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Mudong Folk Song Singing from the Perspective of Cultural Identity

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Abstract

The research analyzes the music ontology of Mudong folk songs and studies the cultural identity of Bayu culture. The researchers adopted five research methods, including data research, interviews, observations, singing experience methods, and online surveys, and used three theories, including music communication theory, cultural identity theory, and folk performance theory, to study two objectives: Mudong Folk Songs Analysis of the musical form and performance techniques of singing; analysis of the cultural identity of Bayu folk song singing from three aspects: ethnic group, ancestral home, and region. The research results are: The research on the fusion of northern and southern music, Bashu and Jingchu music of Mudong folk songs is conducive to music school students to better understand musical works, and provides theoretical support for ethnomusicology, anthropology and other research.

Keywords: Mudong folk songs, Singing, Cultural identity

Introduction

Mudong folk songs are folk songs sung by the people in Mudong Town, Banan District, Chongqing. It is one of the national intangible cultural heritages. Its origins can be traced back to the "Bayu Song and Dance" in ancient times - the "Bayu Song and Dance" in the Warring States Period. "Xialiba people" - "Bamboo Branch Ci" and "Hoof Song" in the Tang and Song Dynasties... finally evolved into today's Mudong folk songs. There are many kinds of folk music and folk songs in Mudong folk songs in the Bayu area, such as: labor chants, custom songs, performance songs, etc. These folk songs that are close to real life are simple, fresh, popular and smooth, and full of thoughts. They have experienced thousands of years of inheritance and variation. They were once an important part of the lives of the Bayu people and an



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important chapter in the local folk culture of Bayu. (Chen Zhengping, 2003). Hu Xiaoqin classified the folk songs in the Bayu area from multiple dimensions: folk songs that reflect the geographical characteristics of Bayu include boatmen's chants, ramming songs, sedan bearers' songs, workers' songs, and stone workers' songs; folk songs that reflect the economic production of Bayu include field songs, pastoral songs, hunting songs, fishing songs, logging songs and woodcutter songs, and tea-picking songs; folk songs that reflect the social life of Bayu include love songs, ritual songs, agricultural festival songs, legendary songs about historical figures, and children's songs; other types of folk songs such as Buddhist songs, pan songs, flower songs, etc. (Hu Xiaoqin, 2011) This article will take Mudong folk songs as an example, from the musical form and performance techniques of Mudong folk songs; analyze the cultural identity of Bayu folk song singing from three aspects: ethnic group, ancestral home, and region.

Objectives

1. To analyze the musical form and performance techniques of Mudong folk song singing.
2. To analyze the cultural identity of Bayu folk song singing blending from three aspects: ethnic group, ancestral home, and region.

Research Scope

Based on the above two research purposes, this research specifically defined the scope of research variables, the scope of study population and the scope of research time. The details are as follows:

1. Content Scope

The scope of research variables in this paper was mainly the cultural identity and integration between different music cultures in Mudong folk songs. The folk songs of Mudong Town in Banan District of Chongqing were selected as the main research object in this paper. The list of selected folk songs was as follows:

"Ants Moving", "Boatman's Chant", "Pulling Rice Seedlings in the Field". Through the study of the ontology characteristics of music such as melody and style of Mudong folk songs, it was found that Mudong folk songs have the characteristics of cultural identity in musical elements. Through the study of Mudong folk songs, we focus on forming a complex and diverse cultural identity function network, including ethnic identity, regional identity and ancestral identity.



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2. Population

In this paper, the main information of Mudong folk songs was collected by the following four groups with a total of 7 people. The details are as follows:

1) Folk song inheritors: 2 people. They were respectively the provincial and national inheritors of Mudong folk song. They were good at singing local folk songs, and had personal experience and understanding of the singing method of Mudong folk songs and its mutual integration and differences with other folk songs. They can provide the following information for this research: the intuitive feeling about singing Mudong folk songs, oral historical information of Mudong folk songs, similarities and differences between local folk songs and other types of music, and the current living conditions of Mudong folk songs.

2) Participants: 2 people. Among them, 2 people were from Mudong Town, Banan District, Chongqing. These people were selected from local villagers based on screening criteria. They had a deep and true understanding of the relationship between folk songs and folk customs, which can simply reflect the local people's feelings and aspirations of the local people for the local folk songs. They can provide the following information for this research: the historical context of the development of the national folk songs, description of folk customs and the influence on folk songs, the application and integration degree of folk songs in the production and life of the masses, and the cultural appeals of the masses using changing experience.

3) Cultural center leader: 1 person. They were the directors of the cultural center of Mudong Town, Banan District, Chongqing, and they were the close link between the government and the people. They can provide the following information for this research: local folk songs and related information resources such as people, events and things, policy changes and cultural developments in recent years, and provide official records of the historical development of the quota and related cultural integration.

4) Relevant experts: 2 people. These experts were all professors or famous musicians from local universities in Bayu. They were experts in the study of Bayu folk songs, had rich research experience, and had mastered relatively detailed documentation, which can make up for the lack of breadth and depth of academic research by inheritors, villagers, and leaders of cultural centers. They can provide the following information for this research: provide academic guidance on the historical origins of Bayu folk songs, the connections, similarities and differences between Bayu folk songs and other music types, and research methods on Bayu folk songs.



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In this paper, there are a total of three Mudong folk songs, and these four groups of people will provide information around these three songs.

3. Timing scope

From August to December 2022, collect information and determine the paper title.

From January to May 2023, establish the framework of papers for international conferences.

From June to December 2023, write papers for international conferences.

In December 2023, submit papers for international conferences.

Research Methodology

1. Research Methods

1) Data research

In this research, more than 300 electronic document literatures were collected through CNKI, Wanfang Data and other platforms. More than 50 paper document literatures were collected from Chongqing Library. More than 20 books were purchased by self-purchasing; more than 20 document literatures from Chongqing China Three Gorges Museum, and 7 books were purchased by self-purchasing; more than 30 document literatures were collected from Chongqing Huguang Guild Hall; more than 70 historical archives were consulted in Chongqing Archives, which can effectively guarantee the smooth progress of this research.

2) Interview

This research is a semi-structured interview. The interviewees of this research were representatives of inheritors, representatives of participating masses, heads of cultural centers, and relevant experts from Mudong Town, Banan District, Chongqing, Bayu Region, who were directly related to all aspects of Mudong folk songs. Most interviews were conducted in the form of one-on-one and face-to-face interviews. The interviews in this research were precise and in-depth rather than broad and extensive. Therefore, the researchers believed that it was more scientific and reasonable to condense the interview subjects into representative figures of these groups.

3) Observation

This research adopted an observation method that combines participant observation and non-participant observation. The advantage was that it can obtain data directly from the performance site, thus avoiding the subjective opinions of researchers being too one-sided. Participant observation methods were well suitable for exploratory and descriptive research, where the research will focus on theoretical explanations.



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2. Research instruments

This study contains two research tools: interview form and observation form. In the process of this research, two types of tools, such as interview forms and observation forms, will be used to assist in the investigation and research. Scientifically develop tool tables based on the needs of research work. Each type of worksheet targets different research objects and focuses on collecting different research contents. The steps for using tool tables are not fixed, but can be flexibly mastered and used cross-wise according to the time, place and situation.

3. Validity test of research tools

This study mainly uses the expert testing method to test the validity of the research tools. Three experts from Yunnan invited by this study evaluated the research tools (interview form and observation form) through meeting demonstrations to confirm whether the research tools are Have validity. Through the screening criteria, three experts, Su Yimiao, Yang Chen and Hong Jiang, were identified. After checking the validity of the research tool through expert meeting, if the majority of experts think it is valid after testing, the research tool is valid and can be used in research. If the majority of experts do not think it is valid, it will be revised repeatedly until it is valid. effectiveness.

4. Data analysis

Collect data and classify the data. The researchers classified and analyzed the collected data according to the research purpose, analyzed the collected literature and video and film materials, the data from interviews, and the information collected by combining participant observation and non-participant observation, the information collected through singing experience method, as well as the information collected through online survey method by analyzing, interpreting, collecting, organizing and presenting data.

Research results

1. Musical form and performance techniques of Mudong folk songs:

Music form: Mudong folk song lyrics are generally divided into five-character and seven-character structures; first lining, last lining, and interlining forms; Mudong folk songs commonly use pentatonic mode and feather mode; some also add clear horns and altered sounds. Six tones and seven tones. The rhythm and speed are more flexible and changeable. The melody is characterized by parabolic melody lines and rising free extensions; third intervals abound in the use of musical intervals. There are also large-span intervals such as fourths and sixths, which integrate the Jingchu rhyme style. Performance techniques: Commonly used singing forms include solo singing, leading the chorus, duet singing, and



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chorus singing. The parabolic tune in the high tune of the Mudong folk song He Lai is high-pitched and powerful; the sonorous and powerful shouting style of the Chuanjiang boatman's chant combines the heroic style characteristics of Jingchu music and northern music, and also highlights the enthusiastic and bold character of the Mudong people feature.

2. Analyze the cultural identity of Mudong folk songs from the perspective of ethnic groups:

The Mudong area is mainly populated by the Han people, who live together with Mongolian, Miao, Korean and other ethnic minorities. They are a collection of ethnic groups with similar languages, homologous bloodlines, and homologous cultures. Analyze the cultural identity of Mudong folk songs from the aspect of ancestral residence: Due to the Qing Dynasty's land-returning policy and the historical "Huguang Filling Sichuan" immigration movement, a large number of immigrants from Xiaogan City, Hubei Province, located in the Jingchu area, flowed into Mudong Town, Chongqing City. It brought the customs of worshiping gods and believing in witchcraft in Jingchu area and the sounds of Jingchu. It is integrated with the original folk music in the Mokdong area to form a consistent cultural identity of Mokdong folk songs. Analyze the cultural identity of Mudong folk songs from the aspects of ethnic groups and regions: The Mudong area of Chongqing in this study, the "Five Provincial Offices" of Hunan, Hubei, Guizhou, Yunnan, and Sichuan, and the "Five Provincial Offices of Eastern Sichuan" that coordinated and negotiated business matters in various places in the late Qing Dynasty and the early Republic of China One of the "Daming Towns", there are many ancient wharfs, ancient post roads and trade relics, forming a wharf culture. The wharf culture is integrated with the regional style of Chongqing, which has mountainous and hilly landforms, and has given birth to the majestic and powerful style characteristics of the existing Chuanjiang boatmen's chants. Mudong Town, Chongqing City, belongs to the southwest region of China. It has the gentleness and delicacy of southern music. However, influenced by the Jingchu melody brought by historical immigrants, Mudong He Lai, Sichuan River Boatman's Horns, etc. also show the roughness of northern music, heroic style characteristics. Various ethnic groups in the Mokdong area have formed a consistent cultural identity in the folk music style of this area.

Discussion

The research topic of this paper: Research on Mudong Folk Song Singing from the Perspective of Cultural Identity. From the analysis of the music ontology of Mudong folk songs to the study of the cultural identity of Bayu culture, Mudong folk songs belong to the folk songs that are improvised and sung orally, which have the characteristics of local life,



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colloquialism and imagery. In order to unify the tune, the clever Mudong people added many lining words and extra words in the sentences or between sentences to make the lyrics more gracefully and the melody more wonderful, which can fully express the rich thoughts and feelings of Mudong people and their inner world. Mudong folk songs exist along with the folk customs of Mudong people and are closely connected with the lives of Mudong people. People living in Mudong make friends, convey feelings, and educate others by songs, forming a unified cultural identity.

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