

MUSIC CULTURE OF THE MIAO PEOPLE IN XIANGXI, HUNAN

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Abstract

The young generation's cognition and interest in national music gradually fade, and the inheritance of traditional music is in a dilemma. At the same time, in the field of education, although primary school music education in the Miao nationality area in western Hunan has received some attention, it still faces many limitations. Through the detailed investigation of the primary school, we can find the specific problems and deficiencies, and explore solutions to provide a solid basis and reference, this not only to improve the local primary school music education present situation, promote the development of basic education is of great significance, more can let Miao children enjoy high-quality music education resources, improve music quality and aesthetic ability, let the Miao music this precious cultural heritage in the new era bloom new brilliance, to better inheritance and protection in education. Strengthening music education in Miao primary schools can cultivate students 'national pride and cultural identity, promote students' all-round development and comprehensive quality improvement, and also play an important role in promoting the development of local education. This article presented (1) music culture of the Miao people in Xiangxi, Hunan; (2) history and development; (3) music features; (4) inheritance and protection.

Keywords: Music Culture; Miao People; Xiangxi Hunan

Introduction

The Chinese nation is a great nation with a long history and a splendid civilization. Each nation has its own unique musical characteristics and values, and their cultures blend together and influence each other, jointly promoting the progress and development of Chinese national music culture. Among them, the

Miao song, dance, music and various ritual activities combine production and life with art and culture, with rich content and colorful performance forms. "Badai" is a unique family name of the Miao people in western Hunan, which is a respectful name of the Miao priests in the Miao language, similar to the host and MC of today's activities and ceremonies. "Badai" occupies an important position in China's multi-ethnic music culture. Through the inheritance of generations, it continues the cultural blood of the Miao people, and makes its unique culture and art shine in the long river of history.

Music Culture of the Miao People in Xiangxi, Hunnan History and Development

The origin of Miao music can be traced back to ancient times, with the migration and development of the Miao nationality. The early Miao music is closely related to productive labor and sacrificial ceremony, reflecting the life scene and spiritual pursuit of the Miao people. In the long river of history, Miao music has maintained a relatively stable traditional characteristics, but also constantly adapting to the changes of The Times. The communication and integration with other ethnic groups make the Miao music absorb the essence of foreign culture and enrich its own connotation. With the progress of society and the development of science and technology, new changes have taken place in the form of expression and the way of transmission.

In the thousands of years of historical development, the Miao people in western Hunan have created extremely rich and colorful ethnic music culture. From funeral, marriage, clothing, shelter and food, festival ceremonies and belief taboos, the Miao people in western Hunan have formed customs and customs matching their economic form, living environment and cultural accomplishment. The Miao people in western Hunan is a nation good at singing and dancing, including Miao songs, instrumental music, dance and drama, and other folk arts, have achieved considerable development in history. The sacrifice, social interaction, etiquette, festival and other activities of the Miao people in western Hunan are all completed through the ritual master "Badai" in the forms of Miao songs, dance, music, and instruments. These artistic forms are often organically combined with production, life and religious belief to form a system of their own. For thousands of years in Xiangxi Miao to record and communication as a tool to preserve and spread cultural knowledge, but the

ancestors of the Miao failed to save and develop their own words, and due to the long-term isolation between nationalities and no master and borrow Chinese characters, until the Ming and Qing dynasties, Xiangxi Miao can know and use Chinese characters is rare, the Xiangxi Miao music culture development has a great influence, makes the Xiangxi Miao folk oral literature and behavior performance obtained more full development. At present, there are ancient songs, epics, fairy tales, love songs, wedding songs, wine songs, funeral songs, divine, etc., as well as all kinds of sacrifices, customs and so on, a variety of genres, extremely rich content (Zhang, 2017).

The Miao people in western Hunan constantly enrich their own ethnic culture, continuing from weddings and funerals to food, clothing, shelter and transportation. However, because the Miao nationality did not retain the development of their own writing, it also made its oral communication and limb expression are fully preserved and developed. This has also extended the "Badai" family, which integrates social activities, priests, divination, dance, and music. At that time, the "Badai" family covered ancient songs, religion, witchcraft, dance, fairy tales, etc., which was an important driving force for the development of music culture in the Miao region in western Hunan. However, in the 1960s and 1970s, under the slogan of "Break the Four Old, overthrow the feudal evils, overthrow the ghosts and spirits", the "Ba" music culture of the Miao people in Wuling Mountain area was destroyed to varying degrees, and various religious ceremonies were prohibited. At that time, the large sacrificial activities had already disappeared. As a result, the Musical Instruments and props used in the "Badai" family group for sacrifice and social activities were also destroyed, and the sacrificial altar site also disappeared. Finally, the originally mature and huge "Badai" family stepped down from the altar and became ordinary people from the belief and respect of the Miao people. At the end of the 20th century, the "Badai" family and its "Badai" heirs picked up the ritual props and began to assume their own responsibilities and obligations. However, different from the past glorious period, with the development of the society, "Badai" lost its luster and status of the past, followed by the decline of "Badai" music culture. So far, the "Ba Dai" of the Miao people is divided into three categories: "Ba Dai Xiong", guest teacher "Ba Dai za" and "Ba Dai Nian". Although the "Badai" family is not as prosperous and brilliant as before, the "Badai" music culture of Xiangxi Miao people with a history of thousands of years is trying its best to recover to the previous state. As a unique cultural

phenomenon in Miao Xinjiang, which is different from other nationalities, the emergence of "Badai" music culture is not accidental, but closely related to the social life needs of Miao ethnic groups, thus forming its own vein. Nowadays, the responsibility of "Badai" is not only to fully show the tenacious confidence of the Miao people, but also to take the responsibility of inheriting the national culture with their own words and deeds (Tan, 2023).

The history of the Miao people can be traced back to the ancient tribes of the Miao Man Group. From the Chiyao "Jiuli" period to the "Miao Man" period of the Yuan, Ming and Qing Dynasties, they experienced the cruel war and harsh political environment among the tribes. Due to the failure of the war and the expulsion, they were forced to experience several great migrations in order to survive. The origin of the Miao people in western Hunan can be traced back to the "three Miao" in the Yellow Emperor period. After a long period of tribal integration and war suppression, they migrated to the Wuling mountain area in western Hunan. In the early days of the founding of the People's Republic of China, the Miao people practiced regional ethnic autonomy under the policies of the Party and established the Xiangxi Miao Autonomous Region. Later, according to the common vision of the Xiangxi Tujia, Miao and other ethnic people, the State Council approved the "Xiangxi Tujia and Miao Autonomous Prefecture", which opened a new chapter. The origin of Miao folk songs in western Hunan is also hidden in the changes and spread of thousands of years. Xiangxi Miao folk song, also known as Miao song, is mainly spread in the northwest region of Hunan and Wuling Mountains. It is the local dialect folk song of Xiangxi Tujia and Miao Autonomous Prefecture. Miao folk songs in western Hunan have a long history and diverse forms, which are the epitome of the life of people in western Hunan. They contain the national spirit, are inseparable from the folk customs, have typical local flavor, and are the culture created by people in their long-term labor and life. The origin of the Miao folk songs, there are many records in ancient books, such as "the Chinese objects, Hunan annals" 1 load: "Xiangxi Miao, every holiday night, have the wind of the moon, childhood virgin, to the forest mountain, singing and dancing, the singing than close", such as "five stream Miao ancient and modern life" 2 years: " Miao people sing this in no sound, whenever ghost or festival or idle or work rest, all voice sing each other". According to these records, it can be seen that the origin of Miao folk songs in western Hunan is closely related to religious ceremonies, wedding and funeral customs, festivals and festivals. Shen Congwen described

in the Art of the Miao Nationality in West Hunan 3: "Where there are villages or reclaimed land, people live or productive labor, all kinds of wonderful songs can be heard sooner and later. "Singing Miao songs is the most important and direct way for the Miao people to express their feelings. Both marriage, sacrifice, work, questioning and festivals are inseparable from Miao songs. In the long history, it has become the spiritual pillar of the Miao people in western Hunan, conveying the feelings of the Miao family and depicting the life of the Miao family. (Xu, 2022).

Music Features

Miao music in western Hunan attracts people's attention with its rich and diverse forms of expression and unique artistic charm. Its musical characteristics are reflected in four aspects: melody, rhythm, singing and musical instrument: melody, the melody of Miao music in western Hunan is beautiful and graceful, just like a flowing river, sometimes slow, sometimes rapid. These melodies often contain the deep feelings of the Miao people, such as the attachment to their hometown, the desire for love, the love for life and so on. For example, in the ancient song "Epic of the Miao people", the melody is ups and down, full of solemn and stirring and passionate, as if telling the long and difficult history of the Miao people. At the same time, the melody of Miao music often uses slip, vibrato and other skills to make the music more charming and expressive.

In terms of rhythm, some songs have bright rhythm, such as "Encouraging", which shows the enthusiasm and uninhibited of the Miao people with strong drumming and fast rhythm, while some songs have relatively slow rhythm, such as "Lullaby", which creates a warm atmosphere with gentle rhythm and expresses the mother's care for the children. In addition, the rhythm in the Miao music is often combined with the dance, further strengthening the expressive force of the rhythm through the movements and steps of the dancers, so that the music and the dance are perfectly integrated together.

The rhythm of Miao love songs in western Hunan is mainly scattered, and the rhythm is relatively free. The rhythm is scattered without disorderly, interspersed with the conventional second, third and fourth beats, but the strength of the rhythm is different from the traditional western rhythm. The love songs of the Miao people in western Hunan are influenced by the pronunciation characteristics of the Miao language, and most of their weak shots are stronger

than strong ones, and their weak ones are also stronger than strong ones. For example, the second racket forms the unique form of the second beat or the second beat; the third racket forms the characteristics of "head beat, second beat small, third beat and hard twisting", that is, the original last weak beat becomes the second strong beat, and "twist" is its charm. The rhythm type used by the Miao love songs in western Hunan has the same thing as the rhythm, that is, the short and long rhythm is often used, such as the first 16 and then 8, the first eight and the last 16, and the extended sound line. In the Miao love songs, the rhythm of equal typing is used in the "opening cavity", "lining cavity" and "tail cavity", while the "adding cavity" singing in the middle uses the short and long rhythm. For example, the love song "see fish without net" (flat cavity) uses a large number of a beat after the attachment point, across the bar extension line and other rhythm, forming a strong style of Xiangxi. The love songs of the Miao people in western Hunan are sung in dialect. The Miao language has eight tones, which is more abundant than the Mandarin, with more initials and less finals, forming its unique rhyme characteristics. The pronunciation of Miao language is at the front, the timbre is light, crisp and bright, and the tone is diverse, which makes the singing voice graceful and rich, forming the graceful and soft singing characteristics of love songs. In addition, the cultural tradition of free marriage and marriage and the fixed form of marriage customs in the Miao district of western Hunan make the objects, places, forms and content of singing songs have certain norms, which become a typical music culture of the Miao people in western Hunan and provide a rich cultural soil for the inheritance and development of love songs. From the perspective of macro cultural context, the overall characteristics of Miao love songs in western Hunan are reflected in their interpretation of local customs, regional humanistic feelings and folk culture inheritance. These characteristic regional culture and pronunciation and sound methods add to the external symbolic characteristics of its musical form. (Song, 2018).

In terms of singing method, Xiangxi Miao music has a unique singing skills and style. When singing, Miao singers often use the combination of true and false sound to make the sound more layered and three-dimensional. At the same time, they also pay attention to the use and control of the breath, by adjusting the breath to realize the fluctuation and change of the melody.

According to its singing content and form, Miao songs can be divided

into ancient songs, love songs, etiquette songs, festive songs, festive songs, life songs and so on. According to its singing tone, it can be divided into two categories: high ("shao" in Miao) and peaceful ("shao" in Miao). Both have different songs and have their own characteristics, which belong to folk songs and are sung in Miao language. Generally, the music is before the cavity, the introduction of basic phrases. Between the basic phrase and the phrase, the lining cavity connection is often added. At the end of the Miao song, the tail cavity often slides as the end of the whole song.

Xiangxi Miao "ba" generation music, according to the different form, content, have typical singing used at the beginning of the ritual, the story of the narrative cavity, infectious call the soul of soul cavity, please gods, toast, cavity of Yin and Yang, crying, water cavity and so on more than ten kinds of different tone. From the perspective of emotional characteristics, the singing of Badai music can be divided into the high mountain cavity and flowing water cavity to express joy, the redemption cavity expressing anger, the sad crying cavity and the entertainment migration cavity, but basically most of the singing is expressed according to the specific situation. The singing methods of Badai music can be divided into five categories, namely singing, chanting, singing, white singing and percussion. Different singing methods are used to show different musical singing, and some singing performances include two or more singing methods. When performing singing, Badai will use different magic props according to different functions of sacrificial speech. The functions of divine speech include a huge system composed of different functions, such as God, persuasion, and burial, and the props used for different functions are also different. If God need to use bamboo, Chiyou bell and other accompaniment instruments, the teacher needs to boast (Chen, 2021).

After the founding of the People's Republic of China, a local opera called Miao Opera emerged in Huayuan, Guzhang and Fenghuang, Xiangxi Autonomous Prefecture. It is the youngest local opera in Hunan Province. It was once called "Miao Opera" in the 1970s, and officially named "Miao Opera" in the 1980s. The predecessor of the Miao opera is the Miao wizard dressed as the ancestor of the Miao people Chiyou to perform the witch god ceremony for the Miao people. In the 1950s, Shi Chengjian, a Miao teacher, learned that the Miao people in western Hunan liked to watch operas but not their own plays, and conceived the idea of creating Miao opera. Then, with the support of the county

cultural center, the Miao story "Luxi" was adapted into the Miao drama "Unity to Kill the Demon" and performed for the first time in chestnut Square, marking the birth of Miao opera. Therefore, the plot of early Miao dramas is relatively simple, most of which are sacrificial ceremonies, with a strong sense of religious ceremony, such as "Just Xiang", "Chase after casualties", "Huji Ga" and other plays. In the later stage, the plot content of Miao opera has been diversified, the performance forms have become more diverse, the means of creation have been more varied, and the degree of opera has also been significantly improved, such as Dinah and Naka, Blood Birds and Fugitives. Due to the short development time of Miao opera, it has not yet formed a mature sound system, which can be divided into three forms: 1. The original Miao folk songs as singing. For example, the Miao Troupe of Maliichang in Huayuan County, Xiangxi Autonomous Prefecture, has been singing the original Miao folk songs as materials since its establishment, which is deeply loved by the masses. 2, with the folk tone of the Han nationality as the singing style. For example, the Guniu Miao Troupe in Jiwei Town, Huayuan County, Xiangxi Autonomous Prefecture, created the classic Miao drama "Song of Love", which was composed in the tune of the Han nationality and accompanied by ethnic bands. This performance form of the Miao nationality and the Han nationality was also welcomed among the Miao and Han people. 3. A new singing style created based on Miao folk songs. This is the Miao troupe in order to improve the music performance of the new exploration, including in the Miao folk songs on the basis of the rhythm of the opera plate and create cavity form, on the basis of the original folk tunes will be several types of new singing, useful opera and ballet creation techniques to create the form of opera style, and with card cohesion, combined with the variation method of plate change form. Miao Troupe has been exploring and looking for the singing of Xiangxi Miao opera, but no matter what form it cannot be separated from the folk songs of Xiangxi Miao folk songs as the core creation material. In recent years, more and more excellent Xiangxi Miao dramas have caught people's eyes. For example, Xi Ying Men, written by Li Beibing, directed by Li Shengquan, composed by Li Shengquan and Ren Qiulin, won the first prize of the "Happy Xiaoxiang" provincial art performance to celebrate the 70th anniversary of the founding of new China. And 2021 in the seventh art festival in Hunan province by Li Dajian, wang writers, Li Shengquan director, Ren Shulin composition of Xiangxi Huayuan county Miao opera "the sparrow sound", tells the story of out of the Miao home village of workers and the story of left-behind children in the mountains, finally through the rural

revitalization, accurate poverty alleviation, returned to the hometown workers, with his family. These new Miao opera works show new characteristics in both creation theme and performance form, and use Miao music elements in music, with strong national charm. At the same time, with the progress of The Times, there is still a long way to go. Whether in the creation or in the performance, we should constantly improve the level, meet the aesthetic needs of the contemporary people, and strive to create more fine works in line with the needs of The Times. Miao opera development is the Xiangxi Miao folk song in the new era of diversified explore an important part of the road, through the MiaoJu drama plot content and a variety of forms of performance, make more people through different ways to know, understand, love Xiangxi Miao folk song, not only widened the transmission way of Xiangxi Miao folk song, also make Xiangxi Miao folk song in the new era has a broader development path (Xu, 2022).

The lyric structure of Miao folk songs in western Hunan is quite complex, divided into one sentence, two sentences, three sentences, four sentences, five sentences and multiple sentences, etc. Generally, the form of occasional sentences (called Sarah in Miao language) is more common, usually seven words for one sentence, two sentences form one couplet, two couplets for one song, commonly known as seven words and four sentences. The lyrics of Xiangxi Miao folk songs are mostly seven words and one sentence, two sentences form one couplet, two couplets for one song. Sometimes, six sentences to even dozens of sentences can be developed as needed. When singing, the voice part rises one after another, and the characteristics of multiple voices are obvious. In the multi-voice Miao song, the high and low parts enter successively, the two parts flow alternately, sometimes plus "pull cavity" and "lead song", can sing three to four parts at the same time. The multi-voice song is simple, the melody development is mostly smooth, smooth lines (Ma, 2019).

In terms of Musical Instruments, the commonly used instruments in Xiangxi Miao music include Miao drum, Lusheng, wooden drum, bronze drum, suona and so on. These instruments have their own distinctive features and play an important role in the music. Miao drum is one of the important symbols of Miao music, and its strong sense of rhythm and shock has become the core elements of Miao music. Lusheng is one of the most representative instruments in Miao music. Its melodious and beautiful timbre can create a romantic and

mysterious atmosphere. The wooden drum adds a sense of weight to the Miao music with its low and powerful sound, while the bronze drum brings a lively and lively feeling to the Miao music with its crisp and melodious sound. Suona infuses a vitality and passion into the Miao music with its high and passionate voice. The clever use of these instruments makes the Miao music in western Hunan more colorful and has high artistic value.

In ritual and sacrificial activities, some instruments and instruments often play an important role in the performance of musical art. For example, "bamboo support" is a common appliance of Badai, who beat the bamboo support while singing lyrics. Other instruments usually used are brass bells, gongs and drums, horns and so on. All of these fully reflect the richness and integration of Badai music culture and art. As the core force of the ethnic group, Badai protects and inherits the national belief and culture of the ethnic group, silently soothes the inner trauma and spiritual fear of the ancient nation in the thousands of years of migration and escape process, and maintains the harmony and stability of the ethnic group. In the process of holding the ceremony, Badai often uses some props to cooperate with the divine. Some props not only act as the function of the ritual, or suppress evil and drive away demons, or as the communication channel of "common threshold" and "extraordinary" threshold, but also act as the instrument in the ceremony, increase the rhythm of the ceremony and strengthen the mystery of the ceremony. The props and instrumental music used by Badaixiong and Badaiza in the holding ceremony are different. Badaixiong mainly used bamboo and bronze bells, while Badaiza has relatively rich forms, mainly including drums, gongs, cymbals, ox horns, teachers and knives. Bamboo: called "Oh xiong" in Miao language, it is the instrument used by the god in the ceremony, but it has more characteristics of instrumental music. Its production method, take two to three sections of complete bamboo, saw one side, and then cut it to create a resonance box; from the middle longitudinal out of two centimeters wide mouth, cut off the bamboo wood meat left bamboo green as reed, and then use two small bamboo code will set up, until the spring, use a straight bamboo as a stick to knock the reed, bamboo new sound just, crisp, ring, can pass to a far place. Bamboo is usually used in the ancestors or other specific rituals (Zhang, 2015).

In male ancestor worship ceremony, there is an important form-play Miao drum, this is a kind of rhythm music, dance and narrative three forms of Miao representative ancient art form, by encouraging performance, inspired people's mind, reflects the Miao civilization, embodies the strong ancient ethnic complex, is the ancestor worship ceremony build recall ancestors, gathered national spirit, display ceremony shock important means and form. The rituals host of the Miao nationality conduct religious culture through music as the media, so that different people can resonate, and then have a subtle influence on the minds of the music listeners, and have a enlightenment effect on people's minds (Li & Zhang, 2017).

Inheritance and Protection

In the rapid development of modern society, the music culture of the Miao people in western Hunan is facing many challenges. How to promote its development and properly protect it has become an important subject that we must think deeply and actively explore. With the change of times, the music culture of Miao people in western Hunan is also evolving and developing. On the one hand, some traditional Miao music forms still maintain vitality in modern society; on the other hand, some modern elements are gradually integrated into Miao music, making them more sense of The Times and attractive. However, the Miao music culture in western Hunan is still facing the danger of losing some traditional Miao music skills, and the younger generation has relatively little interest in and understanding of Miao music, which affects the inheritance and development of Miao music culture to a certain extent. The development of the Miao music culture can better inherit and carry forward the excellent cultural tradition of the Miao culture, so that more people can understand and understand the unique charm of the Miao culture.

Whether which nation, its survival and development are inseparable from the music art culture, after one thousand development, China's national music culture is closely related to the production and life of the people, its form is popular, and now, with the vigorous development of diverse culture, traditional folk music culture by great impact, many contains my Chinese national precious spirit connotation of culture and art, is away because of a variety of complex reasons. The Badai music culture in western Hunan is a symbol of Miao social civilization, and it has profound and unique cultural connotation. However, the current development state of the Badai music culture of the Miao people in western Hunan, compared with the prosperous period, it is obvious that the

Badai music culture and art has been alienated and neglected in the current environment of multicultural development. It is urgent for the continuous inheritance and protection of the music culture of Badai. It is of great significance to inherit and protect the Ba music culture of the Miao nationality in western Hunan. Firstly, the music culture can be said to be the root of the social culture of the Miao nationality, reflecting the spirit and production style of the Miao people. Secondly, the "Ba" group is the authentic continuation of the music culture and the embodiment of the music culture of the excellent traditional ethnic culture and art, and for the economic and cultural development, public unity and social stability of the Miao nationality. Miao generation music culture since its generation, has been developed for thousands of years, in the long development process, every historic change in the deep generation music culture, can say generation music culture four spiritual symbol of miao people, from the content to the form, are able to find the performance characteristics of different periods, has a very important to explore value (Chen, 2021).

However, the previous traditional development of the music culture to today has appeared a huge crisis. These precious human heritages, which embodies the spirit of the Chinese nation, is going far away from us for various reasons. Xiangxi Miao "generation" music culture is the crystallization of Miao civilization, itself contains the unique cultural connotation, has a unique art and cultural charm, and now Xiangxi Miao "generation" music culture lonely status compared with the prosperity of the last century, it is not hard to see, under the impact of diverse civilization now, our disregard for the traditional music culture. Nowadays, most of the Miao people are crazy chasing modern pop music, ignoring the humanistic connotation of the "Ba" music culture, its spiritual bond that maintains the stability of the Miao ethnic group in western Hunan, and its inheritance of Chinese culture as a kind of folk music culture. Thus, protecting the "Badai" music culture has become an urgent task. The protection of the "Badai" music culture of the Miao people in western Hunan can bring us many benefits. Firstly, the music culture of the "Ba Dai" contains the roots of the traditional culture of the whole region, and the protection and inheritance of the music culture of the Miao nationality promotes the excellent culture of the motherland, and provides the spiritual guarantee for the economic development, cultural prosperity, ethnic unity and social stability; finally, the music culture of the Miao nationality is the bearer of the Miao culture and

spiritual art. The "Badong" music culture of the Miao people in western Hunan has been formed and developed for thousands of years. In the historical development stage here, every social change will leave a mark in the "Badong" music culture. Therefore, it is not too much that we regard "Badai" music culture as a symbol of the Miao national spirit. It can reflect the characteristics of each era from form to content, which has very important research value (Zhang, 2017).

Conclusions

The fact that teachers can only spontaneously arrange the Miao music curriculum content highlights the defects in the teaching materials and curriculum setting. The lack of systematization and standardization of this spontaneous arrangement is not conducive to the establishment of a complete knowledge system for students, but also affects the stability and consistency of teaching quality. The insufficient number of teachers is a prominent problem, which not only increases the work pressure of teachers, and makes it difficult for them to invest enough energy in teaching, but also limits the ability of schools to carry out more forms of Miao music teaching activities. The lack of sufficient teachers also makes it difficult to fully realize personalized teaching and targeted guidance. Overall, these problems have seriously affected the quality of music education in Jiaoping Primary School, and also brought some obstacles to the inheritance and development of Miao music culture.

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