

Musical Characteristics of Tibetan Folk Songs in Baima

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Abstract: Baima Tibetan is a branch of Tibetan in Longnan area. Its historical origin, religious beliefs, customs and folk customs are very different from Tibetan. Baima Tibetan folk songs have rich flavor and various forms, including toasting songs, labor songs, dance songs, sacrificial songs and other types. Baima Tibetan folk songs are a vivid display of their national customs and living customs. This paper introduces the types of Baima Tibetan folk songs, and analyzes their music characteristics, hoping that more researchers can go to Baima Tibetan and learn about the charming Baima Tibetan folk songs.

Keywords: Baima Tibetan, Folk songs, Music characteristics.

1. Introduction

The Chinese nation is mainly composed of 56 ethnic minorities. Each ethnic minority has its own culture, and all cultures jointly display the colorful national culture of the Chinese nation. Folk songs are music cultures that show the characteristics of various ethnic groups, such as northern Shaanxi folk songs, Miao songs, Tibetan songs, among which Tibetan folk songs fully reflect their rugged national characteristics. Baima Tibetan belongs to a branch of Tibetan, and the folk songs formed are different from Tibetan, but can fully show the national characteristics. There are many kinds of Baima Tibetan folk songs, including toasting songs, dance songs, labor songs, leisure songs, etc.

2. Classification of Tibetan Folk Songs in Baima

On the whole, Baima Tibetan ballads can be divided into two categories. First, they are inherited from ancestors. Their melodies, lyrics and uses are certain. These ballads are called le ballads, and their singing period is relatively stable. Second, improvised daily songs. According to the specific classification of Baima Tibetan songs, there are mainly toasting songs, labor songs, dance songs, sacrificial songs, etc.

2.1. Toast song

The toasting song of Baima Tibetan is fixed in terms of lyrics, usage and singing time, but it is usually used in major festivals, weddings and funerals, mass gatherings and house building, and has special lyrics according to the actual situation. White horses call toasting songs wine songs, because this form of poetry is mainly based on praise and compliment, expressing the modesty of the singer and the will of national unity. When the main content of the toast singing is the elders, the performance is usually in the form of solo or singing in unison, singing the toast poem while making the toast gesture to the elders, and asking the toasters to put their hands above their heads, while the elders are not allowed to get up until they have finished drinking, which shows their respect to the elders. Such a toast singing for the elders is called "Asaka". In addition, the toasts between peers, lyrics and tunes are relatively cheerful, so they often improvise lyrics and songs and are called "Chaoxi" by Baima. The content of the toasting poems used in the sacrificial ceremony

is more rigorous, and the lyrics and music have not been modified.

2.2. Labour song

The Tibetan people in Baima mainly work as farmers, and the animal husbandry is auxiliary labor. There will be corresponding labor songs in different farming occasions. When the Baima people are engaged in agricultural work, they will use some songs as labor chants, which can help the workers coordinate the rhythm of collective labor, and at the same time, increase the fun of boring work and reduce the hardship of workers. The tune of Baima Tibetan labor songs is melodious, and the singing methods mainly include solo, duet and chorus.

2.3. Dance song

Although Baima Tibetans belong to the branch of Tibetans, the Baima people are also good at dance programs, so the Baima Tibetans also have a very rich dance repertoire. There are two kinds of Tibetan dance songs in Baima, one of which is Fire Circle Dance. The most distinctive group song of Baima people, called Circle Dance, is a walking dance. The main form of performance is that the white people hold hands around the camp fire, singing and dancing. The other is mainly a group song accompanied by the dance of sacrifice performed by the white horse, which is mainly performed in unison and accompaniment.

2.4. Sacrificial songs

The Baima Tibetan people usually use sacrificial songs in sacrificial activities. The content and tune of such songs are fixed and cannot be changed at will. There are few Baima Tibetan sacrificial songs recorded now, and they are simple in tune. All the songs reflect the meaning of awe and prayer, which is mysterious. Usually, a fixed person will sing alone or recite or sing in unison, while the antiphony usually does not exist in the sacrificial songs.

3. Musical Characteristics of Tibetan Folk Songs in Baima

3.1. The Musical Structure of Baima Tibetan Folk Songs

The text length of Baima Tibetan folk songs is mostly

simple, and because the song materials are also very simple, the structural forms of the song are mainly single sentence, two sentence, three sentence, etc., of which two sentence is the most, and some songs have two sentence patterns repeated back and forth, or the second half of the lyrics or even some parts have slightly changed, making a small difference between the two sentence patterns. The lyrics of these folk songs are fixed, some are created randomly, and some are changed from other songs. For example, the labor song "Carrying Feces in Minor", a labor song sung by the Baima people in the process of labor, when they want to carry cow dung from the back to the ground to fertilize crops, they return to the field from the cattle pen, and they will sing a small song in their mouth when they carry heavy cattle baskets. The Baima people pass the time by singing during their work, and at the same time, they also reflect their own work scenes well, so that the workers can feel comfortable. These folk songs can show the simplicity and hard work of the Baima Tibetan people.

3.2. Rhythm and Beat of Tibetan Folk Songs in Baima

Both free rhythm and regular rhythm are the main rhythm forms of Baima Tibetan folk songs. However, most Baima Tibetan folk songs are characterized by freedom because their structures are corresponding monophonic stanzas and their melodies are slow and distant. Through the analysis of free beat folk songs, we know that some of these songs are long in the first few sentences, short in the last few sentences, short in the first few sentences and long in the last few sentences, and there is no symmetrical structure to connect the upper and lower sentences. In addition, some folk songs will change the way of rhythm presentation, such as; In addition, in the same folk song, there will be the alternating use of beats of., and, and there is no rule for the alternating use of beats. The alternating use of beats is rarely seen in many kinds of folk songs in China, which also makes the Baima Tibetan folk

songs present a unique style. $\frac{2}{4} \frac{3}{4} \frac{2}{4} \frac{3}{4} \frac{4}{4}$

3.3. The Scale and Mode of Baima Tibetan Folk Songs

The Baima Tibetan folk songs have a variety of modes and scales, including three tone scale, four tone scale and five tone scale (mostly feather scale).

a. Tritonic scale mode

The trisyllabic scale mode in Baima Tibetan folk songs is mainly the palace mode formed by palace, horn and symbol. The horn tone can show a wandering phenomenon, generally moving between 3 and b3, and moving between the big third and the small third. The horn mode is formed by the three tones of horn, symbol and gong. In the song, the symbol is often raised to # 5, which makes the symbol and gong tone increase by five degrees. It is composed of three tones: Zheng, Gong and Jiao. This type of folk song rhythm is smooth and catchy, but sometimes it brings us the effect of off harmony and modulation. In the tri tone mode, the sound shift often occurs in the middle of the two tones. For example, in the palace sign, the horn tone often shifts, and the sounds at both ends are relatively balanced. In addition, the sign is often

increased when the melody goes up (5), and decreased when the melody goes down (b5).

b. Quad scale mode

The four tone scale mode is formed by omitting any of the five tones except the palace tone. The common forms of the four tone scale mode in Baima Tibetan folk songs are the palace, horn, symbol, feather four tone mode or the palace, shang, symbol, feather four tone mode.

c. pentatonic scale mode

The Baima Tibetan folk songs in pentatonic scale mode are mostly in feather mode, followed by Zheng, Gong, Shang and Jiao modes. Through the analysis of Baima Tibetan feather mode folk songs, we know that the biggest feature of the first scale of folk songs is feather tone, and it ends four degrees upward above the jumping Xiashang tone ②. In addition, a decorative "suffix" sound is often set at the end of the song, and it ends at the corner tone "3", which makes the end of the music open. Decorative sound is also a feature of Baima Tibetan folk songs. It is often used in the long monophony of the general downbeat, but Boeing can only use it in the general downbeat and extended sound. At the same time, because the dependent sound and Boeing are mostly minor second, Boeing can also be divided into upper Boeing and lower Boeing. It is difficult for ordinary people to learn this kind of decorative sound and Boeing's singing style. Because it is not a standard minor second, some are narrower than the minor second, and some are wider than the minor second, However, the local artists can perform freely and full of charm.

4. Conclusion

Folk songs are an important part of Baima Tibetan traditional culture. Baima people can place their emotions and spirits in folk songs to show their national culture. With the impact of multiple cultures, the Baima Tibetan folk music culture is gradually lost, which has affected the protection and inheritance of Baima Tibetan folk songs. Therefore, through the analysis of the music characteristics of Baima Tibetan folk songs, we can better understand the Baima Tibetan folk music culture, which is conducive to the protection and inheritance of art among the Baima Tibetan people.

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