Folk Song Computer Big Data Classification and Analysis Research Based on National Style Characteristics

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Abstract. China is a multi-ethnic country. Fifty-six nationalities have fifty-six flowers and fifty-six brothers and sisters come together to make a home. Among the ethnic minorities, there are a lot of traditional cultures with ethnic styles, including ethnic songs, which have the unique charm and flavor of ethnic minorities. The classification of the folk song is also an important link in research of folk songs, logically, divide a thing as an object, this thing can be known as the mother, the other points out small class can be referred to as a child, the division of folk songs also follow this rule, it can be classified as a criterion of suitability, although these rules are common sense, but in classification are often easy to ignore people.

Keywords: National Characteristics, Folk Songs, Folk Song Research, Logic

1. Introduction
Ethnomusicology holds that music is a part of culture. Most cultures in the world have a concept of music Knowledge system, and a set of corresponding concept definition methods. Music is a plural noun. The concept of music in different cultures represents the uniqueness of their music culture, as well as the music in their society and culture Level of status. Specific musical concepts need to be recognized and understood in the context of different societies and cultures[1].

American ethnomusicologist Merryam proposed to study music with the three-part theory mode of "idea, action and sound". Merriam's theory of thirds simply means that in a culture, the concept of music determines people's musical behavior, and only through people's musical behavior can musical consequences be produced, that is, the sound of music. Merriam said that "the sound of music is the product of human behavior processes that are determined by the values, attitudes and beliefs of the people who created a particular culture." Therefore, in order to understand a kind of music, we must understand the social culture on which the music exists, and combine with the specific cultural context, in order to understand the music operation mode of the culture relatively correctly. Merriam's theory is confined to the closed system of musical behavior and relatively isolated from the specific cultural context. American ethnomusicologist Nettle inherited and developed Meriam's theory to study human musical behavior in the mode of "idea-behavior-sound-social feedback". According to Nettle, social acceptance is a very important factor. Culture holders decide what is music and what is not music. A vocal act becomes music only if it is approved by a majority of the members of that particular society. People's musical behavior depends on the specific cultural context and the definition of music by the
culture in which it exists\cite{2}.

2. Concept system of Yi music

Yi nationality has a unique musical system and has its own concept and cognition of music. Area 1 of the Northern dialect of The Yi language calls music "Morutaru". "Mo" refers to the act of playing with an instrument. "Ba" refers to the act of singing with the vocal cords. Lu is similar to the English suffix -ology, which refers to a subject, knowledge, or a class of things having the same properties. "Moruton Lu" refers to people borrow Musical Instruments to play, borrowing vocal cords to sing things. The definition of music behavior in Yi culture is that people use Musical Instruments to play and vocal cords to sing. Morutaru is the native musical concept of the Yi people, yi. According to the western music system, Yi music can be divided into two parts: vocal music and instrumental music.

2.1. Vocal music

From the perspective of Western musicology, vocal music is a form of music sung by human voice. The vocal cords are mainly composed of human vocal cords, and rhythmic musical sounds are produced in conjunction with the oral cavity, nasal cavity, tongue and breath.

Vocal music in Yi language is called "Cho-ba", "bark" means crooning, and "he" means singing aloud. "Bark him" in combination refers to all crooning and high-pitched musical ACTS. "Barking bar" is the concept of "vocal music", a word of the Yi nationality in Liangshan. "Event" low 92 low.

The method and vocal expression form of singing with human flat cavity and true voice is close to the natural state, and focuses on the music behavior carried out in the room, which can be used in the singing of both general songs and ritualistic songs. "He" is the method and vocal expression form of singing with high voice and falsetto (or loud voice), focusing on the music behavior in the outdoor mountain forest and wild field. "He" singing form is not subject to the constraints of social rules and indoor etiquette, so it is relatively free.

"He barks" is another word for a vocal composition or song. The yi's "Vyutaru" is close to "Vyutaru", which also means songs or vocal works. The process of social and cultural change is always quickly reflected in the change of language. Under the influence of mainstream culture, yi society also developed the word "cho-cho-ing", which also refers to song. "Sing" is the borrowing of the word "sing" in Chinese, and its meaning is basically the same as "sing" in Chinese. For example, "he barks him" means to sing, and "sing barks" means to sing.

2.2. Instrumental music

Instrumental music, as opposed to vocal music, refers to music played entirely on instruments without the use of voices or their subordination. Musical instrument culturology is a discipline developed along with ethnomedicology. The early research on Musical Instruments mainly regarded Musical Instruments as a kind of material existence, studied the structure and acoustic characteristics of Musical Instruments entity, and did not investigate Musical Instruments in the cultural context. The modern Musical Instruments of ethnography take cultural instruments and the culture contained in Musical Instruments as the core to carry out analysis and research. American ethnomusicologist Hood said, "Starting with the description of individual Musical Instruments and groups of Musical Instruments, Organography is the outline of their diachronic and synchronic prospects. Organography is the logical, scientific synthesis of Organography with information obtained, i.e. Organology\cite{3}.

Musical Instruments, called "Mo Luguo Lu" in Yi language, refer to instruments that can produce musical sounds by exhaling and inhaling through the mouth of a person and instruments that can produce musical sounds by human hands' percussion, percussion, playing, plucking, pulling and other actions. "Moru" is an instrument that can exhale and inhale music through the mouth, such as mouth string, horse cloth, clarinet, bamboo flute, suona, reed pipe and so on. "Guo Lu" is an instrument that can produce musical sounds through the movements of human hands, such as yueqin, yangjiao, Erhu, horse-bone qin, yangpi drum, bronze drum, bronze bell, etc. All belong to Guo Lu. Moru and Taru are combined to form Morutaru, the previously mentioned concept of "music" of the Yi nationality. At
this time, "Moru" vaguely refers to anything that breathes and breathes through the mouth. An instrument used to produce musical sounds by playing, plucking, pulling, etc.

The main Musical Instruments in the Yi region are: yueqin, kouxian, ma bu, Ma Zhi, clarinet (and hey), bamboo flute, Suona, Lusheng (gourd), yangjiao, Erhu, Hu qin, ma Bone qin, sheepskin drum, bronze drum, bell and Bawu, etc. In addition, the Yi folk has an important and widely available musical instrument, a wooden leaf. A leaf is a leaf. A musician picks and picks a leaf of average size to play music for an instrument. This is also a popular instrument playing method for the Yi people.

Because of the mutual exchange and communication between different nationalities, Musical Instruments will blend with each other. In liangshan, where yi people live, kexijer (translated from Chinese and similar to clarinets), mabou (like mabou (shaped like mabou) and Mabou (shaped like mabou)), which are not found in other surrounding ethnic groups, are supposed to be independent Musical Instruments spawned by Yi music culture. Although kouxian, yueqin, dizi, Suona, Hulu, erhu and other Musical Instruments are widely used in Liangshan Yi area, they can also be found in other surrounding ethnic areas, with only slight differences.

3. Rules of music classification

Contemporary ethnomicology holds that although the music of all nationalities and cultures in the world is diversified and diversified in content and form, it is equal in value and worth studying and studying. Based on the diversity of music culture and the diversity of music itself, the music classification system in the world also emerges one after another. There is a classification from the form of musical expression, there is a classification from the music style, there is a classification from the singing style, there is a classification from the music belongs to the social class. On the classification, there are from the regional characteristics of the classification. The criteria of classification vary with the class, educational background and social and cultural background of the classifiers.

In 2010, the national census results showed that the Yi ethnic group had 8.71 million people, living in areas covering yunnan, Sichuan, Guizhou and Guangxi in the southwest and south. Yi music has many kinds and forms. In particular, the Yi folk songs are colorful and colorful. In Liangshan of Sichuan alone, there are hundreds of kinds of music in several dialect areas of shengcha, Yinuo, Suodi and Tianba. Many scholars have classified yi music. Such as haveBL in Your book On The Deep Structure and Common Characteristics of Yi Folk Songs from the Perspective of "Ya" puts forward that "Ya" is the oldest form of Yi folk songs. For example, in Jinsha River and Liangshan Yi Folk Songs by Zeng Ling, the yi folk songs are divided into mountain songs, custom songs, narrative songs (long songs about history, characters and life events), love songs (Ran Niu), children's songs, and new folk songs (folk songs created by the masses after liberation). In a Macroscopic Study on the Classification of Yi Folk Songs, Zhou Zhili puts forward the idea that Yi folk songs should be classified according to the principle of subject, the principle of object and the principle of subject-object combination. These opinions and Suggestions are very important and constructive, but they are too general and out of the context of Yi culture.

Table 1. Music categories of the Yi nationality in the time zone.

| Space-time field | Born                  | Fall in love | Marrige            | Work      | Rest       |
|------------------|----------------------|--------------|--------------------|-----------|------------|
| Indoor           | Le vallet with the hit|Rigyaringhate |                    |           | Kusch barking |
| Outdoor          | With the hit         | Today di Ayalo|                    | Guillar blow |

Yi society classifies music according to the nodes of people's life cycle and the temporal and spatial order of music behavior. The Yi people have different musical behaviors in different time and space fields. Constrained by the thought, belief and values of the complex social culture of the Yi nationality, the music behavior of the Yi nationality has different forms of expression in different life cycle nodes.
and occasions. Yi music is a part of Yi culture, what Meriam and Nettle call "music as a culture". The music of yi nationality has specific social functions, and it cannot be deduced from the cultural context or the music behavior and ideas of cultural insiders. Only by integrating the cultural context and the behavior and concept of insiders can yi music be understood correctly and close to the true core of Yi music\(^5\).

The music behavior of yi nationality is investigated from the perspective of space, mainly taking place indoors (including the adjacent space around the house) and outdoors (the space far away from the residence, such as forest and field). Generally speaking, music ACTS that take place in the room are more formal, solemn and appropriate music ACTS. Music that takes place outdoors is relatively arbitrary, casual, even frivolous. This is also a direct reflection of yi nationality's spatial cognition in music behavior. From the perspective of yi people's cognition of time and space, yi people have to go through the following important life cycles: birth, love, marriage, labor, rest, festival, gathering and funeral.

4. Singing methods and forms

At present, most of the literature on Yi nationality's vocal music shows unclear concept and confusion in the classification of Yi nationality's vocal music. The relevant concepts of Yi nationality's music are not well clarified, and even the singing methods and forms of Yi nationality's vocal music are confused. The author thinks, yi nationality's vocal music singing method and the singing form are two completely different concepts. Singing methods are divided according to the use of vocal cords, oral and body cavity luck and resonance, such as bel canto, ethnic singing, popular singing, original ecological singing. The form of singing refers to singing in unison, solo, lead, duet, duet, chorus and other forms of vocal performance\(^6\).

The concept of Music of The Yi nationality is "Morutar", the concept of vocal music is "barking" and the concept of instrumental music is "Morutar". There are two traditional singing methods of yi nationality: "bark" and "he". "Tweet" is a method of singing in a low voice, which is close to the natural state and focuses on the music in the room. It can be used for singing folk songs, love songs and ritualistic songs. "He" is a high-pitched, falsetto (or high-pitched) singing method that focuses on outdoor musical behavior in the mountains and wilderness, free from social rules and indoor etiquette.

There are three types of traditional singing styles of the Yi nationality: "Er, Zuo and Ge". "Er" is close to chanting, chanting, is a kind of narrative singing, such as "Rigyal", "Aguer" and so on. "Zuo" is a form of singing with challenging fighting songs and racing songs, accompanied by physical dance movements in intense moments. "Ge" is mainly rap, sometimes singing while dancing singing form, some places refers to play or dance. As far as the genre of singing content is concerned, "Er" is generally a sad tune song type, "Zuo" is a song with competition or knowledge display type, and "Ge" is an entertainment type song.
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