

The Relationship between Tu Nationality and Mongolia from the Characteristics of Folk Songs

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Abstract: The long historical connection between the Tu nationality and the Mongol nationality is not only reflected in oral legends and documentary records, but also deeply reflected in their music culture. This paper deeply probes into the inheritance of the music characteristics of Mongolian folk songs, and reveals the deep connection between the two nationalities through the analysis of folk songs. Through the investigation of the use of Mongolian words, rhythm and melody development techniques in Tu folk songs, it clearly shows the absorption and retention of Tu folk song culture to Mongolian music culture.

Keywords: Tu Nationality; Mongolia; Musical Characteristics; Folk Songs; Cultural Inheritance.

1. Introduction

The Tu nationality, a unique minority in northwest China, is mainly concentrated in Humai, Minhe, Datong and other areas of Qinghai Province. Huzhu County is located in the east of Qinghai Province and the north of Haidong City. As an autonomous province of the Tu minority in China, Huzhu County is not only the area with the densest Tu population, but is also known as the "Rainbow Hometown" for its unique culture and ethnic characteristics. According to the latest statistics, the number of Tu people is about 290,000, accounting for a certain proportion of the total population of Qinghai Province. The Turkic people have a close social structure and strong family concept. Their traditional society is dominated by agriculture and supplemented by animal husbandry, and they coexist with the surrounding Mongolian, Chinese and Han ethnic groups for a long time, forming a unique social culture and economic form.

There are two main trends in the views of scholars who study the origin of "Tu nationality". The first is that the Tu people are believed to be descendants of the ancient Xianbei people. The second is they are the descendants of the Mongols. This concept has some impact on general understanding.

The Tu language belongs to the Mongolian language family of the Altai family, but in the long development process, it has formed a unique language phenomenon. A large number of Mongolian words are mixed in the Tu language, especially in everyday language, folklore and song lyrics, and this kind of linguistic exchange and fusion is particularly significant.

2. Classification of Tu Folk Songs

The folk songs of the Tu ethnic group are divided into two main categories: Jiaqu and Yequ. Jiaqu includes wedding songs, folk dance songs, antiphonal singing, nursery rhymes, and narrative epic songs; Yequ includes traditional love songs, Hua'er, and individual songs from narrative epics. The "Hua'er" of the Tu people is categorized as Yequ in the entire Tu music repertoire. When singing Yequ, one must strictly pay attention to the occasion. Generally, it is not sung at home, nor in the presence of parents and siblings. The main reason is that since ancient times, most "Hua'er" songs reflect the theme of love and romance, which the Tu people take very seriously. Jiaqu refers to the folk songs sung at home or in the

village, also known as drinking songs or festive songs. According to their content and form, they are divided into four types: wedding songs, Anzhao song and dance, narrative epic songs, and banquet songs.

3. Characteristics of Tu Folk Music

3.1. Melody Characteristics

The melody features of Tu music, deeply rooted in its long history and unique national culture, show a simple and varied artistic charm. The melody of Tu music is mainly composed of pentatonic scales, and occasionally six or seven scales are used. This scale structure gives the melody a distinct ethnic color and regional characteristics. Its melody lines are smooth and full of tension, often through the clever combination of big jump interval and progressive scale, forming ups and downs, emotional rich musical effect.

The melody styles of Tu music are varied, both passionate and loud, to express the people's yearning and enthusiasm for a free life; There are also gentle and delicate, expressing the deep feelings of tenderness and sorrow. The diversity of this style is inseparable from the rich and colorful life practice and profound cultural heritage of the Tu people. In terms of melody structure, Tu music also pays attention to the close combination of melody and lyrics, and conveys the deep meaning of lyrics through the ups and downs of melody, making music and literature reflect each other.

In the melody development techniques, Tu music is good at using repetition, mold, variation and other techniques, so that the melody is unified without losing change. For example, in "HU ER", a traditional folk song of the Tu nationality, it is often seen that the melody is repeated many times and changed and repeated. Through different grace notes and subtle rhythm adjustment, each repetition is full of new ideas, showing the exquisite perception and deep emotion of the Tu people for music.

3.2. Rhythm Characteristics

The variation of beats in Tu folk songs is directly related to the types of folk songs. The folk songs represented by labor songs, AN ZHAO songs and wedding songs, etc, have regular beats and the repeated stress can basically reflect the characteristics of periodic recurrence with distinct strengths and weaknesses. The reason is that this type of genre

emphasizes action and behavior and is subject to certain constraints of behavior, which is conducive to the formation of relatively standardized beats. The other kind of rhythm is more free, represented by "HUA ER" and love songs. The stress appears irregularly and is more affected by factors such as emotional breathing, pronunciation and dialect during singing. This kind of folk song does not emphasize behavior, but focuses on the expression of inner emotions, and it is difficult to form a more standardized rhythm. In folk songs with more regular beats, the use of triple time is preferred, and the music mood is lively and leaping. The typical rhythm layout is sparse before and dense after, which is not only reflected in the local area, but also reflected in the whole of some folk songs. The density of the rhythm has a great relationship with the ups and downs of emotion, the more passionate the emotion, the more compact and dense the rhythm, the more loose. The level of the tone is often accompanied by the density of the rhythm, which is consistent with the rise and fall of the melody.

3.3. Content of Lyrics

The lyrics of Tu music are rich and varied, including love songs, labor songs, hymns, narrative songs and so on. The lyrics mostly reflect the life, emotions, history, legends and other aspects of the Tu people, with strong national characteristics and local colors.

In Tu folk songs, natural elements are often given symbolic meanings. For example, the word "mountains" in the lyrics is often used to symbolize the national spirit of perseverance, while the word "river" symbolizes the source of life and the passage of time. This symbolic technique not only makes the lyrics more vivid, but also enhances the depth of the lyrics, so that the audience can feel the awe of nature and the unique insight of life philosophy while enjoying the music. At the same time, the depiction of natural scenery also reflects the harmonious coexistence between the Tu people and the natural environment, and reflects their profound ecological wisdom. Animals and plants in Tu folk song lyrics are also often used as metaphors. For example, the "eagle" symbolizes freedom and dignity, and the "green pine" symbolizes tenacity and persistence.

4. The Inheritance of Mongolian Musical Characteristics in Tu Folk Songs

4.1. Manifestation of Mongolian Music Melody

Mongolian long melody lines are often long and free, showing an arc trend, echoing the vastness of the grassland; The short key is regular rhythm, melody lines jump, full of vitality. The trend of melody lines can also be seen in Tu folk songs, especially in narrative songs and hymns. The melody lines of Mongolian long-key style show a broad emotional space, which is in line with the style of Mongolian long-key songs. However, in children's songs and catechism songs, the melody lines of the short mode are light and lively, which reflects the rhythm sense and melody vitality of the short mode of Mongolian music.

Among the Tu folk songs, the characteristics of Mongolian folk songs are not only expressed in the direction of melody, but also in the decoration and transformation of melody. From the point of view of the folk songs of the Tu nationality, most of their forms are short, concise and simple in structure, mainly in one or two sentences and four sentences. The form

structure of Mongolian folk songs is mainly two-sentence, four-sentence or multi-paragraph.

4.2. Rhythm Inherits Mongolian Music

As the cornerstone of their respective music systems, the rhythmic characteristics of the music of the Tu nationality and Mongolia show their distinctive national characteristics and regional customs. The rhythm of Tu music is famous for its complexity and variation, often adopting asymmetric rhythm structure, such as the alternate use of triple time and double time. This rhythm pattern is particularly prominent in the dance music of Tu nationality "HUA ER" and "AN ZHAO", giving the music a unique sense of rhythm and dynamic beauty.

Elements similar to the free prolongation in Mongolian long tune will appear in the music of the Tu nationality, and the rhythm change of Mongolian music may also be affected by the complex rhythm pattern of the music of the Mongolian nationality, showing more diversified forms of expression. This cross-cultural rhythm blend not only enriches the respective musical languages, but also promotes cultural exchange and understanding among nations.

4.3. The Mongolian Ethnic Identity Reflected in the Lyrics

The lyric content of Tu folk songs is the window to explore the relationship between them and Mongolian history. In these folk songs, the identification of Mongolian origin is not only reflected in the quotation of Mongolian historical legends and mythological stories, but also in the use of Mongolian specific words in the lyrics, as well as the respect and reference for Mongolian culture. This expression of ethnic origin identity not only deepens the resonance between the Tu people and the Mongolian people in the spiritual world, but also shows the common memory of the two peoples in history and culture.

The lyrics of Tu folk songs are often interspersed with specific Mongolian words, which not only reflect the traces of Mongolian culture in language, but also deepen the connection between Tu and Mongolian in cultural identity. For example, the Mongolian word "Khan" is used in the lyrics of the Tu labor song "Tangdargiimaa", which not only conveys respect for the historical leader of the Mongolian people, but also shows the deep recognition of the Mongolian identity of the Tu people.

The folk songs of Tu nationality and Mongolian music have their own characteristics in terms of melody, rhythm and lyrics, but at the same time there are some similarities. These similarities indicate that the two nations have a common historical origin and cultural background in music culture.

5. Conclusion

Through the analysis of the folk songs of the Tu people, we can not only feel the unique charm of the music culture of the Tu people, but also deeply understand the profound connection between the Tu people and the Mongolian people in history and culture, which provides new evidence and insights for in-depth exploration of the historical relationship between the Tu people and the Mongolian people.

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