

# Music Research of Traditional Folk Songs of Mulao Ethnic Group

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## Abstract

**The time of sorting and collecting folk songs of Mulao Ethnic group is late, and the research achievements are concentrated in the 1980s. In the research of Mulao ethnic minority folk songs, we should take the textual data as the research basis, further analyze the collected textual data, explore the characteristics of the language of Mulao ethnic minority, analyze the colorful content of Mulao ethnic minority folk songs, and master the mode and musical form of Mulao ethnic minority folk songs.**

## Keywords

**Mulao Ethnic Group; Traditional Folk Songs; Music Form.**

## 1. Introduction

As the symbol of the people of the Mulao ethnic group, it needs to be inherited and learning of all our country, it is also the composition of the traditional music system of our country with the adaptability and tolerance, changing with The Times together, too can maintain its characteristics at the same time. The different economic development in different regions causes the Mulao ethnic Minority folk songs to have different emphasis of language.

## 2. A Research on the Source of Mulao Ethnic Minority Folk Songs

Research work needs to collect and organize folk songs, so as to provide textual data for scientific research, ensure the effectiveness and credibility of textual data, so that the quality of research will not be affected. The collection, collation and publication of Mulao Ethnic Minority folk songs provide material reference for researching the development of Mulao Ethnic minority folk songs. Folk songs are closely related to local social life, so it is necessary to have a correct understanding of the music spectrum, lyrics and national culture of Mulao ethnic minority. This article mainly narrates the types, expression methods and forms of Mulao ethnic minority folk songs as well as the common styles of Mulao ethnic minority folk songs. In the elaboration of these works, the content of singing forms and types of folk songs are all involved, showing the features of the folk songs of the Mulao ethnic group [1].

The origin of ballads is characterized by complexity, which has a variety of relations with the formation, breeding and development of ballads. For example, in Su Shaning's Research on the Origin and Flow of Mulao Ethnic Minority's Multi-voice Folk Songs, the Mulao Ethnic Minority's Multi-voice folk songs and communal folk activities should be investigated according to the data of the history of nationality and music. A comprehensive analysis of the data of national history and music history shows that Mulao ethnic minority folk songs were formed before the Ming Dynasty and originated from the same ethnic groups as Zhuang, Dong, Dai and so on. The Ming Dynasty began to divide into a single nation. The Mulao ethnic Minority folk songs were not later than the Ming Dynasty. The folk songs of Mulao Ethnic group are chorus duet. The composition of voices is the same as that of Zhuang-Dong ethnic group. Mulao ethnic multivoice folk songs were popularized in the Ming Dynasty. In the Western Han Dynasty, Tang Dynasty and Ming Dynasty, Mulao Ethnic minority multi-voice folk songs have changed from big mixed singing to rhythmic and continuous bass duos. The structure and scale of Mulao ethnic minority's music

are developing from disorder to order, from irregularity to rule. In the Ming Dynasty, the singing language also changed, using Chinese dialects instead of the native language [2].

### **3. Musical Characteristics of Mulao Ethnic Minority Folk Songs**

#### **3.1. Characteristics of "Language" of Mulao Ethnic Group**

Speech is the foundation of the art of singing, and it is also the hub and medium of transmitting information. Folk songs are sung in dialect. The same is true of folk songs of the Mulao ethnic group. People's life is recorded through the dialect of Mulao ethnic group. The Mulao ethnic group usually speaks two languages. Most people live in their own language and sing in Chinese. This Chinese dialect is divided into eight tones, and the tone changes have different meanings, which make the folk songs catchy and the melodies colorful. The Mulao ethnic group attaches more importance to the pronunciation and articulation of characters in singing. The pronunciation can make the beginning of characters fluent, and the pronunciation of characters should be accurate and powerful in the back. In the very beginning of singing, the Mulao ethnic group's voices are calibrated according to their vocal parts and tones. The initials of the folk songs of Mulao ethnic group are divided into three types: libarized, palatized and simple. Folk songs of the Mulao Ethnic group are widely spread, but lack of detailed written records. As a result, some folk songs of the Mulao ethnic group still change in their inheritance despite the application of Chinese characters dialect [3].

#### **3.2. The Rich Content of Mulao Ethnic Folk Songs**

Ethnic folk songs are summarized by the daily life, which is also a kind of traditional customs in the life of the clansmen, representing the feelings emanating from the clansmen. Folk songs of Mulao people can make people feel the national characteristics. Folk songs of Mulao people are divided into three types according to the lyrics understood by the public: Gutiao song, Lingsan song, Koufeng song. Gutiao song is a historical figure or an urban legend in the content of folk songs, which is passed down from mouth to mouth and becomes a meaningful thing in history, which also reflects the life form of the people in history. Lingsan song IS CLansMEN IN the streets to walk relatives, see friends when singing, most is to sing at will, is to be able to strengthen the connection between relatives and friends. Koufeng song is a way for the clansmen to quarrel by singing, and it is also a timely reply to the singing competition to test one's talent. Usually, people try their best to use their talents in competitions. The songs of these competitions are changeable, and rather than being monotonous, the contestants usually compose songs randomly [4].

Research on the culturochemistry of ballads is the interaction between the phenomenon of ballads and other matters. In Su Shaning's Research on the Custom of Mulao Ethnic Group Walking on the Slope and Ballads, the development of the music of Mulao Ethnic group is expounded, and the relation between the music of the Mulao Ethnic group and the music of the Han Nationality is verified by comparative methods. The music culture of Mulao Ethnic group has distinct characteristics. It is also the result of the Mulao ethnic group's traditional music culture and the Han Nationality's music culture. In Xie Meilin's "Research on Music of Mulao Ethnic Group Walking on the Slope", it mainly studies the folk songs of Mulao Ethnic Group singing on the slope custom, so as to find out the function of folk songs in the Mulao Ethnic Group's walking on the slope custom. The integration of our national culture and foreign culture will make our national culture move forward in the direction of diversification.

#### **3.3. The Application of Lining Words and Sentences in Folk Songs**

The Mulao ethnic minority folk songs are closely related to the local dialect in which they live. The Mulao ethnic minority's lining words and sentences have the characteristics of the people's life. In the ballads of Mulao Ethnic group, some lining words usually use "ah" and "Ha" auxiliary

songs. These lining words lack the actual meaning, but they can make people understand the national emotion and increase the tolerance and inclusion of songs. And the audience can hear the words and prepare themselves for them. In the process of duet singing, the audience can also use lining words to add interest and activate the atmosphere of the scene [5].

### **3.4. Ballads of the Mulao Ethnic group**

The main tone of ballads of the Mulao Ethnic group is based on the rule of five degrees and Pinyin is rarely used. However, some ballads of the Mulao ethnic group are also based on four-tone music. There is a direct correlation between the structure of the folk song form and the composition of the lyrics, which are classified according to the number of sentences in a song or the number of words in a song. According to the technical classification, it can be divided into 3453 kinds of plots, and from the perspective of the word count, it can be divided into 11, 30, and 31 types of character cavity, claiming to be the basic form of folk songs. The first three-sentence and segment structure is to add short sentences in the next two lyrics, the second is to form a complete segment in four lyrics, the third is to add on the basis of the second, and the rest of the segment is formed by three types of changes. Although the tune changes, but overall is solidified existence. Lyrics will also be constantly changed to generate new lyrics. Lyrics are the main content of ballads, and the style of ballads is determined by the rhythm. Rhythm influences the soul of ballads. Ballads of Mulao Ethnic group also have their own shining points, which are suitable for musical sentences. The structure is directly related, and the rhythm of different songs is changed by the change of Yue opera. For example, there are three sentences in a song, the beginning is a beat, a word has a beat, in the last word will be a little longer. If there are two triple lines connected in a somewhat long song, the triple line should be accelerated. In a song, the four-character line in the middle part is divided into two paragraphs to sing. If there is a seven-character sentence, it is more relaxed and common, and it is also a common way of national folk songs. The ballads created by the people of the Mulao Ethnic group have a complete rhythm and tune, and different sentence patterns have corresponding basic patterns. If the singers want to use the folk songs according to their own preferences, they need to first understand the folk songs and master their musical tunes, rhythms and lyrics [6].

## **4. The Correlative Research of Mulao Ethnic Minority folk Music**

In the study of folk songs, the musical form is the main content. The paper analyzes the collected Mulao Ethnic minority folk songs and points out the Mulao ethnic minority folk songs' multi-voice types. It has no mixed duet or choral folk texture. It is a kind of uninterrupted lining tunes, with the main melody belonging to the treble and the bass to the rhythmic continuance. In terms of structure, the clauses of lyrics are unified with melodic phrases, lyrics and songs. In "The Structure of Folk Songs of Mulao Ethnic Group", it is usually applied to the analysis of musical form structure of Mulao Ethnic Group's song tone, so as to know the characteristics of different types inside the basic unit of music, including the development climax of music. According to the sentence pattern and word count, the folk songs are divided, and according to the words and sentence pattern, the chapter, structure, rhythm and rhyme are analyzed. At the same time, different examples are produced to mark the IPA. In the Article on the Multiple Stresses of Mulao Ethnic Minority's Folk Songs, the types of Mulao Ethnic minority's folk songs are the functions and meanings explored. In its view, Gutiao song contains the Mulao ethnic minority's historical ideas, ethical ideas and natural ideas, while Lingsan song embodies the Mulao ethnic minority's national etiquette, emotions and thoughts. Koufeng song embodies the distinctive ideas and national character of the Mulao Ethnic group. The paper analyzes the educational and aesthetic value of Mulao Ethnic Minority folk songs in "The Aesthetic and Educational Value of Mulao Ethnic Minority folk songs". The beauty contained in folk songs has educational significance, and the content of these articles is positive.

Mulao Ethnic minority folk songs have a long history of development and people can understand the livelihood of Mulao ethnic minority people, as well as the status of agricultural production and visiting relatives. Nowadays, folk songs should be inherited from school, social education and family to enable young people to learn the characteristics of folk songs of Mulao Ethnic group and feel the charm of folk songs, so as to realize the transmission from generation to generation [7].

## 5. Conclusion

To sum up, Mulao Ethnic Minority folk songs are directly related to the way of inheritance, geographical environment, history and culture, so there are different emphasis on the application of music language such as tone and harmony. Some ballads maintain the original characteristics and their music forms have their own national style.

## Acknowledgments

Subject Name: Investigation and Research on Narration Song Singing of Mulao Ethnic Group in Northwest Guangxi. Source: Department of Education of Guangxi Zhuang Autonomous Region, project numbe: 202210605013.

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