

# ANALYSIS OF THE MELODY, RHYTHM, LYRICS AND SINGING STYLE OF YI MUSIC IN DIFFERENT REGIONS

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**Received:** September 8, 2024; **Revised:** March 10, 2025; **Accepted:** March 26, 2025

## Abstract

The article explores and shows Chinese traditions and cultures of music, melody, rhythm and lyrics singing-how the unique musical elements of Yi music are deeply intertwined with the cultural practices, beliefs, and religious rituals of the Yi people. These musical traditions not only reflect the spiritual and cultural identity of the Yi community but also serve as a medium for preserving and transmitting their cultural heritage across generations. Yi folk songs have unique characteristics in musical melody, lyrics, rhythm and rhythm. For example, the melody may have slow advance, skipping advance, combination, etc., flexible sentences, improvisation and transmission from generation to generation; rhythm has diversity and complexity. The study of song sets is helpful to analyze and summarize these musical form features. There may be communication and integration between Yi culture and other ethnic cultures. For example, Jianshui minor is a new art form between the Yi su branch and the Han culture. Research on song sets can explore this phenomenon of cultural exchange and fusion and its influence on music development. This article presented (1) analysis of the melody, rhythm, lyrics and singing style of Yi music in different regions of Yunnan province, (2) singing of Yi folk songs in Yunnan province.

**Keywords:** Analysis; Melody; Rhythm; Lyrics; Singing Style; Yi Music

## Introduction

Yi is one of the ethnic minorities with long history and rich cultural traditions. In Yunnan, the Yi people are mainly distributed in Chuxiong Yi Autonomous Prefecture and Honghe Hani and Yi Autonomous Prefecture. In the long-term production and life practice, they have created a unique folk song art.

These folk songs are not only an important way for the Yi people to express their feelings, convey information and inherit their culture, but also a bright pearl in the treasure house of Chinese national music.

The Yi nationality is an ancient and good at singing and dancing people, with a colorful music culture. There are many kinds of Yi folk songs, with extremely rich connotation and cultural deposits, which occupy an important position in the history of Chinese folk songs. The study of Yunnan Yi folk song collection helps to protect and inherit the musical cultural heritage of Yi nationality. With the change of times, some traditional folk songs may face the risk of being lost. Through in-depth research, this precious cultural wealth can be better recorded, preserved and inherited.

Yunnan is one of the provinces with the largest ethnic minority population in China, and the Yi nationality in different regions may have their own unique folk song styles and characteristics. The study of song collection can show the diversity of regional culture and explore the characteristics of Yi folk songs in various regions. Yi folk songs are often closely related to the life of the Yi people, reflecting their labor, love, customs and other aspects. By studying the song set, we can deeply understand the lifestyle, values and emotional world of the Yi people.

In the contemporary society, people's attention to national culture is increasing, and the study of Yi folk songs also has certain practical significance. This helps to promote the spread of Yi culture, promote the development and innovation of national culture, and make it better adapt to the needs of modern society.

Since ancient times, people have never stopped studying yi folk songs. By consulting relevant materials and combining with the course of folk music appreciation, some scholars have analyzed and studied the cultural background, style structure, melody characteristics, rhythm and beat, characteristics of lyrics and music function. Some scholars start from the cultural background of Honghe region, analyzed the types, inheritance status and reasons of Yi folk songs in this region, and put forward suggestions for further development. All these studies provide an important reference and basis for the study of Yunnan Yi folk songs (Ma, 2020).

However, with the rapid development of modern society and the impact of cultural diversity, Yunnan Yi folk songs are facing the crisis of inheritance. Many young people lack interest in traditional folk songs, the skills of the older generation of singers are being lost, and the cultural ecological environment on which folk songs depend for survival has also undergone great changes. In this context, it is particularly important to collect, sort out and study Yunnan Yi folk songs systematically.

## **Analysis of the Melody, Rhythm, Lyrics and Singing Style of Yi Music in Different Regions of Yunnan Province**

Yunnan province has a vast territory, and the Yi music in different regions shows rich and diverse characteristics. In terms of melody, the melody of the Yi nationality in Chuxiong is usually cheerful and bright, and the scales are large and full of vitality, often giving people a sense of enthusiasm. And the music melody of the Yi nationality in the Red River area is more melodious, with a beautiful curved melody, as if telling a moving story.

In terms of rhythm, the rhythm of Yi music is rich, sometimes compact and intense, like a fierce heartbeat, sometimes slow and smooth, like a babbling stream. The music rhythm of the Yi nationality in Jianshui area is relatively neat, with a strong sense of rhythm, giving people the impression of orderly order.

Lyrics on the content, each place also has their own emphasis. The lyrics in Chuxiong area often depict the scene of labor and the joy of life, full of love for life and positive spirit. The lyrics of the Red River area often contain profound historical culture and national emotion, and carry the memory of ethnic groups.

In terms of singing, the music of the Yi nationality is unique, with a clever combination of true and false sounds, a clear treble and a mellow bass, which has a strong expression. In other areas, such as Chuxiong, the singing style pays more attention to the penetration and brightness of the sound, conveying emotions in a direct and powerful way.

In general, the differences in melody, rhythm, lyrics and singing of Yi music in different regions in Yunnan province together constitute a rich treasure house of Yi music, showing the diversity and regional characteristics of Yi culture, and reflecting the unique living style and emotional world of Yi people in various places (Chen, 2015).

## **Melodic characteristics of Yi music in different regions of Yunnan Province**

Yi folk songs have different regions and branches. Yi folk songs include slow type, jump type, and combination type. In most parts of Yunnan, the melody is mainly slow type, such as "Shy", beautiful and moist; in Kunming and other places, "jump type", such as La, Do, Re, Sol, the rhythm is cheerful and soft. Level into and jump into the comprehensive melody to the sea dish cavity is more typical, in this song, smooth level into and four, five, six, eight and even more than octave, the combination of melody and exquisite, and sometimes ups and downs, long and singing tone and rap narrative staggered application, sometimes cry, and sometimes passionate. The composition of subdivided melodies varies different songs in sound number, range and area. The sound ranges mentioned above reach more than two octaves; while some songs only use two or three tones, such as Barry, the folk songs with few tones and narrow range are sometimes formed by the change of folk singing environment.

Inheriting the foundation of the development of intangible cultural heritage. To promote the non-material cultural heritage creative transformation, innovative development, current conditions are attaches great importance to the protection of intangible cultural heritage project and the important resources of mining, power development of rural cultural tourism, key development of relevant protection projects, to develop the "torch festival" "costume festival" will "march" to yi amorous feelings as rhyme, yi characteristic folk houses, yi food for color, natural scenery of the rural tourism culture project, make rural tourism prosperity of rural, rich farmers. A total of 65 training institutes have been established in the prefecture, including mege, Yi Torch Festival, Yi costume, Yi opera, Yi left foot dance, lantern, Cham, tiger sheng dance, Yi folk songs (Yi wine song) and Yi medicine, laying the foundation of non-genetic inheritance and transmission positions. A large number of intangible cultural

heritage projects have been awakened and activated, and "intangible cultural heritage + tourism" has become an important way and effective carrier to boost rural revitalization.

The melody of Yi folk songs in Chuxiong Prefecture of Yunnan Province has distinctive features and unique artistic charm. The melody fluctuates greatly: the melody of the folk songs of Chuxiong Yi nationality often jumps significantly in the pitch, rapidly climbing from the bass area to the high pitch area, or swings greatly between the high pitch and bass, forming a strong auditory contrast, showing the bold and enthusiastic character of the Yi people. Such large fluctuations are often associated with the rich emotional expression of the Yi people. For example, in songs celebrating major festivals or festive occasions, the jumping of high notes may symbolize joy and excitement, and in the expression of deep thoughts or sadness. It reflects the characteristics of the natural environment of the undulating mountains in the Yi nationality area, and the fluctuation of the melody seems to be a musical description of the mountains and ravines (Hanjing, 2011).

Wide range: its wide range span, which allows the song to express rich emotional levels. The treble is usually clear and penetrating, while the bass is steady and heavy, giving people a solid feeling. The wide vocal range provides the space for the singers to fully show their voice skills and expression, and can show their excellent singing ability. It helps to create a rich musical atmosphere, from passionate to quiet and deep, so that the song can cover a wider range of emotions and situations.

A variety of tones: including five, six, or even seven tones. Different tones give the song a variety of colors and emotional tone. For example, the five tone makes the melody sound simple and pure, while the six and seven tone tones increase the complexity and variability of the melody. The sense of simplicity and purity brought by the five-tone style is mostly applied to the traditional narrative songs or to express the admiration for the ancestors, giving people a sense of historical weight. The complex changes of the six tones and seven tones may appear in the modern and innovative Yi folk songs, reflecting the development of The Times and the integration of culture.

Melody decoration is rich: in the melody, often use a variety of decorative sounds, such as slip, trill, sound, etc., to make the melody more delicate, graceful, full of charm. These decorative notes not only add to the beauty of the melody, but also reflect the unique style and singing skills of the Yi folk songs. The ding can make the melody lines more smooths and natures, enhancing the coherence and lyricism of the music. The trto increases the sense of fluctuation and vitality of the melody, making the music more dynamic and emotional tension. The use of sound plays a role of ornament and emphasis, highlighting some important notes and emotional nodes.

Melody development technique is unique: often use repetition, change repetition, mold and other techniques to develop the melody. repetition strengthens themes and makes listeners easier to remember; repetition and modeling add freshness and change while maintaining melodic coherence. Repeating strengthens the memory point of the melody, making it easier for the audience to follow and participate, and enhances the appeal of the song and the participation of the masses. On the basis of maintaining the unity of the overall style, the monotony is avoided through subtle changes, and the melody is full of layers and freshness.

Melody and lyrics are closely combined: the direction of melody often echoes the tone and rhythm of the lyrics, making the song more natural and smooths when singing, and can more accurately convey the emotion and meaning contained in the lyrics. The artistic conception of the lyrics can be more accurately conveyed through the melody, and enhance the expression and appeal of the song. It reflects the rhythm and tone characteristics of the Yi language, and is the embodiment of the close integration of the Yi music and language and culture.

In short, the melody of the Yi folk songs in Chuxiong Prefecture, Yunnan province, shows the profound cultural connotation and unique musical aesthetics of the Yi people, and is a bright pearl in the treasure house of Chinese national music (Cai, 2020).

## **Characteristics of the rhythm of Yi folk songs**

The Yi language belongs to the Sino-Tibetan language family, Burmese language family, and Yi language branch. It has six dialects, and is the earliest syllabic script in China. Yi folk songs have flexible sentences, with different levels of three words and two sentences, five words and four sentences and other short sentences, only two short sentences and hundreds of long sentences, which can sing between two people and a hundred people. Combining the folk songs of the Yunnan Yi nationality, there are songs from generation to generation, such as the famous Yi song "Ashima", which is the daily life of the working people, with simple words and unique meanings. "Ashima" is a song based on folklore of the same name by the Sani people of the Yi nationality.

According to the legend, Ashima is a beautiful and kind girl who is good at singing and dancing. In a small village, Ashima was born in a poor peasant family, but she was known for her beauty and intelligence. The local powerful rich man Rebubala, the son of Ashima, have a desire to marry her, but Asima resolutely not from, her heart has fallen in love with the brave and kind brother. Rebubala forcibly robbed Ashima, a black brother learned that, after the difficulties rescued Ashima. However, the vicious Rebubala father and his son refused to give up, and on the way home, release the flood, Ashima was unfortunately washed away by the flood. Later, along with people's memory and love for Ashima, Ying wrote the song "Ashima" with her theme.

On the other hand, after the founding of new China, the minority culture, the importance of the importance and protection, has made such classic legends known and loved by more people through songs and other art forms. The creators hope to inherit and carry forward the excellent cultural traditions of the Yi people through the form of music, and show the spiritual world and emotional life of the Yi people.

## **Singing of Yi Folk Songs in Yunnan Province**

Yi songs is the biggest characteristic of decorative sound is more, in the process of singing, how to grasp the yi songs singing characteristics and style sing perfect decoration we from two perspectives: first, "affectionately, with

sound", we often say in the singing of the song of "affectionately" yi songs is no exception, such as to adapt to the needs of the mountain singing, in singing, with the change of emotion drive "sound", "gas" change, smooth complete a song, during, if the singer have a little attention "tightening", it is easy to happen "leakage" phenomenon, the fluency of the song will be greatly affected. The singing technique of "feeling" and "sound" combination not only emphasizes the singing skills of the song, but also can bring the singer into the situation to better give the soul of the song. The song is more graceful and moving, and can attract the listener, making them feel the charming ecological traditional culture of the Yi people. The author believes that Yunnan Yi singer Bai Xiuzhen is very excellent in the combination of sound and emotion with her fresh and simple singing style. The singing skills of sound derived from love require the singers to constantly practice and deeply feel the daily life of the Yi people, which also comes from the singing way of life.

Yi songs are widely based, and rap is a major feature. The lyrics of many Yi songs are unique and beautiful, which are skillfully combined with the form of artistic expression. They make full use of fu, comparison and xing to polish the lyrics, which are not only novel and unique, and express the ideological content and emotion of the songs to the maximum extent. In the lyrics of the Yi nationality, rhetorical devices are commonly used, among which rhyme is a very exquisite rhetorical rule, and salliteration and tail rhyme are very common rhetorical methods. The unique singing skill of rap, sentence by sentence, is in contrast to the gorgeous drag sound of "drag qiang" and "shed qiang", making the song flexible and natural, and sing what you think of. This way of singing must be based on the following aspects:

First of all, the accumulation of lyrics, we should pay attention to the collection of folk words. In particular, for the rhyme of the "vernacular", a lot of training "mouth" and "brain" combination, and then flexible transformation of various words. These types of words are obtained through communication with the local Yi people in Yunnan. They are the unique local dialect, so that the song can have sufficient regional characteristics.

Second, the treatment of the air exchange point. The song "drag" cavity of the Yi nationality has obvious characteristics and flexible rhythm. When singing a cheerful long music, it stops in the middle, which will affect the

fluency of the whole song and destroy the overall sense of the music. In the singing of songs, it is very important, and the songs of the Yi nationality. In addition, the folk songs in the Yi nationality are high and loud, so the use of this skill is particularly important. Through a lot of singing exercises, singers should find a quick and undetected breath to complete the smooth atmosphere of Yi music.

Secondly, the exquisite of the words. The singing method of Yi folk songs is also very particular about the correct pronunciation. As the old saying goes: "there are three unique songs, the word is one unique, the cavity is two pure, the board is three unique", until now, the songwriter and singer are "word" as a unique, Yi songs singing is no exception, clear and clear song singing, is the first step to complete the song.

The singing skills of "Haicaiqiang", and "Haicaiqiang" is a large vocal set developed from a short body, with a broad vocal range, melodious and clear tones, and varied rhythm. During the singing process, the lead singers and the accompanying singers rise and fall, gradually resulting in the evolution of melody levels. In the singing of the Yi nationality song, the vocal range, the change of the rise and fall, but how to sing a Yi nationality song through this skill, let's analyze this slightly (Yang, 2016).

Finally, rap bonding. "All things change", the tune cannot be changed before and after the writing of the lyrics, and the tone does not change back to the original song. To combine speaking and singing closely, there can be no rhythmic break between the two. Both speaking and singing are a part of a whole song, and neither can be changed in the overall tune, we should grasp the overall sense of the music. In the process of rap, there is singing in speaking, and singing in singing. The style is changeable, the style is flexible, and the charm is full.

## **The singing style of Shilin Yi folk songs**

Rich emotional expression: various emotions are transmitted through different singing styles, including calm "narrative tone", optimistic "happy tone", "sad tone" for pain, "scolding tone" for anger and "love song" for love.

For example, in love songs, more euphemistic and soft singing may be used to reflect the delicate emotion between lovers; while in some cheerful occasions, such as celebrations, energetic and rhythmic singing will be used to express joy.

It is related to production and life: there are "place name song" showing historical migration, "herding tune" showing grazing, "ploughing tone" showing ploughing, "embroidery tone" for women and "weaving tone" showing hemp, etc. The singing of these folk songs is often consistent with the scenes of production and life described. For example, the singing of "plough tone" may be more powerful to reflect the rhythm and strength of labor; the singing of "embroidery tone" may be relatively soft and delicate, showing the delicacy and elegance of embroidery.

Impromptu performance: the singer will often improvise according to the scene atmosphere and their own emotions, so that each singing has a unique charm. This kind of impromptu singing change can better express the current mood and feelings, and increase the expression and appeal of the song. Has a unique pronunciation and accent way: may use some special finals or tone, to form a unique charm. In the aspect of moistening cavity, often use decorative sound, such as slip, trill, make the singing more distinctive and expressive. For example, appropriate slips or trills may be added to some treble sections to enhance the vocal tone and the expression of emotion.

Male and female voices are different: male singing is usually more powerful, showing the bold and strength of the male; female singing is relatively soft and delicate, reflecting the gentleness of women. For example, in some songs between men and women, the singing differences between male and female voices are obvious, forming a sharp contrast and echo.

Broad range: Folk songs of Shilin Yi nationality have a broad range and a large span between high and low tones. The singer can be freely transformed in a wide vocal range, showing a rich emotional level. The high pitch part is usually bright and sharp, with strong penetration, and can express passionate and cheerful mood; the bass part is deep and thick, conveying calm and solemn emotion.

Combination of true and false sound: the combination of true and false sound in singing. The authentic part is full of power and simplicity, showing the generosity and frankness of the Yi people; the falsetto part adds an ethereal and melodious effect, making the song more appealing and expressive. For example, in the expression of missing or sadness, the use of falsetto can better create a sad, lingering atmosphere.

Rich decorative sound: a lot of use of decorative sound, such as slip, trill, sound and so on. The use of slip makes the melody lines more smooths and natural, increasing the fluctuation of the sound, making the music more dynamic and dynamic; the sound plays the role of decorating and modifying the melody, making the singing more delicate and delicate.

Unique pronunciation and pronunciation: Yi folk songs have a unique way of pronunciation and pronunciation. Some of the sounds are thick and rounded, emphasizing the fullness and clarity of the vowels. At the same time, in the process of singing, some words may be given special treatment, to form a unique charm, so that the audience can feel the strong national style.

The variety of rhythm: the change of rhythm is rich and flexible, both regular beat and free rhythm. In cheerful songs, the rhythm is usually bright and powerful, as inspiring as the drums, while in lyrical songs, the rhythm may become slow and long, giving room for thought and reverie (Han, 2011).

Clever use of breath: the singer is good at realizing the continuous and strong change of long sound through the precise control of the breath. In the processing of long sound, can maintain the stability and coherence of breath, make the sound full and lasting; in the strength changes, through the adjustment of breath volume, enhance the expression of music.

Emotional expression directly: singing directly and enthusiastically expresses emotion, whether joy, sadness, anger or love, is undisguised and conveyed through the voice. This forthright emotional expression allows the audience to quickly feel the emotions contained in the song and have a strong resonance.

To sum up, the singing of Yi folk songs in Yunnan Shilin shows the unique charm and profound cultural connotation of Yi folk songs with its unique characteristics of sound range application, true and false sound conversion, decorative sound processing, rhythm change and emotional expression. The singing styles of different regions and singers may vary, but on the whole, they all reflect the unique artistic charm and cultural connotation of Shilin Yi folk songs. These singing characteristics make the Shilin Yi folk songs vividly reflect the life, emotion and cultural traditions of the Yi people.

### **Singing of Yi Songs in Chuxiong Prefecture**

The sound of Chuxiong Yi folk songs is distinctive, and techniques such as crying, trill and piercing are often used to express emotions, which makes the song more appealing. In addition, the folk songs of the Chuxiong Yi nationality are usually sung in the form of chorus or chorus, which strengthens the sense of hierarchy and power of the music.

Many Yi folk songs are loud and passionate, and the voice has a strong penetration. This characteristic is related to the geographical environment and personality characteristics of the Yi people living in, showing their bold and enthusiastic side. Chuxiong area is mountainous, and the sound needs to be spread from a long distance. High singing is helpful to convey emotion and information in a vast environment. At the same time, it also reflects the brave and forthright character of the Yi people.

Often use the conversion and mixing of true and false sound. The use of falsetto in the high pitch part can make the sound more lights and elegant, while the middle bass part uses true sound to increase the thickness and strength of the sound. This combination of true and false sound enriches the expressive force of the singing, and can better adapt to the ups and downs of the melody and the emotional changes of the song, making the singing more layered (Li, 2020).

Singing contains a large number of decorative sounds, such as slip, trill, sound and so on. The use of these decorative sounds makes the singing more graceful, delicate, and full of charm. Decorative sound is an important embodiment of the unique style of Yi folk songs. They not only increase the

aesthetic feeling of the music, but also emphasize some emotions and key points, making the songs more artistic appeal.

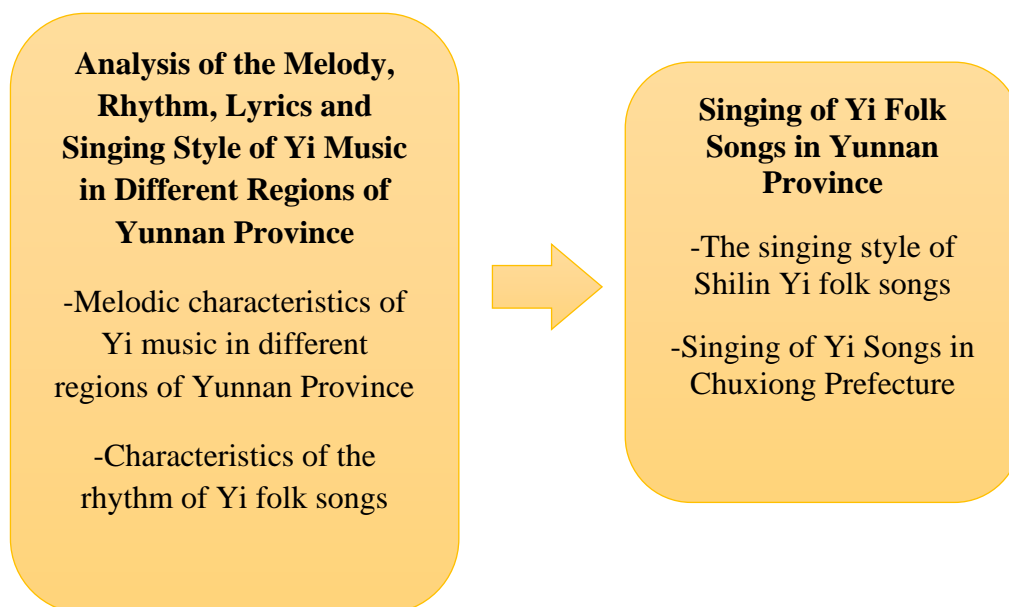
When singing, there is a unique way to bite and pronounce the lyrics, emphasizing certain syllables and tones, forming a unique charm. This is closely related to the characteristics of the Yi language. Through the unique way of biting the words, it can better convey the connotation and emotion of the words.

Singing can directly and strongly express emotions, whether it is joy, sadness or missing, can be conveyed incisively and vividly through the voice. It reflects the simple and sincere emotional world of the Yi people, who express their inner feelings with their songs.

The singing of some Yi folk songs works closely with the rhythm of dance, achieving the perfect unity of singing and dance movements. It embodies the cultural tradition of integrating songs and dances of the Yi people, and enhances the integrity and appreciation of the performance (Zhang, 2008).

Sound suddenly turns falsetto, the use of nasal cavity, head cavity resonance is more obvious, make the tone more soft. This singing method used in the real and fake sound conversion makes the "four cavity" singing skills of the Yi people unique.

## New Knowledges



**Figure 1:** Diagram show the Melody, Rhythm, Ryrics Singing Music.

## Conclusions

Singing method of the Yi nationality on the south bank of the Red River. The most prominent singing characteristic is to use Honghe Yi singing, is also using fake combination of singing method, but not like red river north river Yi voice as passionate and cheerful, because of their folk songs for love songs or beautiful folk songs, when using fake must use soft sound color, to reflect the artistic conception of the folk songs. Yi branch "fine" and "ani" also use fake singing, singing with Yi singing, because of the difference of language and intonation (it and Honghe river, outside Yi is different branch), the singing characteristics is also true vocal falsetto, falsetto true blend singing method, singing decoration more, words is very heavy, but its stress is in the throat, decoration and slide also in the throat, singing cannot emphasize usually singing the concept of relatively stable, if the throat is stable, this embellish method cannot sing its characteristics.

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