

Cultural translation in multi-voice narration: The creation practice of Yi folk song style choral work "Heart-Hand Connection"

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Abstract

The Yi people are a nation with a long history among Chinese ethnic minorities, and their historical changes, religious beliefs, customs and folk customs are of great research value. Yi folk songs are a vivid display of their national customs and living customs. According to the subject matter, they can be divided into 8 categories: narrative songs, labor songs, hypnotic songs, custom songs, children's songs, love songs, mountain songs, and doll coaxing songs. Folk song chorus is an important way to inherit and promote Yi folk songs. This article introduces the characteristics of Yi folk songs, and moves contemporary multi-voice creation technology to chorus creation and compilation of the new Yi folk song "Newbie Connection", using multiple sounds to enrich the charm of folk songs, in order to let more music lovers understand Yi folk songs and culture.

Keywords

Ethnic Chorus; Yi Music; Heart And Hand Connected; Editing And Creation Practice

1. Introduction

1.1. Research background and question raised

As a living relic of the music of the minority nationalities in southwest China, Yi folk songs bear a unique historical memory and cultural identity of the ethnic group. Under the impact of globalization and urbanization, its monophonic oral tradition is faced with dual difficulties: on the one hand, the disappearance of the original context leads to the breakdown of cultural genes, and the sense of identity of the young people to traditional music is declining; On the other hand, the single melodic form is difficult to meet the aesthetic needs of the modern stage, and the transmission effect is limited. This contradiction is especially prominent in the context of poverty alleviation and rural revitalization policies -- the Yi region is in urgent need of a music carrier that can not only carry the core of national culture, but also connect with mainstream communication channels.

The creation and composition of multi-part chorus is seen as an effective way to solve the dilemma: through the superposition of voice parts and the reconstruction of harmony, the collective narrative characteristics of Yi music can be amplified, and the expression of the works can be improved with the help of modern compositional techniques. However, in current practice, there is a common tendency of "formalized collage", which is manifested as mechanical superposition of western harmonic systems or abuse of electronic sound effects, leading to the dissolution of cultural subjectivity. This leads to the core question of this study: how to establish a methodological framework for the multi-part composition of Yi folk songs and realize the modern translation of traditional music on the premise of preserving cultural genes?

1.2. Purpose and significance of the research

This study takes the Yi folk song chorus "Heart-Hand Connection" as a practical sample, aiming to explore the composing strategy under the dual tension of "traditional-modern":

Theoretical level : deconstructs the core symbolic system of Yi music (such as intonation of Noosu dialect, overtone series of mouth string and beating rhythm), distills cultural genes that can be converted into multi-voice language, and builds a creation model of "gene extraction, symbol transformation, and technical adaptation";

Practical level:Through quantitative analysis of field recording spectrum characteristics and audience aesthetic feedback data, this paper verifies the improvement effect of multi-part design on cultural identity and communication efficiency, and provides a replicable technical path for folk music creation.

This research is not only related to the living inheritance of Yi music in the contemporary context, but also has practical significance for building the sense of community of the Chinese nation. As a work on the theme of poverty alleviation, the multi-voice creation practice of "Heart and Hand Connected" reveals the integration mechanism of national cultural symbols and mainstream national discourse, and provides a methodological reference for the artistic creation of similar themes.

2. Multi-dimensional interpretation of the art of ethnic chorus

Ethnic chorus is a compound vocal art based on the original ethnic musical lexicon and formed through the composition of multiple voice parts. Its essence lies in the transformation of folk music forms such as single-line folk songs and raps into three-dimensional sound structures, realizing the paradigm transformation from oral instruction to professional creation.

Folk song chorus has the characteristic of cultural gene explicitness . In the pitch organization, it retains the characteristics of national phonology such as pentatonic mode and differential intonation, such as the minor third glissando characteristic in "Nuosu" folk song of Yi nationality; In the rhythm dimension, the non-uniform rhythm is continued, such as the free extension rhythm of the Mongolian chieftdom in the chorus polyphonic processing. The folk song chorus has the pluralistic characteristics . It covers original choruses (such as the Dong nationality's Grand Song), creative choruses (such as Qu Xixian's Pastoral Songs) and experimental choruses (such as the multimedia choruses in Tan Dun's Map), forming a continuous

spectrum from cultural preservation to pioneering exploration. Evolution of social function Characteristics of folk song chorus. From the ritual carrier of farming society (such as the Drum and Tibetan festival chorus of the Miao nationality), to the tool of national salvation during the Anti-Japanese War (Yellow River Cana Chorus), and to the medium of constructing contemporary cultural identity, its function has evolved dynamically with the context of The Times.

In the diachronic dimension, the national chorus inherits the cultural gene of the collectivize of songs in the Book of Songs and the order of ritual and music system in Zhou Dynasty; At the synchronic level, the symbiosis of 56 ethnic choral forms constitutes the concrete expression of "pluralistic unity" Chinese civilization in the field of music. The network system, with the Tibetan "harmonic Qin" court chorus and the Northwest "flower" field chorus as nodes, completely maps the three-dimensional picture of the Chinese music culture ecology. Through the effect of "harmony community" produced by multi-part collaboration, ethnic choral singing incorporates individual voices into collective resonance, forming a path of cultural identity that transcends language. The inclusion of "Chinese multi-vocal folk songs" in the UN Intangible Cultural Heritage List in 2019 confirms its "universal value" as the common cultural heritage of mankind.

There is a deep relationship between national chorus and national music, and there are two paths in the creation practice. First, Morphological transplantation. multi-part adaptation of the original music, such as maintaining Uyghur muqam mode skeleton in the adaptation of Wang Luobin's folk songs, superimposing functional and harmonic layers; Secondly, gene recombination. By extracting the DNA of folk music, such as the second-degree harmony of Miaoling Fei Ge, modern composing techniques are reconstructed, such as the coupling technique of twelve-tone sequence and five-tone mode in Chen Yi's Chinese Folk Song Chorus. The integration of new techniques provides a scheme for the inheritance and development of folk songs.

3. An overview of the characteristics of Yi music

3.1. The development history of Yi music

The Yi people believe in multiple gods and worship. Literature and art abound. The Yi people have many branches and spread over a wide area. There are five kinds of folk music, including folk songs, singing and dancing music, instrumental music, rap and drama, among which folk songs are the most abundant. The folk songs of Yi nationality vary greatly according to different regions. In general, they can be divided into three color regions: Daliangshan area such as Liangshan Yi Autonomous Prefecture in Southwest Sichuan Province and Ninglang Lang in northeast Yunnan Province; vast areas such as northern, central, and southern Yunnan Province; and Bijie and Liupanshui areas in northwest Guizhou Province. In fact, there are many different branches of the Yi people in Yunnan Province, each with its own musical

characteristics.

According to the subject matter, Yi folk songs can be roughly divided into eight categories: narrative songs, labor songs, hypnotic songs, custom songs, children's songs, love songs, folk songs, and baby songs. The traditional lyrics are mainly composed of 5 and 7 characters, and the phrases are mainly composed of 1, 2 and 4. The rhyming generally adopts the harmonic tone of borrowed characters and the pentatonic mode is generally adopted. Dance music can be classified into two categories of song and dance, of which the song and dance part is the most important, among which the more famous are "beating song" "falling foot" and so on, most of the rhythm is bright, bright tone. The music and dance part often has its own characteristics due to the different accompaniment instruments, among which the more famous ones are "Tiao Lusheng", "dancing music", "three-step string" and "miscellaneous string".

3.2. The style and characteristics of Yi music

(1) Rooted in folk music

Yi nationality has a rich and colorful poetry tradition, ranging from folk poems to those created by Bimo, which are full of poetic and pictorial features in terms of structure, image shaping and language use. They all have strong national characteristics and present different artistic styles, fully demonstrating the fresh and simple natural beauty of the poetry culture of the Yi people of all branches. It has a strong artistic charm. The distinctive national characteristics of contemporary Yi original music are mostly derived from the expression of the unique social life, spiritual journey and cultural tradition of the Yi people, and from the expression of the unique aesthetic psychology and ideological feelings of the Yi people.

(2) Go out of the mountains

The long-established oral tradition of Yi original music has entered a new period of development and prosperity with the boom of contemporary Yi music, which also makes the ancient tradition of Yi poetry and rap art open up a gorgeous artistic flower. At the same time, a number of new writers of original music have emerged among the young Yi in Liangshan.

(3) Tradition and innovation

The cultural practice of Yi's original music is the deconstruction, restoration and reconstruction of Yi's oral tradition in the three links of creation, performance and circulation. As a cultural practice of Yi's original music, the creation of "Mountain Eagle Group" is actually a dynamic innovation process from beginning to end. In the meantime, the national spirit, the spirit of The Times and the living situation of modern people have tangled together to create a unique contemporary music cultural landscape.

4. Analysis of "Heart and Hand Connected"

4.1. Creation background of the work

"Heart and Hand Connected" was born in 2022. It is a theme song to respond to the goal of "a new journey and a new era of achievements". Focusing on the theme of "rural revitalization" and integrating elements of Yi music, the song aims to show the achievements of China's poverty alleviation and the spirit of national unity, and sing to show the changes in his hometown and celebrate the victory of the 20th CPC National Congress. The work won the fourth place in the Sichuan competition of "Hear China Hear You" excellent song selection activity, which was held by the Chinese Musicians Association.

There is also a short story about the birth of the work. The song "Heart and Hand Connected" restores this important historical moment in the form of art. The work uses the soprano's soulful voice to recall the important moment when the general Secretary warmed Liangshan, depict the great changes of Yi Township in the new era, express gratitude, and sing about the Party and the people's integration of fish and water.

4.2. Analysis of works creation

The musical structure of "Heart and Hand Connected" is a single two-part musical form. In terms of lyrics, with "clouds flying, mountains high, wind roar roar, snow flapping, moon bends, sun high, flowers numerous, leaves Maomao" and other very oral characteristics of the overlapping words, strengthen the key scenes, express sincere emotions, create a vivid sense of picture, show a strong local flavor. It skillfully uses a variety of rhetorical devices to fully show the beauty of the countryside and rhythm.

In terms of composition, she learns Yi folk music, absorbs characteristic tones and rhythms, and creatively transforms and develops Yi folk songs. The whole work has the main chorus structure, the first melody is smooth and simple, and the four phrases present the music step by step. The material relationship of each phrase is the same, and all are developed based on motivation. The second verse turns to the subordinate key, and the melody jumps and broadens, expressing joy and blessing in the rhythm and tone full of Yi customs.

4.3. The value and significance of the work

As an important carrier of cultural inheritance, music also has a powerful cultural cohesion function. It can bring people with a common cultural background closely together and stimulate the sense of identity and belonging of the group. "Heart and Hand Together" inherits the folk music of the Yi ethnic group and strengthens the national identity. It evokes people's deep feelings for their ethnic group and enhances national cohesion. The work sees the big from the small, and eulogizes the great era, the great Party and the great leader with plain language, beautiful melody, moving stories and simple feelings. The lyrics of the works are simple, the melody is beautiful, the theme is clear, the feelings are sincere, and it has a high degree of recognition and good transmission. The works are both down-to-earth and high,

with a strong Yi customs and local characteristics, and make a useful attempt to show the magnificent theme of The Times with a short and concise art form of song, and achieve outstanding results.

5. The creation practice of "Connecting Heart and Hand"

In the process of creation, the work has not only the charm of the Yi nationality, but also a modern sense. In terms of melody, we use methods such as contrasting polyphony and singing in unison to combine the main melody of Yi folk songs with the harmonic melody skillfully to form the harmonic effect and enrich the content of the works.

In terms of rhythm, we based on the characteristics of Yi folk songs. By changing the rhythm type and adding syncopation, it is closer to People's Daily way of listening to songs. At the same time, we also combine slightly complicated rhythm patterns to add more highlights to the work. In some of the fragments, rhythm changes in line with the content of the lyrics and the artistic conception situation are carried out to assist the main melody, make the main melody more expressive, and make the song fuller and richer.

In terms of timbre, through the use of different voice combination relations, such as lead, soprano, alto chorus, tenor, bass chorus, as well as four voice parts of mixed chorus and other forms, to make the work more diversified timbre. By singing in unison, singing in rotation, comparing polyphony and other techniques to create mixed chorus, the tension and appeal of music are more obvious and artistic charm is more obvious.

In terms of the overall structure, we pay attention to the coherence and integrity of the works. By rationally arranging the proportion and layout of various parts such as prelude, verse, interlude and chorus, we made the work more compact and reasonable in structure. At the same time, we also pay attention to the interaction and communication between the works and the audience, through the design of some interactive links and performance forms, to make the works more vivid and interesting, and easier to attract the attention and love of the audience. The result of the choral version of "Heart and Hand" has been revised many times. Each time, different students will be invited to give suggestions, and constantly polish and revise to promote its improvement.

6. Conclusion

Through the study of Liangshan Yi folk songs and the practice of multi-sound music composition of "Heart and Hand Connected", we can learn that contemporary composition techniques have provided a broad space for the innovation and development of Yi folk songs. We can make use of modern music theory and technology to adapt and re-create Yi folk songs, so as to better meet the aesthetic needs of modern people. The creation and compilation of multi-tone music is an important means to

enrich the expression forms of Yi folk songs and improve their artistic appeal and spreading power. We can create more colorful music forms and sound levels through the creation and compilation of multi-tone music in Yi folk songs. These practices can not only enrich the artistic expression of Yi folk songs, but also improve their competitiveness in the modern music market and attract more listeners' attention and love.

In the future, the research group will continue to learn the music of Yi and other ethnic minorities, create and compose more Liangshan Yi folk songs with multiple sounds, form a series of works, strengthen theoretical research on the creation and composition of Yi folk songs with multiple sounds, establish a sound theoretical system, explore the application of the creation and composition of Yi folk songs in education and teaching, and train more folk music talents. The use of electronic music, synthesizer and other modern music production tools to inject new elements and colors into Yi folk songs, so as to make them radiate new vitality.

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