

Historical Evolution of Miao Music in Southwest Hunan

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Abstract:

This article outlines the historical development of Miao music in southwestern Hunan, highlighting the long history and unique artistic style of Miao music. The Miao nationality is an ancient and outstanding nation in China. Its history can be traced back to 56,000 years ago. The ancestor Chi You Jiuli and Sanmiao Tribe developed the Central Plains in the Yellow River Plain and the Great River, and made important contributions to the foundation of the Chinese civilization. Despite the historical migration and hardships, the Miao people have always been tough and pioneered the southern mountains and southwestern plateau of the motherland, and also made outstanding contributions to the formation and development of the unified country of the Chinese nation. They retain their national spirit and tradition and create colorful national culture. The article divides the development of Miao music into different historical stages, including the origin and migration of the Miao people, the ancient Miao society, the feudal society, and the modernization process. In these different historical periods, the forms and characteristics of the Miao people have evolved, affected by different cultures, and also affected other music. The article also highlights the impact of modernization on Miao music, including diversification, integrating popular music elements and commercialization of music. In short, this article provides a comprehensive overview of the history of the Miao music of southwestern Hunan, quoting historical documents and investigations, and providing readers with the opportunity to understand the Miao music culture.

Keywords:

Origin History, Miao Ethnic Song, Miao Ethnic Instrument, Music Style, Music and Culture Interpretation

1. Introduction

The Miao nationality is an ancient and excellent nation in China. As early as five or six thousand years ago, his ancestors Chi You Jiuli and Sanmiao Tribe, namely, "Charful Central Plains" with the Yandi and Huangdi tribes, jointly developed the Yellow River Plain and the Great River to the north and south, laying the original cornerstone for the Chinese civilization. In the future historical years, although they were forced to migrate and entered the southern mountains and the Southwest Plateau

with harsh conditions, the hard-working and brave Miao people, endlessly struggling, and the development and China of the Central South and Southwest China of the motherland. The formation and development of the nation's unified country has made outstanding contributions. At the same time, finding its own survival and development, forming its own excellent national spirit and national tradition, creating a colorful national culture. This article shows the long history and unique artistic style of Miao music by combing the history of the Miao music in the southwestern Hunan.

2. The Origin and History of the Miao Ethnic Group

More than 5,000 years ago, in the middle reaches of the Yangtze River in my country, the lower reaches and the lower reaches of the Yellow River lived in the tribal alliance named "Jiuli", the leader of Chi You [1]. "Mandarin · Chu Yu" said: "Jiuli, Chi You also." In the last battle of Lu, Chi You fought. After the "Jiuli" was defeated, its trend was declining. But in the period of Yao, Shun, and Yu, the remaining part of the "Jiuli" re-revived, forming a new tribal alliance, which is the "three seedlings" mentioned in the history books. During the Shang and Weekly periods, the main part of the "Three Miao" still lived in the middle of the Yangtze River. After the Han Dynasty, most of the ancestors of the Miao people lived in the Wuling area of Hunan and Hubei, Hubei, Hubei, and the Eastern Han Dynasty. "It is called" "Wuxi Man", "Water Sutra Note · Laoshui" cloud: "Wuling has Wuxi ... The barbarians live, so it is called Wuxi Man" [2]. During the Tang, Song Dynasty, and later, "Miao" gradually separated from the "barbaric" mixed by ethnic minorities. In the historical period of the Tang Dynasty, the Miao people gradually developed, forming their own cultural and social systems, and continuously developing and evolving in the interaction with the surrounding nations. In the historical history of Hanwen, the clan of "Miao" appeared in the Tang Dynasty. Fan Guo "Barbarians" had a record of "Guizhou, Trail, Baxia, and Siyi Miao people". [3] The "Creek Cong Xiao" by Zhu Fu in the Song Dynasty distinguished the "Wuxi Man" into five types: "Miao, Shake, Word, and Lingyi". And think "Miao" is the most aggressive person.

During the period of the Song Dynasty, the Miao area gradually differentiated into different local regimes such as Miao Yao Tusi and Miaoyu Tusi. These toast regimes have relatively independent political and military strength, while also retaining traditional Miao culture and customs. During the Ming and Qing Dynasties, Lu Caiyun contained "The Miao people Miao people, there are many nights in the night". With the changes in war [4], economic reform, urbanization, etc., it has brought a certain impact on the traditional culture and music of the Miao people, but the Miao music is still protected and inherited, becoming an important part of the Miao culture. At the same time, with technology and the development of culture has also continuously absorbed and merged with new elements and forms, and gradually formed a more diverse and enriched music culture.

The southwestern Hunan area is a geographical cultural area in southern China, and it is also one of the most concentrated places in the Miao people. Miao music is mainly manifested in three forms: song and dance, instrumental music and oral music. In the Miao traditional weddings, funerals, festivals, etc., music is an essential element. It is one of the important ways people express emotions, pray for happiness, and commemorate their ancestors. The music of the Miao people in southwestern Hunan can be divided into primitive music stages, religious music stages, traditional music stages, and modern music stages.

3. The Historical Development of Miao Music in Southwest Hunan

The origin and migration stage (around 3000 BC to about 200 BC) At this stage, the Miao ethnic group gradually formed, and began to migrate to southwestern Hunan today. Forms and musical instruments. During the Miao migration stage, they mainly rely on singing and dance to convey information and communicate emotions. Their singing and dance have strong personalized characteristics and regional characteristics. In 1896, British missionary Samuel Clark recorded the Miao myths in text. His book "In the Southwest Tribe of China" has a description of about a hundred characters of the Miao songs: "Although there is no text, although the Miao people have no text, they have spread a lot of oral legends. These legends are collectively created and passed down from generation to generation. There are many legends that are poetic. They can sing and chant. Most of the formats are five syllables, each of which is different in length." These Miao songs are singing by two groups when they are celebrating festivals. Generally, they are singing. Generally, they are singing. There are a group of young men and young women in groups, one group questioning, and a group response. The singing and dance of the Miao people usually match specific musical instruments, such as bamboo flutes, Lusheng, gongs and drums. Among them, the Lusheng music of the Miao nationality is the representative of the Miao traditional music. Lu Sheng is a flute, made of bamboo or reed. When it comes, it vibrates the air by blowing the air, making a pleasant sound. In the singing and dance of the Miao people, Lusheng is often used to accompany. In addition, the Miao gongs and drum music are also an important part of the Miao traditional music. It is usually composed of gongs, drums, and metal instrument. Forms can well show the wild and brave and perseverance of the Miao folk. The gongs and drums have been widely used in important occasions such as Miao's weddings, funerals, and festivals. Through visiting the Miao people in southwestern Hunan, the author found that the instrument of Lu Sheng still uses Lu Sheng here, not only for ritual music accompaniment, but also accompaniment for life music.

In short, the music forms of the Miao people in the migration stage are mainly singing, dance and musical instrument performance. Its unique music style and expression, reflect the colorful and unique charm of the Miao folk culture.

The social stage of the ancient Miao nationality (around 200 BC to around 960 AD) Miao music is closely linked to the Miao religious beliefs and social culture, and has a unique style and characteristics. Its religious beliefs are very rich, including worship and awe of nature, ancestors, gods, etc. The Miao people regard music as a medium that communicates with the gods. It expresses worship and respect for the gods through music and dance to gain blessings and blessings. At the same time, religious music is also used in important social rituals and celebrations such as sacrifice, funeral, and weddings. In the spring and summer of 1933, Ling Chunsheng and Rui Yifu conducted a relatively comprehensive investigation on the Miao people of Xiangxi and completed the "Survey Report of the Hunan Miao people" [5]. This report points out that the Miao ethnic group in western Hunan has a wide variety of musical instruments, with the most commonly used being drums and lusheng.. The book also wrote that "the music and dance of the Miao people in Xiangxi are an important part of the Miao culture. They inherit the history, culture, and spirit of the Miao people." "Miao Xinwen" is a Miao nationality from Zhu Quan in the Ming Dynasty. History, culture, geography and other books. Among them, the description of the Miao drum: "There are copper drums in Miao Xinjiang, the shape is round and ears, the face is one foot, four or five inches, and the high foot is high. On the plane,

there are different patterns, and there are also twelve days. The twelve days are like the same. The vulgar transmission is Zhuge's relics, which can avoid plague, and the Zhuge copper drums. When using soldiers Miao Xinjiang, they are constantly obtained". These texts show that in ancient Miao society, Miao Min has already been in Miao Min. Use the seedlings to worship and pray for blessings, not only that, the Miao people use these instruments to perform some religious music songs, such as eunuchs, prayers, praise, etc., expressing their admiration and prayers for the gods. "Xiangxi Ji Strategy" describes "Miao's sound parts of the music are divided into two highs and lows, of which the melody of the romantic department is enthusiastic, and the low voice is deeper and sorrowful Wonderful music." It shows the love of the Miao people for singing. In religious rituals and celebrations, the Miao people also perform some unique dances, such as Lusheng dance, bench dance, etc. These dances are usually combined with religious music[6].

The feudal society stage (around 960 AD to the middle and late Qing Dynasty) The performance forms in Miao music at this stage began to diversify. Not only did they have ensembles, they also appeared in the form of solo and playback[7]. Increases, such as Erhu, Pipa, flute, flute and other instruments have gradually been introduced into Miao music. At the same time, the rhythm and melody in Miao music have begun to become more complicated and diverse. "Xiangxi Ji Lue" was a local book during the Jiajing period of the Ming Dynasty, which made detailed records of the history, culture, customs, religion and other aspects of the western Hunan region. "Miao Min uses flute as a musical instrument, gathered together, playing the flute, intending to express the joy, and attracts people with joy, making laughter and laughter more happy." "Miao women blow flute, or dozens of people blow together, which is wonderful." "Miao people blow silver flute, different from other provinces." At the place, setting up a banquet, each of its own strengths, flute blowjob, knocking copper pupa, and continuous song and dance. "The text records the hobbies and talents of the Miao people in music, especially the performance of flute and Xiaozi unproof part of the Miao culture. At the same time, the Miao people celebrate the joy through music during festivals and celebrations."

The lyrics of the Miao music are also more colorful. In addition to expressing the worship and respect of the gods, it also includes descriptions and reflections of life, nature, and society, which reflects the lifestyle, value concept, ideological and cultural, etc. of the Miao society, etc. aspect. At this time, the Miao music also gradually formed some typical songs and performance forms, such as "Lusheng Drum Point", "Bamboo Flute Blowing Music", "Singing Flowers", "Bench Dance", etc. [8] These songs and performances represent the Miao people. The essence and characteristics of traditional music are still widely inherited and performed in the Miao area.

The modernization process (from the beginning of the 20th century to the present) The Miao modern music can be traced back to the beginning of the 20th century. With the advancement of the modernization process, Miao music has also changed a series of changes. The intervention of modern music technology and cultural communication methods has caused Miao music to have a certain integration and innovation. Miao music has begun to be affected by Western music and pop music, and the form of music is more diverse, including popular songs, dance music, rock music, etc. At the same time, on the basis of traditional music, some new music forms and instruments also appear, such as electronic musical instruments, Guitar, bass, etc. "The Voice of Songs": This is a Miao folk song, arranged by Miao musician Zhang Xinyu, combining traditional Miao music with modern pop music style, and achieved good

results. This song has caused a lot of response in the Chinese pop music industry, becoming one of the masterpieces of Miao music in the field of modern pop music. “The Song of Miao Township in Xiangxi” is a song sung by the Miao people of Xiangxi. The song is based on the Miao folk songs, incorporating modern pop music elements, as well as the accompaniment of orchestral instruments with a strong Miao style [9]. The song expresses the love of the Miao people for their hometown and the admiration of their ancestors. “The Dream of Miao Township” is a Miao ethnic music dance work, created by Miao musician Chen Xin. The work shows the integration of traditional Miao, dance and modern music elements, and shows the people’s longing for a better life and cherish traditional culture for the Miao people. The work won the first prize of the Chinese National Orchestra Contest in 2010. These works show that in the process of modernization, Miao Music focuses on innovation and development on the basis of inheriting the tradition. At the same time, it also focuses on the strengthening of national consciousness and the development of cross-border cooperation, which has contributed to the modernization and internationalization of Miao music. With the development of modernization, Miao music has gradually moved towards the direction of stage artistic and commercialization. Some professional music groups and singers have appeared. At the same time, more Miao music works have appeared and gradually moved towards the international stage.

In general, the Miao modern music stage is a period of integration and innovation. While retaining traditional characteristics, Miao music also absorbs foreign music elements and is manifested in a more diverse form.

4. Conclusions

Miao music, as an important component of Miao culture, has a long history and the development process of multicultural integration, which is worthy of in-depth exploration by researchers. From the research on Miao music, we can draw the following key conclusions:

Origin and Evolution: The origin of Miao music can be traced back to ancient Miao society and has gone through a long process of development and evolution. In different historical periods, Miao music has been influenced by various cultures and has also had an impact on other ethnic music, forming a unique Miao music culture.

Multiple types: Miao music includes various types such as Miao folk songs, dance music, and traditional Chinese opera music. Among them, Miao folk songs are the most representative, reflecting the life, emotions, and cultural characteristics of the Miao people.

Modern innovation: In the process of modernization, Miao music is also constantly developing and innovating. On the basis of inheriting traditional Miao music, young Miao musicians have combined popular music elements to create a batch of modern Miao music works, enriching the cultural connotation of Miao music.

The development history of Miao music indicates that it has continuously evolved in history, exhibiting the characteristics of multicultural integration. In the process of modernization, Miao music continues to innovate and integrate with popular music, enriching the connotation of Miao music culture. Miao culture still has unique charm and value in modern society, retaining rich cultural traditions in traditional Miao music, dance, clothing, handicrafts, and other aspects.

The innovation of this article lies in a comprehensive review of the historical development of Miao music, a detailed description of the music forms and characteristics of different historical periods, and highlighting the impact of modernization on Miao music, which helps to better understand the evolution and multicultural integration of Miao music. This study is of great significance for protecting and inheriting Miao culture.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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