Tibetan people, began to believe in Tibetan Buddhism. Due to language barriers and the sparse population of the Yugu ethnic group before the founding of the People's Republic of China, Tibetan Buddhism has undergone some changes since it was introduced into the Yugu region. Moreover, due to the development of social life and other reasons, religious belief in the yugu people's belief world, did not leave a deep-rooted influence. Since the early 1980s, there has been a religious "backlash" in many parts of China, but not in yugu areas. So far, only the Changgou, Minghai and Kanglong temples have been restored, with only a few dozen monks in total. Therefore, in general, contemporary Yugu people, especially among the young people, tend to have a weak sense of religious belief. At the same time, the religious belief of Yugu people still contains a large proportion of primitive shamanism. Shamans of yugu are called "Yehezhe" or "kami". In the past, by "also hezhe" presided over the ceremony activities mainly have the annual lunar first month

held in the "Khan Tenger" (worship god) ceremony, the lunar June held in the obo (ao bao) ceremony and a variety of healing and blessing of witchcraft activities. In addition, modern Yugu people's worship of fire, cremation custom, exorcism and praying activities are related to the ancient Shamanism.

Among all the ceremonies mentioned above, the worship ceremony of Ebo was mainly restored after the 1980s. The revival of this ritual may have been influenced by similar religious practices in Tibetan Buddhism, which is also related to the interaction between various religious beliefs. Nowadays, the ceremonies of erbo worship in Yugu areas are mostly held in administrative villages or in turn. Some places have begun to combine such activities with local tourism reception activities, so that the original activities have more and more significance of modern national culture dissemination in content and form.

4.2.3 Food culture

The diet of yugu herdsmen is mainly made of ghee, zanba (made of ghee, milk and barley fried noodles) and dairy products. Generally, there are three meals a day, namely, three fried noodles with ghee and one meal of noodles or rice porridge. Sometimes also pancake, eat flower roll and so on. Yugu people are hospitable. Whenever guests come to their home, they will serve milk tea first. Ghee, fried noodles, qu la and milk skin are put in the bowl, and then the boiled milk tea is poured. After tea, the lamb and barley wine are treated. When entertaining distinguished guests, not only offer the back of the sheep, but also offer the whole sheep, to show respect for the guests, generally offer the head of the sheep to the most distinguished guests. Yugu people do not eat meat from animals with pointy mouths and round hooves. "Pointy mouths" mainly refer to birds and fish, while "round hoofs" refer to donkeys, mules and horses. Modern Yugu people basically do not fast "pointy-billed" animals, but for "round hoofed" animals still fast. In addition, dog meat not included in the "pointy mouth round hoof" is also strictly prohibited.

4.2.4 Marriage customs

The marriage system of Yugu nationality is monogamy, and wearing head and face is a rite of yugu women before marriage. The so-called wearing head, is a silver medal, jade, coral, agate, seashells and other ornaments woven head, tied in the preparation of married girl's braid. After putting on her head, the girl went to another tent, where her uncle, the guests, and the

girl's representative sang songs in duet. The wedding ceremony of The Yugu nationality is very complicated and grand, and the wedding banquet of the rich family often lasts for several days, while the herdsmen also have to entertain guests for two or three days. The bride's relatives guests to be hosted by the man for a day, before leaving to send guests meat members, especially to important guests, the bride's parents to send a first-class gift: sheep back, sheep chest fork. In the process of sending and welcoming relatives, the bride and the guests riding horses, along the way while singing, the man in the way to spread a blanket, prepare a sheep meat (also simplified as a sheep breast fork meat), drink some wine, said to welcome relatives, known as "sharp". The bride after entering the counting-house, located in the room is at the top of the first to offer hada niches, the bride and groom kowtow, the bride in a bowl ghee tea to her mother-in-law, after the ceremony, the bride returns little counting-house, headscarf is uncovered, the father of the bride and the household of people greet the man's relatives and neighbors request kind consideration to her daughter, then him items to large counting-house appreciation for the guest, Then came the grand wedding feast.

4.3 Development of Yugu folk songs in various historical periods

Yugu folk songs are called "Yer la an" in Yugu language, which is the main art form of yugu folk music and the most favored oral literature form of yugu people. It develops with the development of history, so yugu folk songs have both a profound sense of history and distinctive national characteristics. The production and life style of the Yugu people, which focuses on farming and animal husbandry, makes the Yugu folk songs full of rich flavor of life. It is accompanied by the people's life, sharing the hardships and sufferings of the herdsmen, as well as their joy and happiness. It can be seen that the Yugu folk songs occupy a very important position in the life of the Yugu people. As yugu people say, "Life is a song, but also a tear; Song is blood and sunshine." A popular yugu folk song goes like this: "When I forget my hometown, I will never forget the language of my hometown; When I forget the language of my hometown, I will never forget its folk songs." This is the Yugu, a nation embracing life and music with fervent feelings! They sang hope and happiness all the way in the song.

4.3.1 Before 840 AD in Mobei period, yugu ancestors folk song generation period

As mentioned above, the Yugu people are a branch of the ancient Uighur people, so their ancestors can be traced back to the Qile people (Gaoche people) in the Wei and Jin dynasties and the Ding Ling people in the Qin and Han dynasties. The Qile people in the Wei, Jin and Southern and Northern Dynasties were good at singing and dancing. According to records, the Northern Wei Emperor wencheng period, "five high car together to worship heaven, the crowd to tens of thousands, the general assembly to kill animals, swim around singing Xin Xin, its commonly known since the previous life without sheng in this." Such an unprecedented pageant, in which the Chiller rode in their carts and sang their melodious eclogues on the plains, is magnificent even to this day.A very widespread qile folk song "Qile song" reflects the flourishing scene of animal husbandry at that time. It is not only a folk song of qile people, the ancestors of Yugu nationality, but also an important model of ancient Chinese poetry. The tune of the song has been lost, but the famous lyrics are well known: "Qilechuan, under the yinshan mountain, the sky is like a dome, cage cover all the fields. The sky is green, the wild boundless, the wind blows the grass low to see cattle and sheep." The lyrics of this folk song are bold and simple, full of artistic conception of the language and the breath of life together, catchy. The rhythm of lyrics is characterized by two sentences in each section, and the rhyme is mainly composed of two sentences and one rhyme. This song is the oldest Turkic ouigour poem we know of." Folk songs were further developed during the Ouigour period in Mobei. According to historical records, the Ouigour people at that time liked singing very much. In 1072-1077, mahamti Kashgar, a famous Scholar of the Uygur nationality, compiled a Dictionary of The Turkic Language on the basis of his extensive collection of folk legends, ballads, stories and proverbs. The book recorded many folk songs of the time, many of which, in terms of content, are works of this period. These folk songs are divided into four lines and two lines."In 755 AD (the 14th year of Tianbao), the Ouigour Khan sent troops to help the Tang Dynasty put down the rebellion and recover chang 'an, Hebei and Luoyang in 757 and 762. To this day, the ouigour folk song about helping the Tang Dynasty recover Chang 'an is still popular among the people. It roughly means: "It was only August 10th and May when my new wife lost her husband, a small string of agate was loose, and tears rolled down from her agate. We recovered Luoyang, Chang 'an, and ran through the territory of the Tang dynasty.

4.3.2 The progressive development period of Huihe folk song art from 840 to the beginning of the 16th century

After the collapse of the Huihe Khanate in 840 AD, the Huihe people moved to Ganzhou and Xizhou. The Huihe people who moved to Xizhou established their political power centered in Turpan. The Huihe people and the indigenous people in Turpan developed the Huihu music culture through a long period of cultural and artistic integration. Turpan folk songs recorded in Huihe have been found to include family songs, pastoral songs, odes, elegies, love songs, maxims and exhortations. From the point of view of sentence pattern, in addition to four or two sentences as a section, there are three sentences as a section and seven sentences as a section, the latter two forms of each syllable is more or less different, similar to the long and short sentences in Chinese poetry. It can be seen that the form of the music was more colorful than the Mobei period. Comprehensive historical research shows that the music culture of this period has achieved great development, and it is a period of relatively prosperous culture and art. A large number of folk songs were produced, but most of the music materials have not been handed down.

4.3.3 The active period of yugu folk songs from the early 16th century to 1953

The number of traditional Yugu folk songs spread in this period is very large, and the genre of folk songs is also rich and colorful, some of which have become the classic yugu folk songs. During this period, many famous Yugu folk singers emerged, and they won awards in performances and competitions at the national, provincial, municipal and county levels, making great contributions to the inheritance of Yugu folk songs. On major festivals and various literary and artistic activities, yugu singers will sing ancient songs with rich national characteristics. In their eyes, these traditional folk songs are the symbol of national culture and the testimony of history. The narrative songs "Xizhi Hazhi", "Huang Daichen" and "Sanamake", which can best reflect yugu ethnic characteristics, still have a profound influence on yugu people today, especially the folk song "Xizhi Hazhi", which records the migration history of Yugu ethnic group, has high artistic value and historical value. When people sing these songs, they will be affected by the emotions in the songs, which are full of memories of the national history and nostalgia for their hometown, so that they often cry while singing. In addition, there are pastoral songs, love songs, labor songs, customs songs, wedding songs and other folk songs. Typical traditional folk

songs of this period include (Yugu Girl is Me) , (Milk Lamb Song) , (Purple Sandalwood) , (Worship to God) and (Song of Wearing head and face).

4.3.4. from 1953 to 1990, the production of yugu folk songs

Yugu's songwriting mainly occurred in the 40 years after liberation, which can be called the golden age of vigorous development of Yugu's cultural cause, and the development and prosperity of music is no exception. At that time, many literary and art workers and experts went to the pastures of the Yugu people without any effort to find wonders. They crossed mountains, climbed mountains and waded through rivers, and went from house to house under the hot sun to collect, sort out and dig up yugu folk songs. On this basis, they created a large number of excellent Yugu folk songs. These songs are not only circulated and sung by the masses, but also published in many domestic music journals and welcomed by the people of all ethnic groups. Some of them have won awards in national performances and competitions. At the same time, they have been introduced abroad through TELEVISION and radio. These achievements undoubtedly played an important role in the development of Yugu music. Among them, Professor Du Yaxiong created songs such as "For a Happy Tomorrow". Professor Du Yaxiong and Professor Bu Xiwen collected many Yugu folk songs and published several papers on yugu music, making contributions to the study of Yugu music. Li Dehui and Ba Jiulu actively created and adapted Yugu folk songs, many of which won prizes in provincial and national competitions and became classic songs to be sung by people. For example, the song "Yugu Girl Everyone Loves" composed by Ba Jiulu and written by Duo Hongbin won the songwriting award in gansu Province in celebrating the 40th anniversary of the founding of New China. This period also has made significant achievements in yugu songwriting MeiJiaLin (manchu, composer, gansu province), he created the "brown son to chairman MAO" (s), the margin of solid people in beautiful spring "(seventy s)," yu solid grassland new look ", "yugu happiness where" (eighty s), and other songs. Among them, "Where does Yugur Happiness Come from" won the third prize of national "National Unity Song" in 1983; "Yugu people welcome a Beautiful Spring" and "Yugu People's Children Celebrate The Year of Abundance" by Yuan Shuxun won the second prize in gansu Province's literary and artistic works award to celebrate the 30th anniversary of the founding of the People's Republic of China.

4.3.5 From 1990 to present, the trough period of yugu traditional folk songs and the development period of new songs.

Due to the impact of various factors, the survival of yugu traditional folk songs in this period was greatly threatened. Many factors unfavorable to the existence and development of yugu folk song, if you can sing traditional yugu folk song folk singer less and less, because they do not sing for many years, most of the traditional folk songs have been forgotten, and some singer has long breath is difficult to keep up with the age, can complete performing traditional yugu folk song folk singer is rare, The number of yugu folk songs lost in the past ten years is huge. However, due to the influence of foreign music such as pop music, the young people are not interested in learning their own folk songs, so yugu folk songs are in the low stage when they can only rely on the existing middle and old singers to maintain the limited folk songs and the young people are not interested in them.

In this period, yugu songs made remarkable achievements, especially in the past ten years, many literators and composers in Zhangye City and Sunan County of Gansu Province showed their enthusiasm for creation and made great achievements in the creation of new songs of Yugu people. The most influential works composed by Teacher Ba Jiulu are "Dream of the West to Hazhi", "Wandering in Horseshoe Temple", "Yugosar" and "Holy Snow Lotus". "Herdsman", "The Place rising to the Sun" (this song was the only program selected by Gansu Province in CCTV's "Welcome the New Century" special variety show on New Year's Day in 2001), "Meet on sunan Grassland" composed by Mr. Li Dehui; Mr. Ding shiqin composed "The More We Sing the More Sheep", "Yugu New Song", "Bring Blessings Home", "I Love the Jujube Forest in My Hometown", "History will not Forget", "Qilian Mountain Heihe Water", "Qilian Mountain Song", etc. In addition, the famous Chinese composer Zhang Qianyi wrote the song homeland specially for the Yugu people. These new works show the strong ethnic style and distinctive ethnic characteristics of Yugu people to the world, and show the style and style of yugu people in the new period, and also fully reflect the sincere affection of Yugu people for their hometown and love for life.

Chapter V

Yugu Music Analysis in Sunan Yugu Autonomous County, Gansu Province, China

Due to the hundreds of years of war and the history of eastward migration, the Yugu ethnic instruments have been lost, so in the inheritance of Yugur music culture, Yugu folk songs play a very important role, which also makes Yugu folk song resources very rich.

5.1 Classification of Yugu folk songs

Table 1 Classification of Yugu folk songs

Classification of Yugu folk songs	
By region	1. Yugu folk songs in the west (e.g. La Change La) 2. Eastern Yugu Folk songs (such as Purple Sandalwood)
By subject	1.Narrative songs (such as West Solstice, Salamake, etc.) 2. Labor songs (e.g. "Rolling Pin Song") 3.Custom songs (e.g. "Song of Crying Marriage") 4. Love songs (e.g. "Date Song")
By genre	1.Ditty (e.g. Huang Daichen, Camel Household) 2. A song (e.g. Battlements Song) 3. A minor (e.g. Song of the Chinese Zodiac)
Classification by function	1. Wedding songs (e.g. "Farewell Song") 2. Toasting songs (e.g. Yugu Toasting Songs) (New folk songs) 3. Baby milk songs (e.g. "Song of the Calf") 4. Eclogue (e.g. The Yugu Girl Is Me) (New folk song) 5. New folk songs (e.g. Love Song)

The classification of some songs is intertwined. For example, "The Yugu Girl Is Me" is both an eclogue and a new folk song, and "Song of the Cow" is both a labor song and a custom song. The Rolling Pin Song is both a chant and a labor song.

5.2 Main features of Yugu folk songs

5.2.1. Regional style

Yugu traditional folk songs can be divided into eastern Yugu folk songs and western Yugu folk songs due to the influence of different regions and cultural environments. Eastern folk songs have the characteristics of rough, bold and unrestrained, and their tones are similar to Mongolian folk songs. Western folk songs are graceful, peaceful and deep, inheriting the tradition of Uighur folk songs in the west.

5.2.2 Mode types

The mode types of traditional Yugu folk songs are mainly pentatonic and feather mode, and zheng mode and Shang mode are also common.

5.2.3 Phrase structure

In typical traditional folk songs, the lyrics are mostly one, two, four and sentence, so the tunes are mostly composed of two or more phrases composed of single paragraph repetition, and single sentence folk songs are more common. In some sanban songs, long and short sentences may appear.

5.2.4 Typical rhythms

As word stress usually falls on the last syllable in Yugur language, the rhythm pattern with short front and long back often appears in folk songs.

5.2.5 Common Beats

Because of the simple emotion and musical structure of traditional folk songs, the beat is usually dominated by 2/4, 3/4 and 3/8 beats, followed by 4/4 beats. Mixed beats are occasionally seen, while 6/8 and 9/8 beats are very rare.

5.2.6 Melody structure

5.2.6.1 Five-degree structure: Five-degree structure often appears in Yugu folk songs. The fifth structure means that in a two-phrase monophonic song, for example, the latter phrase often repeats or variates the first phrase in a lower fifth. Sometimes this repetition is just

the backbone or the beginning and end of a phrase. Generally speaking, western folk songs adopt this technique more than eastern folk songs to develop music.

5.2.6.2. The fourth triad is the basis of melody formation.

5.2.6.3. The syllables are mainly progressive and jump is paved: progressive is the basis of the melody line of yugu traditional folk songs. Many folk songs are almost only composed of progressive, and the jump after progressive is mostly four or five degrees up and down.

5.3 Musical analysis of yugu folk songs in Sunan, Gansu Province, China

5.3.1 Yugu traditional folk songs

Due to the limited conditions in the past, yugu traditional folk songs were often impromptu at any time and anywhere during labor and ceremonies, so there was no special musical instrument accompaniment.

Example 1
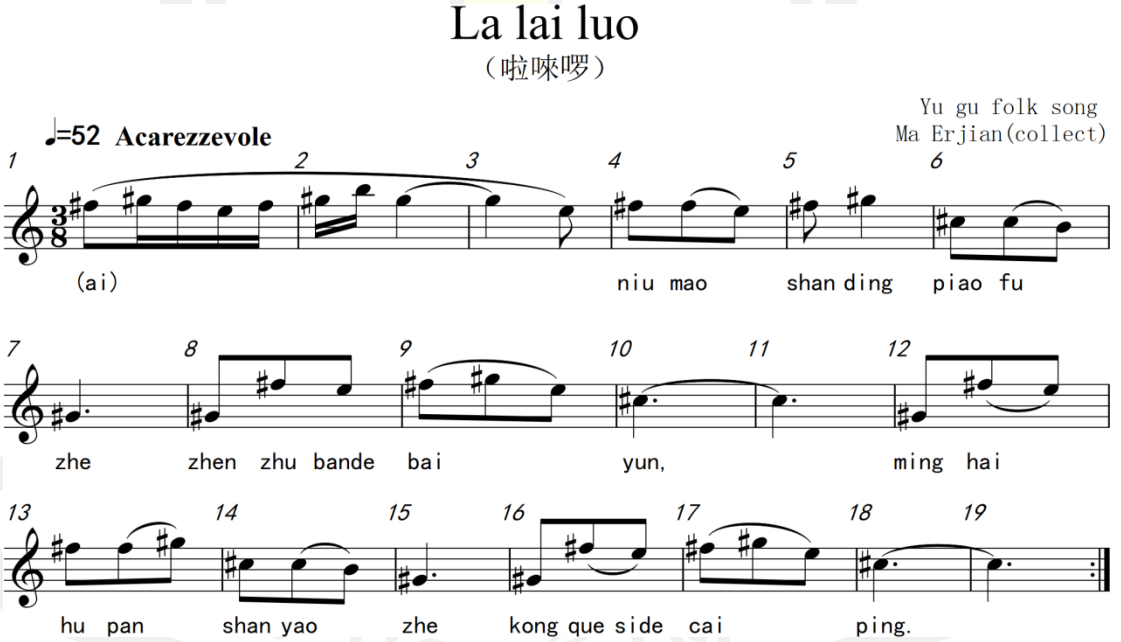


Figure 8 "La lai lo"

Author: Ma erjian, collect and produce sheet music of songs in field work

Analysis of lyrics:

Due to the differences in language and living area, yugu folk songs are divided into western Yugu folk songs and eastern Yugu folk songs, while western Yugu folk songs are graceful and melodious, with the characteristics of ancient Uighur folk songs. "La La" means pastoral in Yugu. "Niumao Mountain" and "Minghai Lake" are both in the western part of Sunan Yugu Autonomous County. Pearly white clouds are floating on the Niumao Mountain, and peacock-like colored screens are shining on the lakeside of the Ming Sea. The vast blue sky flew over the beautiful white swans, and the white horses galloped on the endless prairie.

Music analysis:

Form structure for the upper and lower two phrases composed of a single paragraph repeated many times a paragraph body structure. Using the rhythm of short front and long back, lyrics stress and phrase stress are integrated to form a rhythm type of short front and long back, such as 2-3 bars. With the rhythm of 3/8 beat, the tune appears to drift, loud and clear. Phrase structure: song of four section two phrases, two phrases constitute a complete passages, section 1-11 and 12-19 section, two phrases are over on the mode the tonic # C, no obvious half terminate, emphasized the tonic help feeling, tones of materials using concise, rhythm uniform neat, organic combination of the lyrics, like nature.This song is in #C pentatonic feather mode.

Example 2

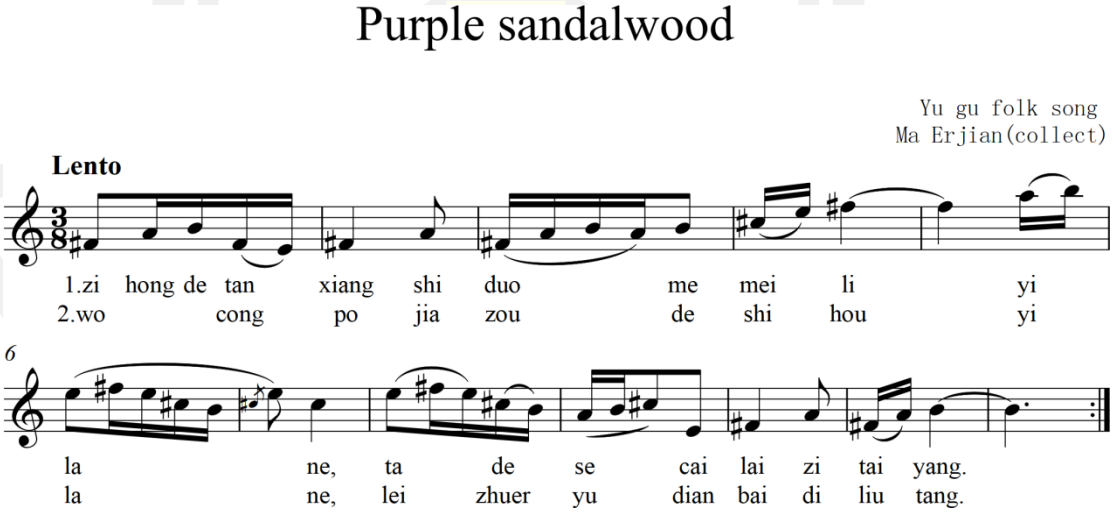


Figure 9 Purple Sandalwood

Author: Ma erjian, collect and produce sheet music of songs in field work

Analysis of lyrics:

This is a song of the eastern Yugu chief, spread in dongyin area of Yugu Autonomous County (namely sunan Imperial City area of Gansu Province), melodious, gentle, stretch, lyrical with a little sadness, with the temperament of Mongolian long-tone music, also called "Mongolian music". Due to the proximity of eastern Yugu people and Mongolian people on the Mongolian plateau, living in a similar ecological and cultural environment, eastern Yugu traditional folk songs have been influenced by Mongolian tune music. It is said that this song was handed down by the ancestors of the Yugu nationality, which can be said to be the "living fossil" of the mutual influence and integration of the music culture of the Yugu nationality and the Mongolian nationality.

How beautiful the purple sandalwood is, its color comes from the sun. Tears rained down as I left her house.

Music analysis:

This song adopts the syllables in the pentatonic mode of F, and the fourth three-tone sequence is the basis of melody composition,la, do, re; Do, re, mi; Re, MI, sol and other four - degree three - tone rows appear in various forms, the modal tonic throughout the tune; The contrast word "yilane" organically connects the two phrases to form a single paragraph structure repeated many times. In the fourth and ninth bars, the rhythm pattern is short before and long after. The syllables are mainly progressive, and the fifth descending jump and the fourth ascending jump appear in the lining part, but the fourth descending jump is filled by the forward appoggiatura. The continuous line is used in bars 3 to 6, blurring the jump, and the whole melody is euphemistic and smooth.

Interestingly, the end of the song does not fall on the key theme "F" in bars 11-12, but falls on the commercial note B, for the reason that the expression of the song is "nostalgia", and the song expresses the feelings of the married girl missing her hometown and her family, full of yearning and yearning. Since the song is a single paragraph structure repeated for many times, from the theory of composition, such incomplete termination has the role of expecting the song to be repeated and unfinished, and the treatment of the ending is more in line with the expression of the emotion of the lyrics.

Example 3
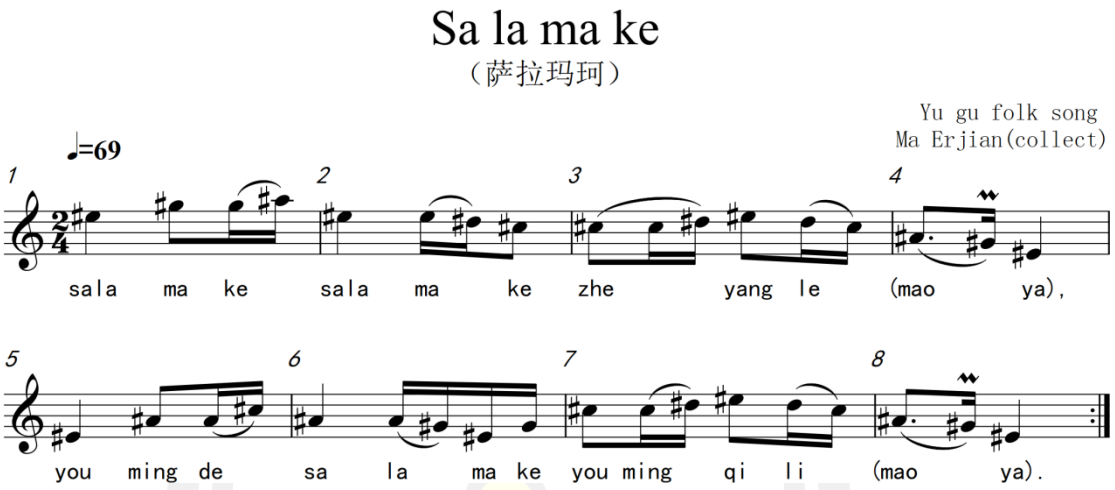


Figure 10 Sa la ma ke

Author: Ma erjian, collect and produce sheet music of songs in field work

Analysis of lyrics:

Salamake is a well-known narrative song of Yugu people. It is based on yugur long narrative poems and is mainly circulated in the western region of Yugu people. Legend has it that long ago, a call Sarah grasslands cosette GuGuaLao grandma, because of poverty, pick up a few landlords and the fields of barley, was caught by the landlord after the bound on the large columns, Sarah had said while singing, begged to andadministrative her, put her, if who will flocks and herds, gold and silver into the bucket, but the landlord did not put her, were killed in the end. After the death of Salamake, the black hair on her head becomes lake grass (hair) for herds of cattle and sheep to eat (hair); The whole body of blood into the sea (hair ah), let people from all directions to drink (hair ah); The bones of the whole body become ebo (MAO), and let the tribes of the four sides go to sacrifice (MAO); The eyes on the forehead become Buddha lamps (MAO ah) for posterity to worship (MAO ah); Let the eyes of the first to see me (corpse) turn red, and the mouth of the first to taste me (blood donation) turn red. This yugu traditional folk song has a total of more than ten lyrics, each composed of two sentences, each lyrics are interlinked with the lining word "MAO ah", as a body structure.

Music analysis:

It is a typical traditional yugu folk song with progressive scales. The rhythm of this song is characterized by the first eight after sixteen and syncopated rhythm type, such as bars 1, 3, 5

and 7. The beat is 2/4, the speed is slow, not easy to sing too fast, so as to reflect the sad tone of the song. There are grace notes, as in bar 4 and bar 8. This song has 8 # es, starting with #e and ending with #e. The whole song has a narrow range, with the lowest note being # E and the highest note reaching # A. It is a typical traditional song of Yugu nationality.

Example 4



Figure 11 Chinese Zodiac Song

Author: Ma erjian, collect and produce sheet music of songs in field work

Analysis of the lyrics:

What is Hawula Hawula, all over the Hawula grassland, shaking the prairie to raise sentient beings, that is ranked second in the Chinese zodiac diligent ox, full of life mogrungen load; What is living under the cliff of black stripes, can climb up the cliff of yellow stripes is what, that is the row in the Chinese zodiac third awe-inspiring tiger, man zhu Mogrigen zai.....

This is a yugu folk song in minor key. Produced in the yugu people rest, entertainment, festivals and other occasions, widely sung for the needs of real life, practical folk songs. The lyrics tell about the twelve zodiac animals, and the characteristics of each zodiac animal reflect the yugu people's love for nature and life, which has the practical function of entertaining and teaching the knowledge of the twelve zodiac animals.

Music analysis:

The mode is G quotient pentatonic mode; Re, MI, sol; The fourth triplet sequence of la, do, and re appears in concentrated symmetry, as in bars 2 -- 4; From bar 1 to bar 10, the tonic G runs through the song,; Singing four sentences for a paragraph, the lyrics lively and jumping sense; The musical form is a single paragraph repeated many times; The tune has a narrow range and a regular structure of eight bars. There are two standard and standardized drawl bars in the ninth and tenth bars. The tone is mainly progressive, and the only four-degree jump occurs in the drawl at the end. The length of the notes is matched with the length of the notes, forming a rhythm type with short front and long back, such as the 7th, 8th and 9th bars. The melody tone and rhythm change form is relatively simple, the last two sentences repeat the melody of the first two sentences, the technique is simple; The stop is the plumb D jumping up four degrees into the tonic G.

Example 5
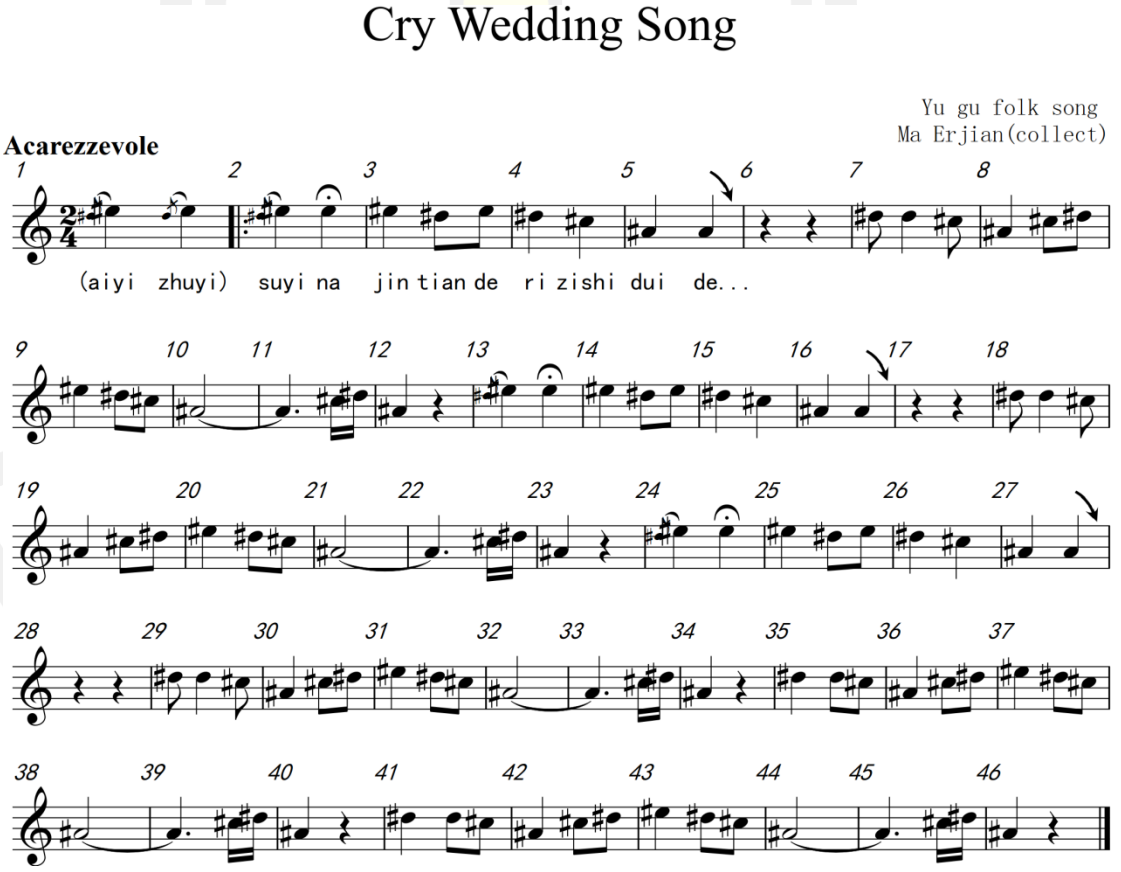


Figure 12 Cry Wedding song

Author: Ma erjian, collect and produce sheet music of songs in field work

Narrative songs and custom songs play an important role in yugu traditional folk songs, which have the function of inheriting history and culture. "Crying Wedding Song" is a type of custom songs, such as "wearing head song", "wedding song".

Lyrics:

The day was right, Eee-hee calculated it.

Prepare to honor the white Hadad. Yes, father was right.

My hometown was my father's home, and Eee-nan stayed by my father's side.

I have to leave home today, Eee-hee, and I will miss my mother's holy milk

Yi Na's parents raised me through hardships.

She had treated thousands of guests, but she owed her parents' kindness. How can I repay her mother's kindness

I sang this song today with the same feeling as my parents. I thanked them.

Music analysis:

This long custom song is simple in tone, with La, do, re four degrees of the three-tone sequence to form a scale, musical structure as a section. In the first and second sections, the accompaniment forward appoggiatura is used, and in the 16th and 27th sections, glissando is used, with a beat of 2/4.The singing is free and soulful, full of rich ethnic characteristics. This song has the lowest note # A and the highest note group # E, with a narrow range. It can be seen from the first, 45th and 46th bars that the beginning and end of the song run through the whole song.

Example 6

The song of sending loved ones

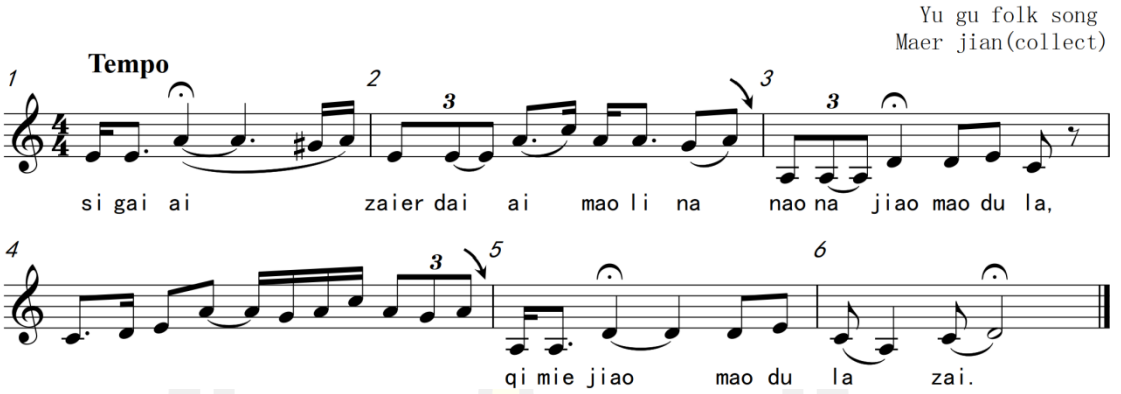


Figure 13 “The song of sending lovd ones”

Author: Ma erjian, collect and produce sheet music of songs in field work

Analysis of lyrics:

On the red horse to seeing the bridegroom off, ready to start her dowry, the ride the camel go seeing the bridegroom off down a peg or two, the into the satin to start, put on the GaoZi skin do robes to seeing the bridegroom off, ready to items to start, ride the camel brown to seeing the bridegroom off, ready to liner the cowhide leading, turn a turn around the tents, around home, wrapped in satin scarves, When the moon of 15 is round, before the sun shines, it is necessary to mount the horse and leave her parents' home.

This song is a song that yugu herdsmen sing to the bride when they get married. The melody is euphemous and full of feelings of farewell.

Music analysis:

The song is in the mode of D quotient pentatonic. In the first and sixth sections, the #G sound is used at the beginning of the song, and the following A sound forms A semitone passing tone, which is delicate and tender and full of national characteristics. This song's special rhythm type uses triplets (2-3 bars) and syncopation (1, 2, 4, 6 bars), as well as the fourth and fifth jump, the melody rhythm is active, graceful, full of power. The fifth structure is also evident, as in the melody of bar 1 and bar 5, which adopts a typical rhythmic pattern with a short front and a long back, and the song terminates on the modal tonic D.

Example 7

Dai tou mian ge

Yu gu folk song
Ma Erjian(collect)
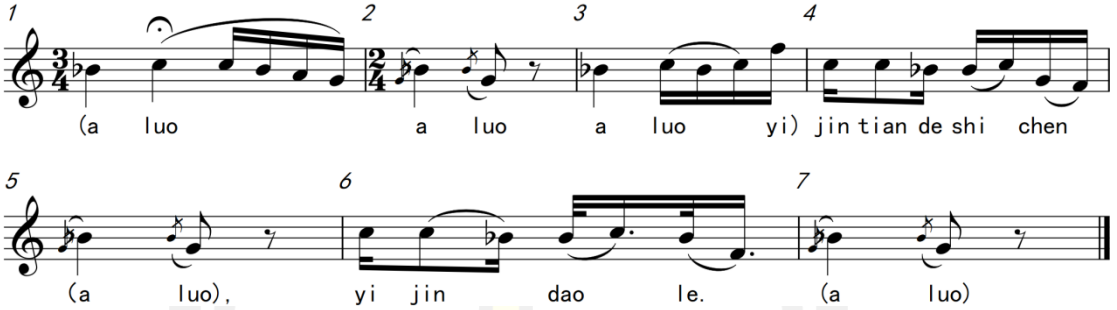


Figure 14 "Dai tou mian ge"

Analysis of lyrics:

"Dai tou mian ge" is the custom song of Yugu people, which reflects all aspects of yugu people's life and customs, including wedding song, funeral song, wine song and so on. Among them, the wedding song is a piece of silver (made of silver brand), jade, coral, agate or seashells and other ornaments woven head, tied in the braid of the girl to be married. After that, the girl went to another tent, which included the head-dressing song, the farewell song and the reception song. The song is sung by the bride's uncle, aunt, and grandmother when the bride combs her hair and wears her hair (handmade ornaments on her head and body) in the morning of the wedding day. In the tent, his uncle or his guests and those who sing on behalf of the girl sing songs in pairs. The lyrics of this kind of song are generally longer, but the tune is short, mostly praise the good-looking head and praise the beautiful girl words. A farewell song is a song that the bride sings with her uncle when she leaves home with her head on. The bride sings mostly to express her gratitude to her parents for their upbringing and parting feelings. A "guest song" is a song sung by singers invited by both the parents' family and the in-laws. It is sung at the parents' home on the first day and at the in-laws' home on the second day to greet guests and take care of all parties.

Example 8

NaiNiuDu song

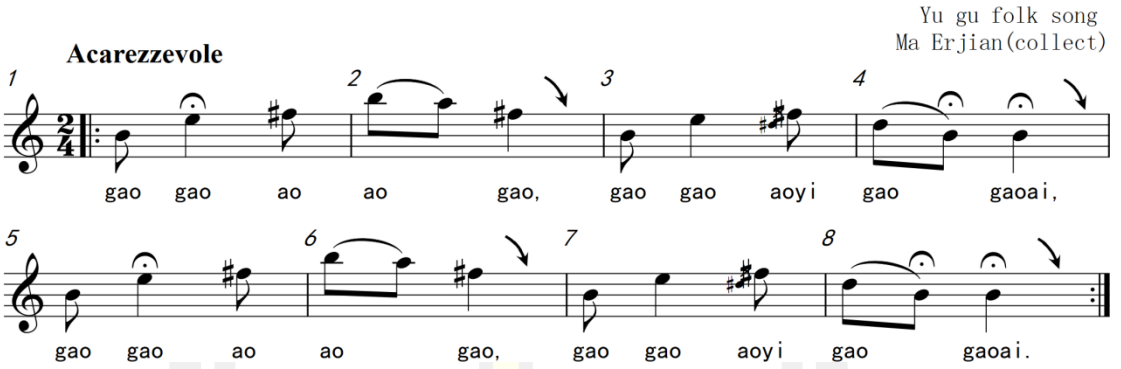


Figure 15 Nai Niu Du song

Author: Marjian, collect and produce sheet music of songs in field work

Analysis of lyrics:

Milk song is a kind of special and practical work song popular in yugu, Mongolia and other nationalities. After lambing, some mothers refuse to milk their young. In order to make the female livestock feed their young smoothly, herdsmen usually nestle their young under the milk of the female livestock, while touching the female livestock while singing, the female livestock will slowly let the young milk after hearing the song. Such songs include milk lamb song, milk calf song and milk camel lamb song, etc. The lyrics are improvisational and mostly meaningless. Sometimes, they sing a few words of scolding, praising or remonstrating with caresses. "This kind of 'milk song' is relatively common among the altai ethnic groups engaged in animal husbandry, but it is typical of the Yugur in terms of number, application and music.

Music analysis:

The beat of the calf song is 2/4 beats, and the rhythm is relatively orderly. Large syncopated rhythms are used, such as bars 1, 3, 5 and 7, with little fluctuation and constant speed. Calf song is generally more free rhythm, music ups and downs. According to a survey of local herdsmen by researchers, this may be related to the rhythm of the voice of cattle, sheep and other female animals. When singing a baby milk song, we use the same rhythm as the voice of the mother cattle, which can resonate with the mother cattle and calm the mother cattle, so that the mother cattle can breastfeed their young smoothly. In bars 2, 4, 6, and 8, the underglide of grace

note is used, which is the tone tone used to admonish and scold the female. The whole song is simple in structure and free in singing, keeping the state of traditional folk songs.

Example 9
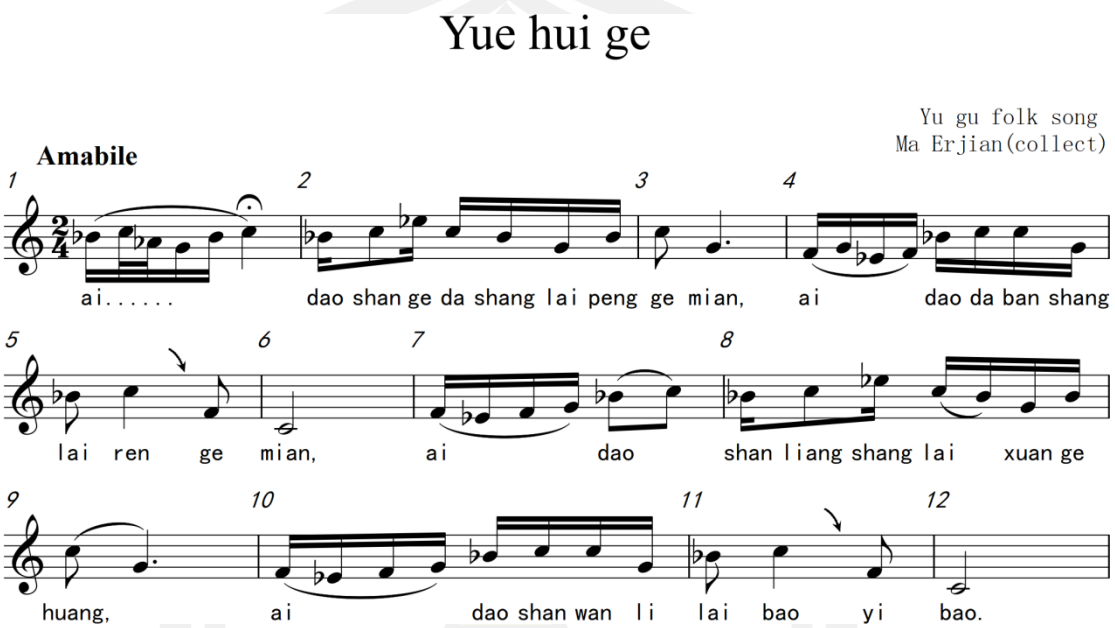


Figure 16 "Yu hui ge"

Author: Ma Erjian, collect and produce sheet music of songs in field work

Analysis of lyrics:

To the mountain bumps. Come up and meet, come up to Daban and meet,

Come up to the ridge, say a lie, come to the bend,

Ride a horse to shout, ride a red rabbit horse to be my sweetheart,

Mounted on a horse like the bent moon,

When the sun smiles, smile too.

Lyrics are written in sunan grassland, in love yugu young men and women dating scenes, reflecting the beautiful love life of yugu young people.

Music analysis:

The song to C feather channel mode, the scale is given priority to with progressive, the following line jumped into four or five degrees, the first piece of tone and rhythm throughout the course of the songs in 2, 5, 8, 11 this section using the large and small shard notes, in section 3 and 9 dotted notes, rhythm is active, has the power. The structure of the form is a paragraph body composed of two sentences. The passage terminates on the modal tonic. Sol, LA, Do; Re, MI,

sol; Mi sol LA has a strong ethnic flavor, with the melody formed by the fourth and third tone series with different rhythms and sequences.

Example 10
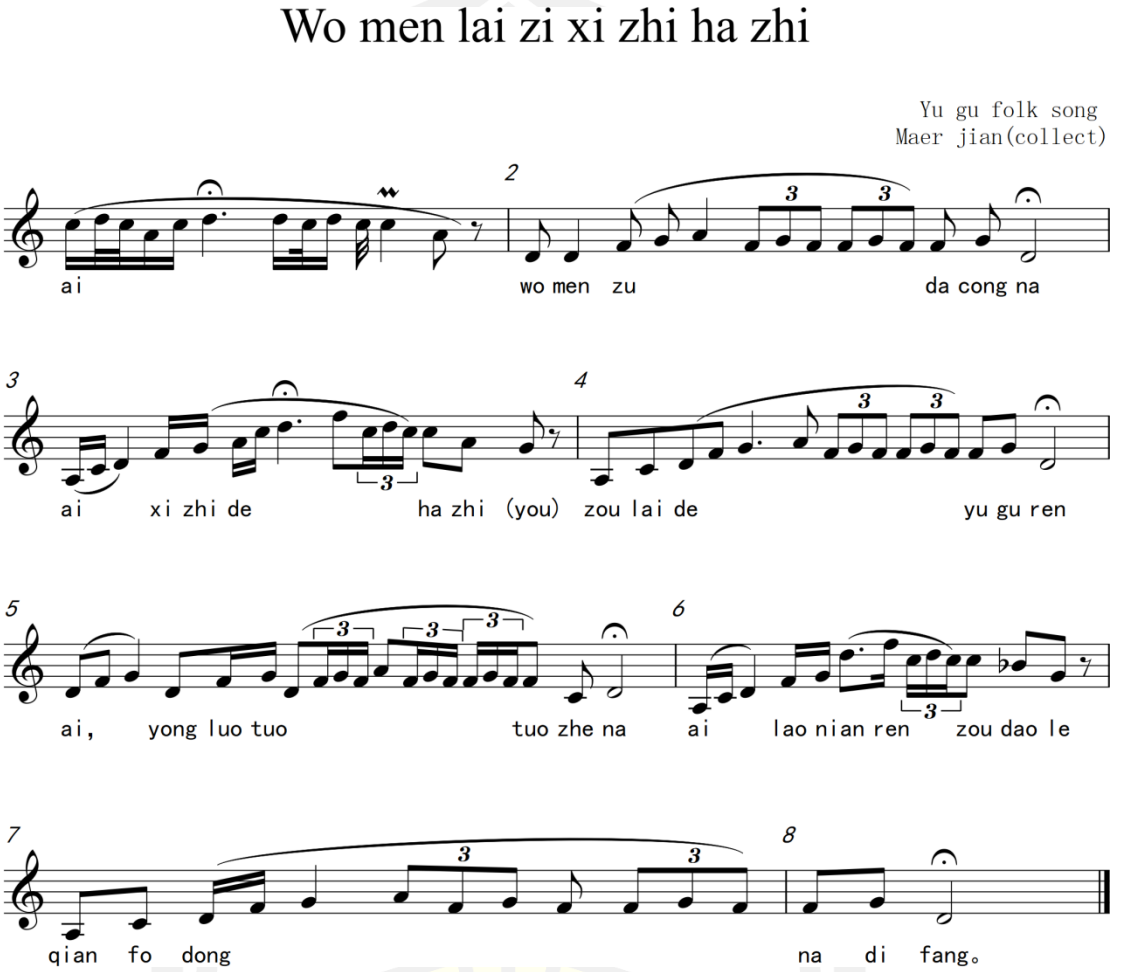


Figure 17 “Wo men lai zi xi zhi ha zhi”

Author: Ma erjian, collect and produce sheet music of songs in field work

Analysis of lyrics:

"We come from the West and Hail from The East" is the most famous yugu long narrative song, also known as "Song on the Road", is said to be the earliest folk song created and sung by part of the Yugu people who migrated to the east in history. Ah, yugu people came from the west, from the west to the East, driving cattle and sheep, walking against the sun, came here... This song is about in the last century, yugur ancients moving east in succession at the time, the jiayuguan in hexi corridor region, experienced the hardships on the road, at the moment of need, the whole nation under the guidance of a bull to find water, in the direction of the flying

trail identify the silver wings bird finally ruled out the difficulties and obstacles and reached the "wear short loin cloth shoes" of the han nationality area. The melody of the song bends. It is full of a sense of vicissitudes after suffering, and condenses the feeling of being reluctant to part from our ancient homeland.

Music Content analysis:

Most of yugu's long songs begin with a loud and clear tone, which can not only express feelings, but also have national characteristics. It is usually called "qu Shou". "Qu Shou" is developed from the cries of herdsmen on the grassland, and qu Shou generally contains the highest note of the whole song. The first bar of this song uses the "song first" flower, which is also the core tone of this song. The characteristic of folk songs is that the rhythm is relatively free, and triplets are used in the second, fourth, fifth, sixth and seventh bars. The melody fluctuates greatly, and is all duality structure, such as bars 1 -- 2 and 3 -- 4. The song is divided into two sections, showing the contrast and dual structure of high and low registers. The grace note extension and Boeing are used, and the extension notes are used in the first, second, third, fourth, fifth and eighth sections, which make people feel like going back to the distant past and need good breath and singing skills to complete.

Example 11
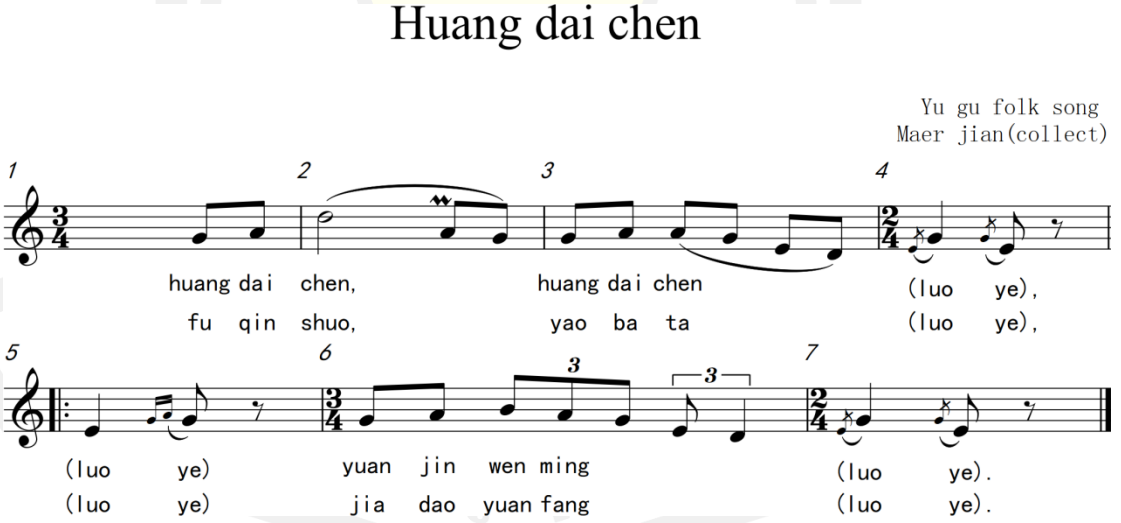


Figure 18 "Huang Daichen"

Author: Ma erjian, collect and produce sheet music of songs in field work

Analysis of lyrics:

The form of the folk song "Huang Daichen" is the combination of rhyme and rap, mainly rhyming style of lyrics. Huang Daichen, Huang Daichen, the famous Huang Daichen, her father is going to marry her to the evil landlord... The plot is not complicated, it tells the tragic and heroic love story of Huang Daichen and Sultan. They are both poor herdsmen who love each other from childhood. The tribal leader Paul Wei tries to occupy Huang Daichen, and finally forces a pair of lovers to jump into the sea and commit suicide. The description of the details of the whole work is very full of romantic color, foil, exaggeration is very appropriate, the sun, the moon, the swan, the sea can sing emotional beautiful songs for the protagonist, the description of a simple plot is very touching. Due to its delicate description and closeness to life, the song not only exposes the evil of mercenary marriage, embodies the distinct ideological nature of anti-feudalism and anti-oppression, but also shows various aspects of yugu people's social life, such as historical evolution, tribal system, family situation, attitude towards life, local customs, gobi ecology and desert pride. This is a tragic love story as the content of the full display of yugu folk literature characteristics of folk songs.

Music analysis:

Although the song has only eight sections of melody, it has more than a dozen lyrics, which is a narrative song. Although the melody fluctuates little, the whole melody is carried out in the lower register, showing a feeling of depression and sadness; In the first and second sections of the phrase, the three ascending notes express people's infinite memory and sympathy for Miss Huang Daichen, but after only two beats, they suddenly descend (2 -- 4 bars), which indicates the tragic ending of this love story and people's endless mourning. Each section is carried out with the melody of descending little hop and appoggiatura, such as section 4 and section 7, which not only reflects people's lament, but also depicts the unfortunate fate of the unfortunate girl Huang Daichen.

5.3.2 Yugu new folk songs

In the new era, with the improvement of people's living standards, the pursuit of the spiritual world is getting higher and higher. Yugu new folk songs are also accompanied by music, and widely spread.

Example12

Yugu nationality toasting song
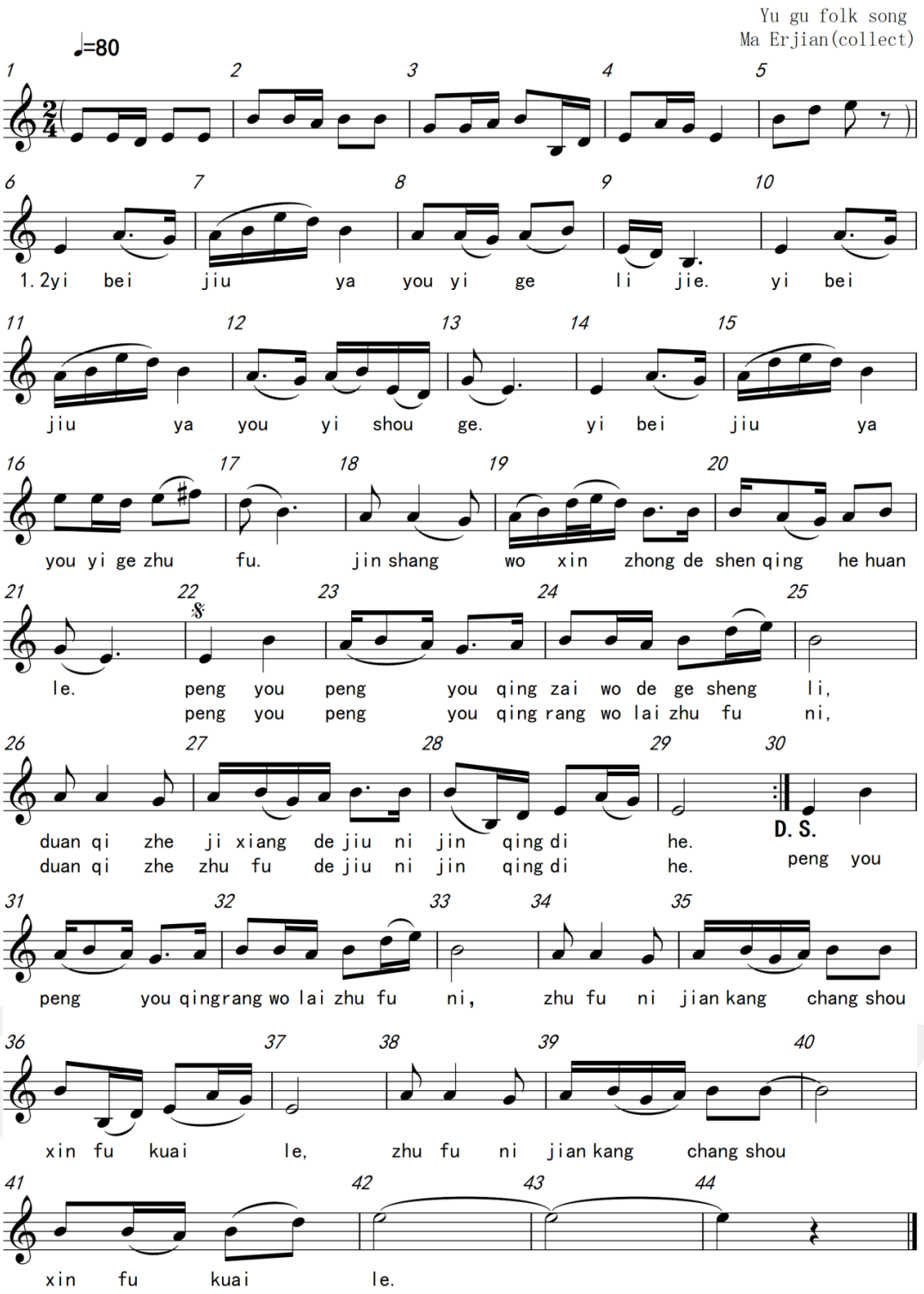


Figure 19 Example 12 Yugu Nationality Toasting Song

Author: Ma erjian, collect and produce sheet music of songs in field work

Analysis of lyrics:

Yugu people are a hospitable people, and toasting songs are sung at yugu wedding ceremonies and welcoming guests. At the wedding ceremony, the in-laws always offer wine to each other. During festivals, Yugu people always prepare the best highland barley wine and fill their glasses to offer to relatives and friends or guests from afar. Yugu people's custom of "continuous singing and continuous wine" has long been an unwritten rule of the grassland. In yugu people's custom, the wine is usually made in double cups. Guests are not allowed to refuse the toast made by the host, which will be regarded as disrespect to the host or unlucky. Guests should take the cup with both hands and the middle finger of the right hand with wine three times to show respect to heaven, worship, worship ancestors, drinking do not have to do it all, can be appropriately left - a little, expressed the hope that the host cattle and sheep flocks or the meaning of surplus every year.

Music analysis:

This toast song is a six-tone e-yu mode with altered palace tone, which only appears once in the whole song (bars 16-17). The structure of the song is to reproduce the two-paragraph form. The first section has a cheerful introduction, repeated with the second section, and the mood of the two tunes is the same. The reproduced part of the song recapitulation is not obvious, only four bars of a phrase variation recapitulation.In bars 18 -- 21 and 34 -- 37, the scale is based on the fourth and third notes, and the melody is mainly progressive. The jump of the fourth, fifth and octave makes the tune euphemistic and smooth. A lot of syncopation, melodies seem to rise and fall; A melody in a phrase or stanza in which two passages are sparse and dense in the middle and the song terminates as a micro D rising above the tonic E.

Example 13

Love song
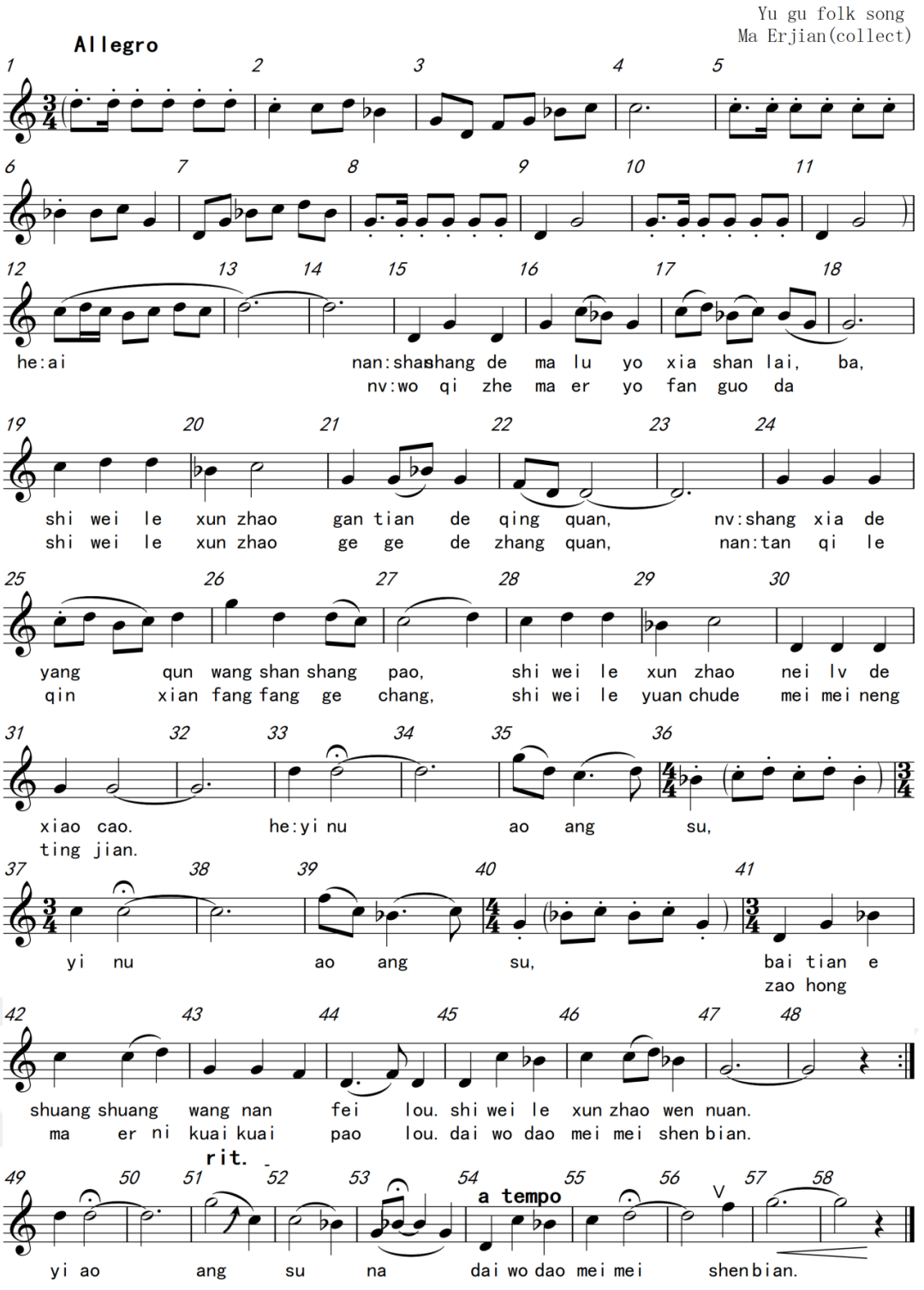


Figure 20 Example 13 "Yu hui ge"

Author: Ma Erjian, collect and produce sheet music of songs in field work

Analysis of lyrics:

To the mountain bumps. Come up and meet, come up to Daban and meet,

Come up to the ridge, say a lie, come to the bend,

Ride a horse to shout, ride a red rabbit horse to be my sweetheart,

Mounted on a horse like the bent moon,

When the sun smiles, smile too.

Lyrics are written in sunan grassland, in love yugu young men and women dating scenes, reflecting the beautiful love life of yugu young people.

Music analysis:

the song to C feather channel mode, the scale is given priority to with progressive, the following line jumped into four or five degrees, the first piece of tone and rhythm throughout the course of the songs in 2, 5, 8, 11 this section using the large and small shard notes, in section 3 and 9 dotted notes, rhythm is active, has the power. The structure of the form is a paragraph body composed of two sentences. The passage terminates on the modal tonic. Sol, LA, Do; Re, MI, sol; Mi sol LA has a strong ethnic flavor, with the melody formed by the fourth and third tone series with different rhythms and sequences.

Example 14
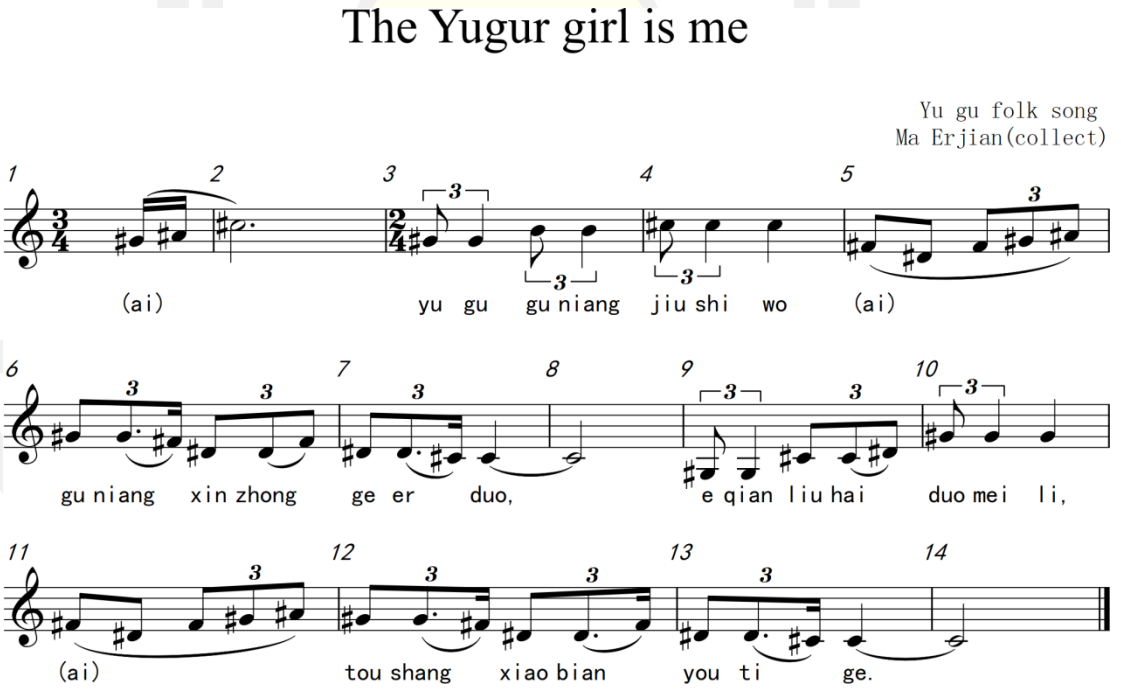


Figure 21 “The Yugu Girl is Me”

Author: Ma erjian, collect and produce sheet music of songs in field work

Analysis of lyrics:

The pastoral song "The Yugu Girl is Me", which is most widely circulated on the Yugu grassland, is a shepherd song popular in the Minghua area. Ah, yugu girl is me. Girl, I have a lot of songs in my heart. I wear shining jewels on my head and beautiful robes on my body. Ah, I have been on the top of the high mountain, I have walked through the beautiful grassland, I have done the work you do, do not believe us to say. At the beginning of the song, a melodious and long voice brings people into the vast prairie. Then, with concise language, it depicts a vivid scene of a hard-working, beautiful and versatile Yugu girl dancing a whip and herding sheep.

Music analysis:

This folk song is a traditional folk song on the tone of the song to fill the words, a body structure. The melody of the song is composed of the crown (e) of the melody and the auxiliary (d) of the melody, and the melody is the leading motivation of the whole song. The first section (bars 3 and 4) is the expansion and development of the backbone notes b, d , e, at the beginning of the song. In the second section (bars 11 and 12), only the first two bars are moved an octave lower, making the melody more lively and fluctuating. The beat is 3/4. The melody of this song is smooth and sweet, the language is clear and simple, and the portrayal is exquisite. Rhythm type is given priority to with syncopation more, be like 6-13 bar, sing when want to have nifty lovely characteristic.

5.4 Comparison between yugu traditional folk songs and new folk songs

Due to the development of society and the needs of The Times, as well as the creation of professional songwriters, compared with the traditional folk songs in the past, yugu new folk songs have both inheritance and innovation of traditional folk songs.

5.4.1 Musical structure

Most of the traditional folk songs are in the form of a paragraph or episodic song, and some songs are difficult to be fully developed due to the limitations of the expression content, so the structure is relatively simple. For example: "Sa la make", is a section of episodic song, in line with the form of long narrative poetry. Due to the constraints of generation, inheritance and conditions, traditional folk songs are generally not accompanied by Musical Instruments, so there

are few subordinate parts of song form structure, no intro or intro, and most of them are led by the first tone of the song, with simple structure.

New folk songs are more standardized and complete than traditional folk songs because of the expansion of theme range and rich content of expression. The new folk songs are dominated by various forms of two-paragraph form, three-paragraph form and side-by-side form. In addition to the theme part, the number of subordinate parts of the songs increases and the structure is relatively complete, which greatly strengthens the musical expression. For example: "Yugu people welcome you", "Love song" is a reproduction of the two-paragraph body, with a lining, an introduction, and an epilogue; Home is a juxtaposition of three paragraphs. There is also a structured section, which is usually composed of the original traditional folk songs, such as “Haizi's Song” and “The Yugu Girl is Me”.

5.4.2 Features of sentence patterns

In traditional folk songs, there are more songs with two and four sentence patterns, such as "Sa la make" with two sentence patterns, "Song of the Date" with four sentence patterns, and also one sentence pattern, such as "Song of the Milk Calf". Non-square integer forms are also common. Drawl after sentence or paragraph is more common, some songs have drawl after every line of lyrics, such as: "milk cow song", "crying marry song" and so on.

The new folk songs are composed of two, four, six and eight sentence patterns. For example, yugu's Toast Song is composed of two and four sentence patterns. The contrast word drawl is more standard.

5.4.3 Rhythm and tempo

Due to the influence of Yugu language, yugu traditional folk songs are dominated by short rhythm before and long rhythm after. Such as "La Lai Luo". The single beat and loose plate of 2/4, 3/4 and 3/8 are commonly used, followed by 4/4, and the multiple beat of 6/8 and 9/8 is very rare.

The new folk songs inherit the typical rhythm tone of traditional folk songs and are widely used. All forms of beats are used, mixed beats and compound beats are commonly used. For example, home is in mixed time (2/4, 3/4, 4/4).

5.4.4 Singing style

Most of the traditional folk songs are solo songs, because the singer is the inheritor of traditional folk songs -- folk singers, so the singing keeps the original style, simple, free, frank.

Compared with traditional folk songs, the singing forms of new folk songs are diverse, lyrical solo songs occupy the majority, and there are forms of singing in unison, chorus, duet and multi-part singing with more than two voices. For example: singing "Yugu People Laugh"; singing "Song of Qilian Mountain", "Yugu New Song" and "Good Luck after listening to songs"; Duet "love song" : one part chorus "mountain songs like sheep more", etc. Most of the new folk singers are singers with a certain musical foundation, so they present a variety of singing styles on the basis of yugu folk songs.

5.4.5 Style of tunes

Most of the traditional folk music styles keep the original ecological style, national characteristics and regional characteristics are obvious. The new folk songs have different styles due to the different contents of the lyrics. Some keep the original style, such as "Yugu Girl is Me" and "Haizi Song". In the style of popular songs, such as "Waiting outside the accountant's office"; A narrative style, such as "Three Flowers on the Yugu Grassland"; There are "Northwest wind" style, such as: Dream of the West to Ha Zhi; Have the style of march, such as: yugu people welcome you, and so on.

5.4.6 Style of lyrics

The lyrics of traditional folk songs mainly show the production and life of yugu herdsmen, folk customs, historical stories, grassland scenery, zodiac seasons, and love between men and women. Have the performance production labor, has the practical function labor song, such as: "cow song", "rolling Felt song"; There are songs of Yugu nationality, such as "Song of Wearing Head and Face" and "Song of Crying marriage"; Have a narrative history of yugu and honor heroes, such as: "west to ha chi", "Huang Daichen" and so on, have portrayed abundant solid grassland scenery and praises creatures of nature, such as: "the beautiful alpine pasture", "the mare" : a description of the zodiac, seasonal, seasonal, such as: the song Chinese zodiac, "four seasons song" and so on; There are songs about the love life of young men and women of Yugu nationality, such as Song of A Date.

Due to the creation of professional lyricists, the lyrics of new folk songs are mainly about yugu grassland cultural characteristics and ethnic customs, in addition to the theme content of traditional folk songs. The lyrics cover all aspects of life.

An important feature of the lyrics of traditional folk songs and new folk songs is the use of words and tones. Compared with traditional folk songs, the new folk songs are more standard, diversified and typical. The commonly used auxiliary words of traditional folk songs are: "yi Na", "oh", "Yi Nao-Le Reremao", "La lai", "Man zhu Mo Rigen" and so on. Most of the auxiliary words have no practical significance. In a folk song with repeated lyrics of multiple paragraphs, there is a connection between two paragraphs or the function of indicating the end of a paragraph. New folk songs commonly used words lining cavity: "Ah And Lao li", "Ah Lao", "Ah Lao", and so on, can also mean "good" in Yugu language; "Modula" means "mount a horse" in Yugu.

5.4.7 Form of singing

The traditional yugu folk songs are mostly sung solo and in unison, without more than two-part singing.

The majority of new folk songs are solo lyric songs, and there are also a certain number of songs sung in unison, chorus and duet, and the form of multi-part singing with more than two voices appears. Chorus "Song of Qilian Mountain", duet "Love song".

5.4.8 accompaniment

Yugu traditional folk songs are all sung without accompaniment.

The new folk songs are accompanied by Musical Instruments and computer-generated music.

Chapter VI

Explore the inheritance and protection path of Yugu music culture in Sunan Yugu Autonomous County, Gansu Province, China

6.1 Investigation and analysis of the existing situation of Yugu music

6.1.1 Investigation on the number of Yugu folk singers

Folk singers are the main carriers of the inheritance of folk songs and indispensable subjects in the survival and development of folk songs. The number of folk singers directly affects the fate and future of folk songs.

According to the survey statistics from 1960 to 1980, there were more than 40 yugu folk singers. They are kindness zhuoma, white spit Stan, hongshan red sweat, tile (Chinese name: Yang Shenghu), ya ji (Chinese name: this month j) and kindness assorted (Chinese name: He Baoshan), ancient assorted (Chinese name: He Xiyi), kindness to leng (Chinese name: Guo Huaiyu), essential just called (Chinese name: Gao Xinglan), kan, bada wheat more, GengCuiYing, jian-guo su, SuoGuoJin, le tak, sand, Guo Xiuying, Sordan Cairang, Suo Lanying, An Weixin, Na Erdan, Guo Yingxiang, An Guihua, Suo Dandangzhou; The old artists include Tashi Sozhi, Shgaomuchao Shiga, Tashi Arang, An Licheng, Su Gil, Su Ji, Su Cuihua, Gen Deng Daozhi Bu, En Qin Zhaoli, He Xiren, An Lidao, He Xiumei, Gil Zang, Sheng Erdai, Bai Tianzhen, CAI Angshi Ji, Su Dan, Arra Pai and so on. Because time is too long, record the old actor is lack of information, has been hard to find these folk singer, only part of the folk singer and singers are now records, such as red red sweat watts, gujarat assorted, elegant, ji, and kindness zhuoma, kindness to leng, white spit Stan, ginkgo zoot, elegant lotus zoot sur burgess.

According to the survey in 2018, there were only 20 Yugu folk singers (including 10 from eastern Yugur and 10 from western Yugu, mainly distributed in Minghua district, Dahe District, Recreation District and Huangcheng District). See the table below:

Table 2 List of Yugu folk singers according to statistics of Sunan County Government department in 2018

To the area	Order number	Name	sex	age
West: Ming Hua, Dahe District (10 people)	1	Zhong lanqing	Ms	49
	2	He zihua	Ms	68
	3	Du xiuying	Ms	80
	4	Zhong xiuling	Ms	46
	5	He weijiang	Mr	74
	6	He xidu	Mr	72
	7	Bai yufang	Ms	70
	8	An jilu	Mr	44
	9	Du fenglian	Ms	53
	10	Naorjisi	Ms	48
East:Kangle, Huangcheng District (10 people)	11	An meiying	Ms	58
	12	An meifang	Ms	53
	13	Gao yinfeng	Ms	45
	14	An yujun	Mr	52
	15	An haiying	Ms	49
	16	Gao xiulan	Ms	69
	17	Gao jianxiong	Mr	58
	18	Lan hongmei	Ms	48
	19	Bai donghua	Ms	30
	20	Chang hongmei	Ms	44

As can be seen from the above and Table 1, the current problems of Yugu folk singers are as follows:

[A]. The number of folk singers gradually decreased.

The comparison between the two periods shows that the number of Yugu folk singers has changed greatly in just a few decades. From the 1960s to the 1980s, there were more than 40 folk singers, but in 2018, the number plummeted to 20, accounting for only half of the previous number.

In the history of yugu, there were professional folk singers who specialized in performing Yugu folk songs. As early as a dozen years ago, most yugu people could sing folk songs, but now only a few people in each village can sing, and the whole township has more than 10 people. Such adverse changes are very surprising, if not timely protection and rescue, the old folk singers and the folk songs they can sing will soon be lost.

[B] The aging of folk singers.

The 20 folk singers range in age from 30 to 60. Among them, 11 are over 50 years old, accounting for 55%; Eight people over 40 years old, accounting for about 40%; Only one, or 5 percent, is a folk singer under the age of 40.

We can imagine that the current situation of few young singers and the majority of middle-aged and elderly singers will easily appear in the decades or even decades after the break and generation between folk singers and folk songs.

[C] there is a serious imbalance in the proportion of male and female folk singers.

Of the 20 folk singers, only 5 are male, accounting for about 25 percent; There were 15 women, accounting for about 75%. It is a common phenomenon among yugu singers that there are more female singers than male singers.

6.1.2 Investigation and problem analysis of the current situation of Yugu folk songs singing

In these decades, through the arduous efforts of all aspects, the collection and sorting of yugu traditional folk songs has achieved certain results. Before 1949, the traditional music of Yugu ethnic group was on the verge of extinction with the decrease of the population. In 1958, under the leadership of the State Ethnic Affairs Commission, the Chinese Academy of Sciences and the CPC Gansu Provincial Committee, a social and historical investigation team of ethnic

minorities in Gansu province was organized to travel to the Yugu ethnic minority areas to investigate. Li Yuxi, a music teacher from Gansu Normal University, participated in this group and investigated yugu traditional music, collecting dozens of Yugu folk songs. In 1964, the music Department of Gansu Normal University sent a wind collection team composed of Bu Xiwen, He Shangren and Du Yaxiong to Sunan. After more than a month's efforts, they collected more than 40 folk songs. In 1985, with the efforts of all sides, the first draft of the Gansu volume of Chinese Folk Songs, sunan Yugu Autonomous County volume, was completed. In 1986, the editor's office of Gansu Folk Songs collection selected 95 folk songs from the 124 folk songs collected in the county volume and compiled them into the Gansu volume of Yugu, Dongxiang, Bao 'an, Sala and Tu. In the process of rescuing, digging and sorting out yugur folk songs, we have left precious recordings and written materials of folk songs, which is of great significance and plays an important role in the inheritance of Yugu folk songs. Yugu Culture Research Office of Sunan County, established in June 2003, has undertaken the collection and sorting of Yugu folk songs. Tiemur and other members of the research office have made great contributions to the inheritance of Yugu folk songs. Sunan County, in order to change the current situation of the rapid loss of yugu traditional culture, specially concentrated manpower and material resources to do systematic collection, sorting and rescue work. The members of the laboratory have collected more than 80 Yugu folk songs from the pastoral households in the township and town, and plan to complete the official publication and distribution of yugu Folk Song Archives in the next two years.

Table 3 Survey of yugu folk song singing status

Folk song statistics	The number of repertoire	The repertoire
Existing folk songs	About 300	omit
Often sung folk songs	About 40 (about 13% of total)	“The Yugu Girl is Me”, “Purple Sandalwood”,“Song on the Road”,“Salamake”, “Huang Daichen”,“Rabbit Song in the West to Hazhi”, “Rabbit Song, Milk Lamb Song”, “A Good Place in Haizi Lake Beach”, etc

Lost folk songs (Note: the folk songs that no one can sing)	It is about 87% of the total song	"Adam Girl", "Bee Girl", "herdsmen love is the grassland", "Sing my Dear Brother", "lullaby", "Funeral Song", "also he zhe please God", "also he zhe burn cypress incense" and so on

According to the above investigation, the existing problems and changes in the inheritance of Yugu folk songs are as follows:

[A]. At present, the number of gu folk songs handed down is small

At present, there are about 300 traditional yugu folk songs in written records. It can be seen from Table 4 that there are only about 40 yugu folk songs that are often sung, accounting for about 13% of the total repertoire. 87% of the folk songs cannot be sung, so it can be said that they have been lost.

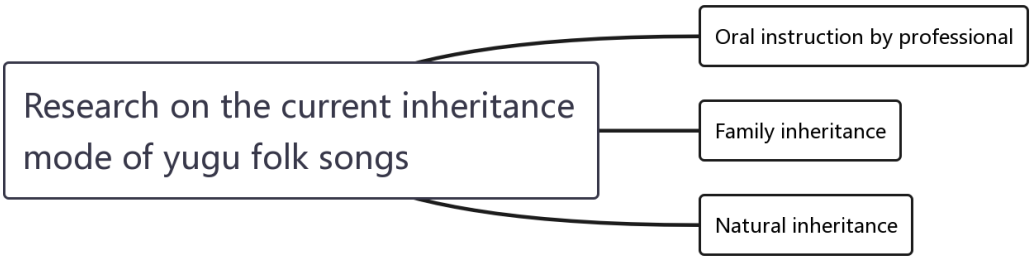
The author learned that most female singers sang the most folk songs and sang more frequently when they were girls (unmarried). Therefore, it can be inferred that the most active period of their singing of folk songs should be between the ages of 17 and 25. Many singers would sing more than 20 traditional Yugu folk songs when they were young. For example, Zhong Xiu used to sing a lot of folk songs when she was young, but now she can only sing "Yugu Girl Is Me", "Haizi Lake Beach" and "Song of Milk and Lamb". Zhong Lanqin can only sing "song on the grassland" "Haizi Lake Beach", "La Joy" three folk songs; He Zihua is a folk singer in Dahe Township. When she was young, she often took the stage to sing various types of Yugu folk songs. Since she settled down in Zhangye city in 1982, she rarely had the chance to sing again. Zhong Yuzhen is a folk singer in Minghua Township. Many experts and scholars at home and abroad who study Yugu folk songs have interviewed her and recorded and preserved her precious traditional folk songs in various forms. Zhong Yuzhen learned to sing Yugu folk songs from her father and aunt when she was 8 years old. She can sing more than 30 traditional folk songs, but now she can only sing three songs: Huang Daichen, Salamaco and Saville.

This is a shocking situation. We can't imagine what a nation can leave behind if its cultural heritage that records its history and spirit is dying out.

[B]. Yugu folk songs have undergone great changes in their living style and singing occasions.

Yugu folk songs are nourished by the vast pastoral areas and beautiful grasslands, where herdsmen express their feelings and sing with abandon. Now, due to the deterioration of grassland resources, herdsmen have gradually moved into designated settlements, and the occasions for people to sing folk songs have also changed. Now, yugu folk songs are only sung during family and friends' gatherings or weddings and funerals. The change of the original environment and living space made the old Yugu folk song lose its singing basis, and intensified its decline and extinction. Once the function of folk songs is lost, the culture attached to this function will also atrophy, which is a severe test to be faced by the whole nation.

6.2 Research on the current inheritance mode of Yugu folk songs



Yugu folk song is the crystallization of working people's wisdom, it can best reflect yugu's customs and culture, living environment, national history, national character, religion and people's aesthetic habits. It has profound historical and cultural background and distinctive characteristics of ethnic music form, like a mirror reflecting the true style of yugu people's social and cultural aspects. As an important part of our national art and culture, yugu folk songs play an important role in strengthening national self-confidence and enhancing national cohesion in quality education. Inheriting and developing Yugu folk songs will contribute to the revitalization and development of our nation. Those who have been nurtured by excellent folk music, while receiving modern science and technology education and other cultural education, must have the quality of loving traditional national culture. Because of this, the maintenance of national cultural characteristics, especially the maintenance of the characteristics of national art and culture has become the international theme today. The development trend of the world is more and more frequent communication, the premise of cultural communication is the retention and development of cultural personality, the key of each cultural value lies in its own unique personality and

cultural connotation. Therefore, yugu folk songs must be well preserved, inherited, enriched and developed, and give full play to their distinctive national personality. Each of us should be responsible for the inheritance of folk songs, which is the need of history.

Combining the characteristics and social functions of Yugu folk songs, we can sum up the reasons and ways for its inheritance in history.

First of all, a large number of narrative songs in Yugu folk songs are an important part or expression form of folk history and literature. Any group with a certain sense of civilization will record themselves with great enthusiasm. From the relics of prehistoric civilization, we can already find the life scenes recorded by our ancestors with rock paintings. Since the advent of writing, the recording of history and law has become the most discreet and devout of all peoples. Since the written language of The Yugu nationality has long been lost, the best way for yugu people to preserve their labor history records and cultural heritage songs is through oral transmission. Historical stories and creation legends are easier to remember and sing in the form of long epics and songs. Secondly, music is also the best way to communicate, whether with god, with nature, or with people. It is argued that music itself evolved from spontaneous imitation of natural sounds to the chanting of prayers to worshippers in primitive religious beliefs. In the Shamanism of Yugu's ancestors, communication with the gods was very important, and strange masks, dances and singing were required to attract their attention. When this ritual develops to a certain extent, a series of special ritual songs will be produced for different objects, and these complex contents will definitely require specially-assigned people to learn and pass on, so as to become a part of folk music. According to the different occasions and uses of Yugu folk songs, there are many ways to inherit them.

6.2.1 Oral instruction by professional singers

In history, yugu ethnic group had professional singers, who were required to sing corresponding ritual songs on ceremonial occasions such as sacrifices, parties, weddings and funerals. These professional singers are first-class folk artists and carriers of folk culture. They are usually good at certain occasions, such as being able to preside over a complete wedding ceremony and sing a complete set of wedding songs. The education and inheritance of such a profession are mainly influenced by the environment and the teacher's oral instruction. It takes a very long time for apprentices to really master various complicated rituals and the melodies and

lyrics of various songs. Yugu folk artist Towa is a good example. At the age of 12, he learned Yugu folk songs from old folk artists and learned to preside over wedding and funeral ceremonies. By the age of 30, he could preside over all kinds of ceremonial activities independently, such as wedding, funeral, sacrificing ebo, shaving hair, cutting horse hair and setting up new tents. In addition, since there is no notation and written words, professional singers can only pass on their inheritance by word of mouth, which requires the inheritors to communicate with each other face to face in the long-term joint life and in the actual performance occasions, and convey distinct and specific musical information through body language and emotional communication. And specific situations, time, singer personal status, presence of factors such as small differences, the folk song form is not very constant: passed down by word of mouth this form both tradition and the folk songs of recipients communication skills, understanding ability and aesthetic temperament and interest, "living state" inheritance model.

On the one hand, this "live state" inheritance mode preserves some highly representative details of folk songs, such as improvisation, free rhythm, fancy grace notes, and emotional colors in the music. And the handling of these features carries a strong personal imprint. For thousands of years, this mode of inheritance has played an important role in the inheritance and development of folk songs, which also keeps our folk songs alive.

On the other hand, such inheritance mode has very high requirements on external conditions. Just think of it, to survive, professional singers must be supported by sufficient demand in the nearby area: for example, grand religious ceremonies are held regularly, traditional social customs are followed, and a certain number of people need them, etc. For the singer, there must be absolute guarantee in time, space and other aspects. And it is greatly influenced by social and personal factors, including the social status of the singer, the relationship between the master and the apprentice, the status of both parties, understanding, and so on. All these restrict the range and efficiency of folk song inheritance.

In its efforts to preserve intangible cultural heritage in recent years, the Sunan Yugu Autonomous County People's Government has recorded old singers and organized young people to learn traditional folk songs by listening to the recordings. Although most people can imitate the melody of a song, the tone, tone and end vibrato of some lyrics can never be accurately grasped.

6.2.2 Family inheritance

As the descendants of steppe nomads, the Yugu people maintained a tribal social structure until liberation, in which family was the smallest constituent unit. Inheritance from generation to generation in a family is the most direct and common mode of inheritance of Yugu culture, and of course, it is also the most common way of inheritance of folk music.

Family and oral heritage of the main channel, the subtle influence of family members and the environment edification, so to speak, folk songs of the family environment is yu is one of the best music class, while the grandparents are the best teachers, such as famous yugu singer with gith's father grace gujarat is the famous singer, he sing the song of the narrative of euphemism, Singing the wedding song is simple and vigorous, humming the ditty is lively and smooth, telling the folk story is humorous, thought-provoking. Aigis can enter the folk song and dance troupe, and the family influence and edification is inseparable.

There are many instructive narrative songs circulating among the Yugu people. This kind of songs is not only of musical value but also an important way for yugu people to preserve their national history. In his spare time, the old man would sing these long poems to his grandchildren, telling them the legends, history and heroic stories of Yugu. These stories were repeated in the accounts and deeply engraved in the hearts of the children. A decade or so later, they will also sing to their descendants.

This way of inheritance also has considerable requirements on the pace of social life, family life style and cohesion. The nomadic lifestyle that yugu had been living on allowed for more leisure time and, in the absence of other forms of entertainment, song played a large part in family recreation. This provides a good environment and sufficient time for young people to learn folk songs. In recent years, the lifestyle of Yugu people has changed greatly, from the traditional nomadic life of chasing water and grass to settled or semi-settled life, and people have less leisure time. With the development of information transmission, more and more novel ways of leisure and entertainment are becoming more and more attractive, which has virtually affected people's interest in folk music. The popularization of education has also changed the original single family education into school education, and the time for children to listen to the old people singing folk poems after entering school has been greatly reduced.

6.2.3 Natural inheritance

Yugu's artistic tradition of singing and dancing is inseparable from its natural environment and living customs

6.2.3.1 In working life

A large number of yugu labor songs are improvised in actual labor in response to the needs of labor. It is accompanied by people's life, sharing the hardships and sufferings of herdsmen, and also sharing their joy and happiness. Pastoral songs and flowers make the herdsmen on the vast grassland not feel lonely, while songs like rolling felt and cutting grass cheer up the hard-working people and forget the hard work. The most useful is the song of baby milk animals, which has saved countless newborn camels, lambs and ponies. In the eyes of herdsmen, it is a special tool for labor. In folk songs in this background, the old people may not teach the next generation, but in the process of common labor and communication, while learning labor skills, the melodies of folk songs are naturally deeply engraved in their memories.

In the interview with yugu folk singers, when asked how they learned to sing and who taught them to sing, they answered, "Almost all yugu people in my hometown can sing. There is no special person to teach them. We all listen to them." In particular, labor songs are usually improvised by workers without fixed lyrics and melody rhythm. Many songs are hummed with lyrics from beginning to end, and it is impossible to teach them specially.

6.2.3.2 In social etiquette activities

Yugu people have their own unique folk culture, social folk activities are very rich, the etiquette requirements are quite specific and exquisite. As mentioned above, in the yugu wedding, there is a set of established procedures for the steps of the ceremony, the songs sung during the ceremony and the eulogies. After a long period of social life and practice, often participate in such occasions, listening and watching more, also unconsciously naturally learn.

In addition, due to the limitations of social functions and song content, some songs are not allowed or inconvenient to be taught and can only be understood and learned by osmotically. For example, according to yugu custom, children are not allowed to sing love songs in front of their elders, and parents will not teach their children love songs. Therefore, the singing of this kind of love song can only be performed in a predetermined time, place and crowd. Such folk songs can only be inherited naturally in social activities.

These traditional natural inheritance modes have created the Yugu nationality, where everyone can sing, and the beautiful, free and changeable Yugu folk songs. However, with the advancement of economic development and modernization and globalization, the lifestyle of Yugu people and the environment for cultural and natural inheritance have undergone great changes. The decline of traditional inheritance has brought a severe test to the future inheritance of Yugu folk songs, but the introduction of contemporary media has also brought a new sky.

6.3 Analysis of adverse factors affecting the survival and development of Yugu folk songs

The survival and development of a thing is inseparable from natural factors and human factors. Yugu folk song is no exception. Rich natural and cultural resources have nourished the ancient Yugu folk song for many years, making it stand and blossom quietly like a flower in the desert. However, with the process of history and the development of society, it has virtually impacted its foundation, until today we see all kinds of malpractices affecting its survival and development.

6.3.1 Occlusion of geographical environment

Folk songs and folk singers come from the most primitive and natural living conditions and living environment. The remote mountains and pastoral areas are the original living environment of yugu people, the original birthplace of Yugu folk songs, and the paradise for folk singers to express their feelings. There gives rich soil for folk songs to survive, and people sing with abandon is an indispensable part of life. In recent years, due to changes in economy and life style, many Yugu people have left the pastoral areas and mountains to live a settled life, but quite a number of yugu people still live a nomadic life in remote and isolated pastoral areas, sticking to their own soil and water, and inheriting the ancient traditions left over for thousands of years. As the pastoral area is located in a remote location and the traffic is closed, it brings a lot of inconvenience to the life of yugu people, and also makes experts and scholars have many difficulties in the field investigation of yugu folk songs in pastoral areas.

In July 2021, the author went to Kanger Township of Yugu Autonomous County to investigate the living conditions of Yugu folk songs. According to the scheduled plan, it is necessary to go deep into the pastoral area to understand the related situation of herdsmen and folk singers. According to the local people, there are two conditions to go deep into the pastoral area: first, you need means of transportation, such as cars and motorcycles. Second, the weather is

better. Unfortunately, it was raining when our investigation team arrived. In such a harsh environment, no vehicles could drive. We had to walk, which would take several hours. These factors make it difficult for yugu folk songs to survive and inherit in pastoral areas. July 10 recreation township in the racecourse beach at the third session of the yugu folk culture and art festival, many excellent folk singer down from pastoral areas to participate in the activities, through this way to complete the scheduled tasks, and we watch the recreation steppe of traditional folk art activities, such as the bayan obo, yugu, yugu original ecological folk song performances, such as wedding rich east with the characteristics of the yugu folk custom programming.

Through this field investigation, we deeply realize that it is not easy to go deep into the pastoral area. Obviously, such an objective environment is very unfavorable to the survival and development of Yugu folk songs. Geographical occlusion and inconvenient transportation restrict the direct and effective transmission and inheritance of Yugu folk songs to the outside world.

6.3.2 Loss of national languages

As the descendants of the ancient Uygurs and Mongols, the Yugu people have lived under the Qilian Mountains in the Hexi Corridor for nearly 800 years. As the written language has been lost, only the language is available, and the Yugu folk songs can only be sung orally from generation to generation. Because of this, with the development of society, the change of times and the infiltration of external culture, yugu language is constantly degraded. The language of a nation is the core of the nation's culture, the unique embodiment of the nation's individuality, and the key to the survival of the nation's folk songs. However, in order to meet the needs of inter-ethnic communication and socialization, all ethnic groups actively promote learning and learning Mandarin, and yugu people gradually "sinicized" their language in the long-term communication with han people, resulting in few young people can speak Fluent Yugu language now.

The uniqueness of yugu nationality only language without writing and the perishable nature of national language make the existence of Yugu folk songs even more weak. Especially among the young people, there are not many people who learn to sing folk songs. Some middle-aged and old people can only sing some of them. Only the old people living in the depths of the mountains can sing one or two folk songs completely in their own national languages. In yugu traditional folk song is dense, often do not use the old yu solid language, virtually also increased

the difficulty of the folk songs sung, such as traditional ballad "west to ha chi", "Huang Daichen", "SaNaMa ke" has very few people can sing all their native language, if there is no special old man singing folk songs to teach the old yu solid language, it is impossible to completely master himself. If yugu language is gradually disappearing, the recorded yugu folk songs will be in danger of being lost. It can be seen that the loss of national language has become one of the important factors hindering the survival and development of Yugu folk songs.

From today's point of view, the loss of mother tongue caused by "sinicization" is an inevitable phenomenon, which may be the result of "elimination" and "selection". Progress day by day along with the social development, yugu people more and more contact with the outside world, have fewer opportunities to use their national language at the same time, with the passage of time will slowly forgotten national language, it is clearly to the heritage of folk songs is very bad, but imagine if a lack of contact with the outside world, yugu folk song when will walk out of the mountain and pastoral areas, Let the world really know, understand it? And how can it spread to the outside world?

Objectively, it is inevitable that yugu people are slowly losing their national language in the growth of generation after generation. When the language disappears completely, that is, yugu folk songs will become extinct. If there are no good measures to protect yugu language, the extinction of folk songs will be the inevitable result.

6.3.3 Impact of modern economic and cultural development on Yugu folk songs

In recent years, under the influence of social and economic development and the impact of modern civilization, the living environment and lifestyle of Yugu people have undergone great changes, and yugu folk songs are no longer the only ones around us. Pop music, Hong Kong and Taiwan music, European and American music and other foreign music has impacted the audience of our national music, and the number of people who appreciate and love Yugu folk songs is gradually decreasing. When we asked some young people to sing some folk songs of their own nationality, they shook their heads with disdain and said, "Who can sing those songs now? They can't speak Yugu language anymore." But when it came to pop songs, they sang them in a decent manner. Yugu folk songs are mainly passed on orally by singers, but quite a number of young people go out to work far away from home and try their best to blend into the city life. Among the

folk singers surveyed, some have settled down in Zhangye city and Sunan county, which is obviously not conducive to the survival and development of Yugu folk songs.

Yugu people's life style and material conditions are increasingly modernized, so that some traditional Yugu folk songs have lost their singing environment. For example, now that there are concrete components in building houses, wood beams and columns are no longer used, so the "building songs" and "upper beam songs" used to be sung in building houses have lost their singing basis.

In the collection, we recorded that there were almost no folk singers under 30 years old, more than half of them were over 50 years old, and singers under 60 years old could not sing complete wedding songs and hair combing songs. Yugu peculiar customs and rituals is becoming more and more incomplete, such as traditional yugu wedding program is influenced by the han things simple, even national costumes in the weddings were cancelled, simple and fashionable clothing became young people to be bestowed favor on newly, a set of beautiful warm wedding song and complete wedding ceremony presided over only a few elderly people will sing or, Complex and ancient national customs are gradually disappearing. The yugu people with rich cultural deposits, it is under the long-term neglect of the modern environment, the national folk culture and art to decline, which can not be said to be a great regret in the development of modern economy.

6.3.4 Gradual deterioration of the ecological environment

Yugu people are nomadic people who "live by water and grass". The quality of grassland ecological environment directly affects the lives of herdsmen, and then also affects the living environment of folk songs. In the pastoral area, we felt the deterioration of the grassland. In some places, the grassland was sparse and low, barely covering the ground. Clumps of shrubs were scattered, and only the dense virgin forest in the distance still set off the magnificent beauty of the grassland in the past. The situation is similar in other pastoral areas. The hills on the other side look green from here, but when we get closer, we find that they are still a piece of low grass. The local people said that more than ten years ago, the pasture in the pastoral area was rich in resources, and the vegetation grew very luxuriant. The grass was as high as one person, and the boundless, and the camels could not see it. And now the grassland ecological deteriorating, it has both subjective and objective factors: one is for many years the influence of the change of natural

environment and climate, leading to extreme scarcity of water, natural grassland salinization, desertification serious second, overgrazing, unreasonable use of grassland is an important factor of grassland ecological environment is destroyed. As the deterioration of grassland resources has brought great changes to the nomadic life of herdsmen, the income growth of herdsmen is slow, and a constant number of herdsmen end their nomadic life and move from tents on the mountains or grasslands to designated settlements in the countryside, forming fixed "villages". People lifestyle change with the changes in the singing occasions the environment to the survival of folk song is damaged, snow-capped mountains, grasslands of the past have always light and dark faded, pastoral people "want" emotional triggers cannot everywhere, singing mood also natural attenuation, folk song, gradually lost their ecological space, This vicious cycle has led to a decrease in the number of Yugu folk songs spread year by year.

In recent years, the relevant departments have realized the seriousness of grassland ecological environment deterioration. In order to change the present situation, Sunan Yugur Autonomous County has adopted a series of measures to improve and protect grassland environment and resources, so that these problems are gradually improved.

6.3.5 The dilemma of "People go and songs go but no successors"

Because the yugu lost this national characters in the historical development, and have no fixed settlements, not timely to fixed yugu folk song with a certain physical form, can only rely on language to come down as the change of history, some works of folk songs forgotten by the people, and the part of the folk songs in the memory in the elderly, due to the failed to timely rescue and protection, People have lost their sound. Nowadays, many young Yugu people are not interested in learning to sing their own folk songs, which directly leads to the current situation of "songs follow people, no successor". At present, the yugu folk singers are getting old and many of them have passed away. It is an eternal regret for the folk singers that there are no successors to the folk songs they have sung all their lives.

"Beautiful Huang Daichen, your soul is so beautiful, like a rainbow after the rain, who would not always pay attention to." Like spring breeze, such as spring, tactfully moving narrative folk song "Huang Daichen" sung generation in the yugu, jade can be yugu folk singers in 2002 completed month after the old man walked in a hurry, the qilian mountains, although have the prairie, tents and the cattle and sheep like clouds, but young man, but nobody can put the Huang

Daichen completely to sing again. People say, "Old man Tuoyueyu is gone. The only old man who can sing Huang Daichen in Yugu language is gone. It is understood that tuoyueyu had been waiting for UNESCO to record her yugu folk songs. On her deathbed, she was still muttering: "My body is failing, why hasn't the United Nations come yet? How I want to sing our Yugu people to them!" If a Yugu singer can attach so much importance to and love his own national culture, should our country, society and today's young people get some inspiration from it and do something to face the gradual decline of Yugu folk songs?

In investigating the yugu folk heritage status quo, I talked in depth and Du Xiuying old man, and when asked whether the posterity wanted to talk to her when she was learning yugu folk song, bitter old man shook his head, said he has taught us very early xi yugu folk song's idea, and has organized several times, but young people are not interested in, almost no one to learn to sing, It is this situation that directly leads to the fault and generational inheritance of Yugu folk songs. Such phenomena and the present situation are not unique to a nation.

To sum up, the author re-examines the whole living environment of Yugu folk songs and summarizes the main existing problems in the following aspects:

First of all, we should make clear the period in which yugu folk songs are now, that is, the period of low ebb of yugu traditional folk songs and the period of development of newly created songs. In this regard, we can also regard it as the crossover period of two different cultural forms. Facing such a situation, the most important thing is to take effective measures to inherit the traditional Yugu folk songs and actively promote the creation of new Yugu songs, so that they develop together and promote each other, which is the premise of the healthy development of Yugu folk songs.

Secondly, yugu language is the lifeblood of the development of yugu nationality and the core factor for the survival and continuation of Yugu folk songs. When yugu language gradually disappears in the third and fourth generations, what will be the fate of the nation and the survival of folk songs? One of the first conditions depends on the protection of language. All social parties should use all feasible methods and approaches to inherit yugu language, which is the basis and guarantee for yugu folk songs to survive.

Thirdly, the living environment of folk singers has an important influence on yugu folk songs. The change of living conditions of Yugu people is the trend of social development. Most

people want to get rid of the nomadic life and settle down. However, this is bound to change the natural state and original environment of Yugu folk songs. However, if they still live a closed nomadic life in remote mountains and pastoral areas, when will the Yugu people be able to get out of their narrow space and how can their culture and art spread to the outside world? Facing such a situation, we should find an effective way to inherit yugu folk songs, which can not only guarantee people's choice of life style, but also protect the ecological environment of yugu folk songs.

Fourthly, through interview and investigation, a systematic professional team composed of scholars, teachers, singers and composers has not been formed in the collection, publication, creation and research of Yugu folk songs, and various elements of Yugu folk songs have not been widely combined with the theories and practices of contemporary culture and art. It also needs people from all sides to further display and excavate the artistic characteristics and cultural connotation of Yugu folk songs from different levels.

Fifthly, a perfect inheritance mechanism of Yugu folk songs has not been fully formed, and some specific measures have not been implemented in place, resulting in slow progress of inheritance of Yugu folk songs. As folk songs are easy to be lost, a perfect inheritance system should be established as soon as possible.

6.4 Specific countermeasures for the inheritance and protection of Yugu folk songs

6.4.1 Establish and improve the protection mechanism for inheritors, and explore and cultivate folk music talents

As the number of yugu folk singers is decreasing day by day, yugu folk songs must find their roots in order to continue to develop, which is one of the ways to avoid decline. The disappearance of a folk artist is the disappearance of a folk song museum.

First, the government and non-governmental organizations should protect the original yugu folk song resources and strengthen the protection of these old artists. On the one hand, they should carry out comprehensive care and nursing for their life. On the other hand, they should record and sort out the folk songs sung by the old people in detail.

Second, on the basis of improving the protection mechanism for inheritors, more new musical talents should be explored and trained. For example, we can teach yugu folk songs to

young people with better conditions. Hua Jie, director of the Chinese Society music Research Association and former director of the Folk Literature and art Department of gansu Mass Art Museum, said, "It is said that fewer and fewer young people like folk songs now. This has something to do with the development law of folk songs themselves, but there is also a guiding problem. Many young people are very interested in folk songs, but lack of understanding and learning channels of folk songs. So the government, the cultural departments must first attaches great importance to the folk songs, folk songs as much as possible to organize some advantageous to spread and development of folk literature and art activities in poor areas, should offer certain investment, through make folk song contest activities, mobilize and encourage the enthusiasm of the people, let folk songs really fired up the people." Therefore, cultural units at all levels should attach importance to the training of folk songs as soon as possible, and invite folk singers to teach their good songs and unique skills to young people. As long as they are interested in them and have good conditions, they can participate in various training in provinces, counties and villages. This is a good way to solve the problem of loss.

In a word, only by establishing and improving the protection mechanism of inheritors, excavating and cultivating folk music talents, and starting from the root and expanding horizontally, can yugu folk songs be effectively passed down.

6.4.2 Strengthen the protection of yugu traditional folk songs and do a good job in the innovation of new folk songs

In view of the inheritance of literature and art development and the importance of traditional preservation, in this era of changes in economic basis and life style, many countries in the world have consciously carried out museum-style preservation of their ancient traditional music. For example, Japan has preserved the court music learned from China in the Tang Dynasty, and Korea has also established a national Gugak Center to preserve the court music and sacrificial music of Korea in a museum style. Therefore, we can also adopt museum-style protection to maintain the original living state of Yugu folk songs, so that they can survive and develop in their own ecological space.

First of all, government departments should strengthen the protection of yugu traditional folk songs, and support and regulate the living environment of Yugu folk songs. Although the living environment of Yugu folk songs has changed, we can use artificial factors to create an

artificial living environment for them. In the music field, it has been proposed to construct an "artificial-natural environment" for Chinese traditional music "through the participation and regulation of human factors". However, it is worth noting that "the final formation of this new environment is not only dependent on The Chinese music circle, but must combine the folk behavior with the government behavior, individual behavior and collective behavior, so as to become a national conscious action." Researchers believe that the creation of artificial environment requires the relevant government departments to provide more performance opportunities, retain the original performance forms and venues, and expand publicity to provide economic support when necessary; Founded in yugu autonomous county and township specialized learning and performing art troupe, through the participation of the government and the social from all walks of life, the actual funding joint construction and development, make the roots group became the official national group of the own homeland, yugu folk song learning and performance in the entire group, preserve the cultural heritage is a major task. The most essential way to preserve folk songs is the self-inheritance of the township.

Secondly, we should pay attention to the innovation and development of folk songs while protecting yugu traditional folk songs. Innovation and development are the best protection for yugu folk songs, the main power to delay the exhaustion of traditional folk songs, and the vitality of folk songs. Therefore, it is essential to organize special personnel to create new folk songs with yugu style and characteristics, so that yugur folk songs can be increasingly prosperous with the continuous development.

6.4.3 The inheritance of Yugu folk songs needs diversified ways and channels.

The folk songs in Yugu autonomous Region are very rich, but the cultural and artistic activities are a little deserted. This is because people's way of life is undergoing great changes with the economic development, and the influence of local culture on spiritual life, the role of economic development and the deep value connotation of culture and art are ignored. Economy and local culture and art should develop in harmony and promote each other. , therefore, should be in the government's support and with the cooperation of local folk art organizations regularly organize yugur folk song art festival, various forms of theatrical performances and yugu original ecological folk song contest and other activities, yugur traditional folk song contest was held was

yugur folk song to survive and shows a way of yugur folk singer should encourage more invited, let everybody hear authentic original ecological folk song.

6.4.4 Importance should be attached to the study and dissemination of Yugu folk songs in school quality education

Yugu folk songs have accumulated their traditional virtues, national wisdom and artistic essence, and formed their artistic characteristics in the long history of development. In the creation of artistic images of music, in the way of expressing feelings, in the form of music and other means of expression, have the distinctive characteristics of this nation. If students receive the edification of their national music culture from an early age, folk songs will become a part of their life and grow up with them, so as to realize the inheritance of folk songs through them. Due to the lack of clear educational guidance, singing folk songs is not taught in music education in most primary and secondary schools in yugu communities. Folk music teaching is marginalized, and folk songs, opera and folk art courses are even cut without cause, resulting in many children who cannot sing their own folk songs. Hungarian music educator Kodaj once said, "The mission of folk tradition is not to provide a content for people's musical life... It contains the essence and shape of a great folk music culture. This culture must be developed and perfected... So that we may become one people."

First, set up yugu folk songs in local schools. Letting students learn to sing is the most direct and effective means of inheriting Yugu folk songs. Schools can hire excellent folk singers of Yugu ethnic group as after-school instructors to teach students to sing authentic Yugu folk songs. In addition, special personnel can be hired to compile local teaching materials for "music education of mother tongue", so as to learn the theoretical knowledge of this ethnic folk song, so that students can understand the essence of Yugu culture and art, and experience the life interest, thought and emotion, and artistic connotation of Yugu folk song.

In a word, a chain should be formed between learning yugu folk songs in primary and secondary schools and professional study of Yugu folk songs in colleges and universities to promote each other, so as to achieve in-depth development from basic music education to professional music education in colleges and universities. At present a few colleges and universities in gansu province has begun using the advantage of human resources and environmental resources to protect the yugu folk song, for example to SuNa County yugu

autonomous region investigation tour, collect all kinds of information related to the yugu folk song, yugu students to the attention of protection, the inheritance and development of the yugu folk song have further direction and goals.

6.4.5 Accelerate the organization and publication of yugu folk songs and original ecological audio and video materials

The characteristics of folk songs are always evolving and dying out. The collection and collection of Yugu folk songs has been lagging behind. The cultural department should find someone to record yugu folk songs with music score and words as soon as possible, organize and publish them into books, so that future generations can have books to read and songs to sing. Now more and more people realize the importance of protecting yugu folk song, there have been many studies of the yugu folk song music scholars in yugu pastoral areas for field trips, and got the first-hand audio and text information, in order to leave these valuable data for descendants, should speed up the organization published yugu folk song set and the speed of the original audio and video data, Reproduce yugu's original ecological folk songs to the world completely.

At present, there are few collections and theoretical books of Yugu folk songs published, and only a few comprehensive books and theoretical monographs of yugu folk songs can be found, such as Qiliansong, Yugu Song, Yugu Folk Customs, Sunan Zongzong, Yugu Folk Customs, etc. The original yugu folk songs are also lacking in audio and video materials. Only some of the adapted folk songs and newly created Yugu songs have been made into VCD "Bless the Grassland" and cassette tapes "Fragrant Grassland" and "Yugu Girl is Me". Although this fills the gap that Yugur people do not have their own tapes and CDS, However, the original yugu ecological folk songs sung by folk singers have not been released, so they still need to be recorded.

6.5 Issues that should be taken into account in the process of inheriting Yugu folk songs

6.5.1 Negative influence brought by "cultural platform and Economic Performance"

In recent years, social prevailing business culture, industry culture and original culture and folk culture and other mass culture, temple fair attaches great importance to promote local use of local literature and art form of commercial economy, the "culture plays, act in an opera in economy" good benefits of them, but the fallout from the combination of literature and art and

economy also nots allow to ignore. As a national intangible cultural heritage, will yugu folk songs be performed commercially driven by interests and make money from them after being protected, resulting in superficial and vulgarization and losing their original characteristics? This is a new problem and a new phenomenon since the protection and inheritance of the original ecological folk songs were put forward by the state. , according to the survey on the tourist attractions of yugu in recent years, the collaborators to cater to the tastes of some tourists, arbitrary yugu folk song "popular", even will be simple and vivid folk song changed beyond recognition, it is unprofitable for the protection of the yugu original ecological folk song, this not the protection consciousness of the art of national culture and with the activities of the utilitarian, It will weaken and destroy the essence and connotation of Yugu folk songs. How to promote the sustainable development of tourism and economy without harming yugu's original ecological folk songs is an urgent problem to be solved at present. Attention should be paid to some negative phenomena in the process of developing and utilizing Yugu's cultural resources.

6.5.2 Impact of changes in ecological environment and lifestyle on Yugu folk songs

A culture is always associated with the local ecological environment and way of life. If the original ecological environment and way of life have disappeared or been changed, can its culture continue? Obviously, ecological culture cannot be discussed without ecology. It is not discussed from the perspective of culture, but from the perspective of ecology. The most vivid analogy is that "soil and water nourish people". Ecological culture means that there are unique landforms and special bloodlines here. As long as the tribal symbols play a role, it must be a place where the folk culture and art are relatively intact.

Yugu folk song is the root of Yugu music art. Now more and more people are constantly exploring the adaptive transformation of yugu folk song in the new era in order to inherit and develop yugu folk song art. However, those traditional Yugu folk songs attached to the original way of production and life, once "developed" with the economic transformation, it is no longer itself. Without its ecological environment, yugu folk songs will be nothing but an empty shell even if preserved. This fear makes sense, yugu people gradually from scattered to the group, from the nomadic way of life to the mode transition of agriculture and animal husbandry, illustrates the inheritance of folk songs of the objective environment has been destroyed, but the inheritance and protection is starting from the reality, if the ecological environment and way of life as well as a

few decades ago, also the needless inheritance protection. Herders original way of life is changed that is true, it is inevitable trend of social development, also is inevitable phenomenon in the historical development but we don't lose faith in the national culture, culture has relative independence, lost the basis of culture, but culture can still continue, only have confidence in our own culture nation can keep an open mind, A closed culture, unable to face up to its own history, can only mean extreme and destruction.

Chapter VII

Conclusion Discussion and recommendations

7.1 Conclusions on this study

The Yugus are an ancient nomadic people in northern China and are one of the 22 ethnic groups with fewer Chinese populations. At present, the Yugu population in China is less than 15,000. The nomadic history and culture of the Yugu people is the epitome of the nomadic culture of the northern steppe, and with the changes of history, in addition to being influenced by the Han culture, it is also influenced by mongolian culture and Tibetan culture. Yugu folk songs are the main components of Yugu culture and northern nomadic culture, Yugu folk songs have a large number of content, with unique artistic charm.The Yugu ethnic group people living on the grassland sing loud and clear, beautifully and honestly, showing the brave, warm and simple and kind character of the Yugu people.

Therefore, the research conclusions of Yugu music in this paper will be elaborated from three aspects: 1. Investigate the history and development of Yugu in Sunan Yugu Autonomous County, Gansu Province, China. 2. Musical analysis of the Yugu ethnic group in Sunan Yugu Autonomous County, Gansu Province, China. 3. Discuss the path of Yugu music culture inheritance and protection in Sunan Yugu Autonomous County, Gansu Province. The results of the study using the method of collecting field data and document data can be summarized as follows:

7.1.1 Conclusions on the Investigation of the History and Development of the Yugu Ethnic Group in Sunan Yugu Autonomous County, Gansu Province, China:

According to the data survey, the origin of the Yugu people is not a single, but multiple, is a new ethnic community formed by the integration of the ancient Uighurs and the ancient Mongolian tribes - the Yugus. Expert research pointed out that the Yugu people are currently the best preserved ethnic group in the world's Ancient Turkic language, due to the characteristics of the language and the geomorphological characteristics of the Yugur area, making the Yugu music very unique, it is different from the surrounding Han and other ethnic groups. However, due to the loss of the Yugu script, Yugu folk songs have become an important means of inheriting the

history, customs and culture of the Yugu people. From the perspective of the development of Yugu folk songs, it can be divided into five periods, namely (1) the Mobei period before 840 AD, and the production period of Yugu ancestral folk songs; (2) From 840 AD to the beginning of the 16th century, the gradual development of the art of Hui folk songs; (3) From the beginning of the 16th century to 1953, the excavation period of traditional folk songs of the Yugu people; (4) From 1953 to 1990, the prolific period of Yugu folk song creation; (5) Since 1990, the trough period of traditional Folk Songs of the Yugu people and the development period of newly created songs.

7.1.1 Analysis of Yugu music in Sunan Yugu Autonomous County, Gansu Province, China concludes:

Since the Musical Instruments of the Yugu People have been lost, yugu folk songs have become the main means of inheriting the history and customs and culture of the Yugu people. Yugu folk songs can be divided into four categories according to region, theme, genre, and function, but at the same time, some of them are intertwined. The main characteristics of its Yugu folk songs: The musical style of Yugu folk songs is divided into Eastern Yugu Folk Songs and Western Yugu Folk Songs influenced by different regional and cultural environments. Folk songs in the eastern region have the characteristics of roughness, boldness and unrestrained, and the tone is between the Mongolian patriarchal tune and the short tone, which is similar to the Mongolian folk song; The folk songs of the western region are gentle, peaceful and deep, inheriting the tradition of western Uighur folk songs. The musical structure of Yugu folk songs basically belongs to a piece of body, most of which have very short melodies and are composed of two or more musical sentences. The lyrics are sometimes historical, sometimes storytelling, so the lyrics are very long, long, there are many paragraphs, many songs are made up by folk singers on different occasions, and the same tune sometimes has many different lyrics. Since the word in Yugu is accented on the last syllable, the rhythm of short front and back length often appears in folk songs. Commonly used 2/4 beat, 3/4 beat, 3/8 beat single beat and loose plate mainly. In addition, some comparisons were made between traditional Yugu folk songs and new folk songs. The new folk songs have both inherited and innovated on the basis of traditional folk songs.

7.1.3 On the inheritance and protection path of the Yugu music culture in Sunan, Gansu Province, China, it is concluded that:

According to the author's field research in the Yugu area, the current situation of Yugu music is investigated and the problems are analyzed. It is known that the number of Yugu folk singers is gradually decreasing; Aging folk singers; The proportion of male and female folk singers is grossly out of balance. The investigation and problem analysis of the current situation of Yugu folk songs are as follows: a. The number of Yugu folk songs that have been sung is relatively small; b. The way of survival and singing occasions of Yugu folk songs has changed greatly.

The existing inheritance method of the Yugu people, a. professional singers orally teach .b. family inheritance c. natural inheritance.

The unfavorable factors affecting the development of Yugu folk songs are: the isolation of the geographical environment; Loss of the language of the people; The development of modern economy and culture has gradually deteriorated the ecological environment of the impact of Yugu folk songs; The dilemma of "people singing and walking, and no one to follow".

In the interview and research, the yugu non-hereditary heir Du Xiuying is 81 years old, the yugu traditional folk songs basically 80% will be sung, but if the old man dies, there are many songs young people will not sing, her daughter is also learning, but can only sing a part, so this situation is really worrying.

As one of China's national intangible cultural heritage, Yugu folk songs are extremely precious, and to protect Yugu folk songs is to protect the splendid and colorful Chinese culture. However, in view of the current situation of dissemination and development of Yugu folk songs, it is still necessary to have a more effective way of dissemination and development.

7.2 Discussion of Yugu folk songs

By collating the research results of previous scholars, we can understand the history and development of the Yugu people in Sunan County, Gansu Province, China from the perspective of historical origin and geographical distribution. The research of this paper is mainly the study of Yugu music, the researchers have conducted a comprehensive combing and introduction of Yugu music, from the classification to the characteristics of music, lyrics, tone, rhythm, song style, singing style and other aspects of the study, due to the influence of two languages, Yugu eastern folk songs have rough, bold, unrestrained characteristics, tone between Mongolian patriarchal

harmony and short tone, similar to Mongolian folk songs; The folk songs of the western Yugu people are gentle, peaceful and deep, inheriting the tradition of western Uighur folk songs. The musical structure of Yugu folk songs basically belongs to a piece of body, most of which have very short melodies and are composed of two or more musical sentences. Yugu narrative songs are more such a feature, a song melody only two to four sentences, but the lyrics are very long, long, directly telling a piece of history. In addition, the traditional folk songs of the Yugu people are compared with the new folk songs. The new folk songs have both inherited and innovated on the basis of traditional folk songs.These Yugu classic music score example analysis, are researchers from the field to investigate and interview informants and then record the completion of the score, researchers on the yugu typical musical works translated the music score, the production of staves, and because the researcher is the Yugu, the national language is more familiar, so from the language to some of the influence of music style and characteristics have been discussed. For example, because the word in Yugu is accented on the last syllable, the rhythm of short front and back length often appears in folk songs. Commonly used 2/4 beat, 3/4 beat, 3/8 beat single beat and loose plate mainly and so on. For Yugu music now has some speaker information, It has only recorded the singing of the existing Yugu inheritors, but has not yet been translated into staves for comprehensive analysis from a musicological point of view.after the researchers such analysis and combing, the promotion of Yugu music in colleges and universities will be more helpful, but also more conducive to the complete preservation and promotion of Yugu music.

7.3 Some suggestions for disseminators and researchers of Yugu music

7.3.1 Recommendations for Yugu music communicators

Yugu folk songs are colorful and charming, it is the best way for Yugu people to protect and inherit their own national culture, let us understand the history of Yugu people and understand folk culture from the songs. Learn about the ethnic sentiments and lives of the Yugu people. Yugu music is the culture of the nomadic Yugu people under the Qilian Mountains, which flows in the blood, it is the way for the yugu people's soul to belong, and we must protect and inherit it. Therefore, the researchers' advice to the disseminators of Yugu music is:

(1) The traditional inheritance method should absorb the diversity and flexibility of learning the modern inheritance method in the teaching method, try to classify and sort out the Yugu music works, select the more excellent ones, adapt them or create them and shoot them into movies, and let more people understand and be familiar with Yugu music through the synchronous films of "sound, light and shadow" to achieve the purpose of inheritance and development. (2) In the process of rationally using modern new media to pass on the words and deeds of Yugu folk songs, it is necessary to be good at breaking the conventional organizational form, introducing the organizational form in the traditional inheritance method, integrating internal relations, classifying the target group, and implementing targeted and focused teaching.

7.3.2 Recommendations for future researchers of Yugu music

Yugu music has a long history, and the systematic study and in-depth excavation of Yugu music began around the beginning of the 20th century. Although many researchers have studied the historical development, cultural background, musical characteristics and social functions of Yugu folk songs, only a very small number of researchers have been involved in Yugu folk songs from the perspective of musicology and linguistic phonology. However, very little has been discussed in terms of the phonology of the Yugu language and the lubrication of Yugu folk songs.

Therefore, my suggestions to future researchers are: 1. Starting from the phonology of the Yugu language and the lubrication of Yugu folk songs, make a detailed comparison of the Yugu language and the international phonetic alphabet, and study in depth to discover the relationship between Yugu pronunciation and Yugu folk song melody, and finally enrich the lubrication technique and singing artistry of Yugu folk songs. 2. You can dabble in the study of the comparison between Yugu music and the music of ethnic minorities in the north, so that you can understand Yugu music in more detail and comprehensively, and the relationship between them, so as to further promote and disseminate the influence and development vitality of Yugu music.

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BIOGRAPHY

NAME	Ma Erjian
DATE OF BIRTH	2/11/1982
PLACE OF BIRTH	Sunan Yugu Autonomous County, Gansu Province, China
ADDRESS	Sunan Yugu Autonomous County Hongwan Town Dahe Road
POSITION	lecturer
PLACE OF WORK	Hunan University of Arts and Science
EDUCATION	2001 - 2005 Northwest University for Nationalities, Bachelor's degree; 2010 - 2013 Northwest University for Nationalities, Master's degree; 2019 - 2022 (Ph.D.) College of Music at MahaSarakhan University in Thailand