

Investigation and research on Chinese Yi people's jumping music in funeral ceremony

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Abstract

The Yi people believe in primitive religion and worship their ancestors. Ritual music is an important part of Yi ritual activities, among which dancing music plays an important role in funeral ceremonies. It can be divided into two parts: dancing and dancing. Similar to song and dance, the music is vocal music, which expresses the sorrow for the ancestors. In the form of a case study, the author uses nuclear cavity analysis to extract two types of nuclear cavities, Sol La Do and Mi Sol La, and analyzes the characteristics of typical songs. This paper analyzes the musical form and dance form of dancing in the funeral ceremony of Yi nationality, and then explores the characteristics and causes of its music.

Key words: Yi nationality funeral ceremony, jumping music, investigation and research

Introduction

Dancing music is a unique musical form of song and dance in the funeral ceremony of the Yi people. It is a part of the funeral ceremony and is in a subordinate position. It is performed independently from scripture music and according to the time arrangement of the ceremony to cooperate with the ceremony. Its musical form and dance form have distinct national characteristics.

1.The general situation of jumping foot and the structural characteristics of the bell

1.1 Overview of the jumping foot

Jumping foot is another important form of funeral ceremony music, jumping foot is the name of the local Yi people, the Han name Jingle dance, Yi language called "Ken", "Ken" for the meaning of fighting, fighting,"he" means to advance, carry on, "bai" in the battle equestrian, stick movement. Jumping foot is divided into two parts: jumping foot song and jumping foot dance, that is, song and dance, similar to the form of singing and dancing music. The song is loud and

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powerful, with fixed lyrics. It adopts the form of antiphonal singing. The dancers ring bells to unify the rhythm, so as to achieve the effect of uniform singing and dancing movements. Jumping foot means farewell dance for the spirit body, which has profound meanings such as mourning for the dead. It is a traditional folk dance performed by the Yi people in the sacrificial ground. Dancers dance while singing and dance without music accompaniment.

The content of the jumping dance is interpreted from a single funeral dance to the stage and entered the national intangible cultural heritage list. The simple and bold "jumping foot dance" of the Yi nationality embodies its due value in the process of forming the Yi culture and history.

1.2 Structural characteristics of bells

The bell is a way of dancing in a uniform rhythm. Before the dancing music starts, the bell is shaken in a uniform rhythm with the dancer's dance movements. The bell comes from the bell on the neck of the ancient war horse. In the long history of evolution, the bell used for jumping can be divided into two kinds: straight and round: Straight bell is for the convenience of jumping personnel and improved bell, handle for cowhide rolled into a strip, with red cloth wrapped on the cowhide, red cloth in order to ward off evil and drive away unclean things, the handle on both sides of the cut cowhide strip, tied to the small bell and left, tied four small bells on each side, the material is copper, one end of the circular middle half open, the other side has a round hole, In order to be tied to the handle, there is a copper ball inside, and the shell of the small bell is engraved with three patterns of tiger head, dragon head and eagle head, which makes a "ding-dang" sound when shaken; The round bell is the shape of the bell on the neck of the horse, the handle is made of cowhide into a circle, and the red cloth is wrapped around it. The small bell is divided into four pairs and tied evenly on the outside of the handle. According to Luo Shunca, a jumping officer in Dazhai village, the bells have been handed down from generation to generation, and these sets of bells have a history of 100 years.

Picture 1 Straight bell



Picture 2 Round bell



Picture 3 Small bell shape



2. The characteristics of the jump foot in relation to the lyrics and music

2.1 The connotation of the lyrics of jumping foot

Foot jumping music can be divided into two forms: foot jumping song and sacrificial song. It is a unique ritual song and dance form of the Yi people. Foot jumping music is often seen in the ritual activities of the Yi people, such as funeral ceremony and ancestor worship ceremony. In different ritual activities, the content, function and meaning of the jumping song are also different. In the funeral ceremony, the meaning of the jumping song is to comfort the dead, solve the grievance for the dead, search and send the grievance, and guide the dead to the sedan chair to comfort the dead. The meaning of the sacrificial song is to comfort the dead, inform the dead that the family brings wine, livestock and other tributes, persuade them to accept, enjoy and better life in the underworld, and finally praise the merits of the dead. According to Luo Shunca, the sacrificial song is the "bed" of the dead, so that the dead in the underworld have food, water, grazing, etc. The Yi people believe that the Yin realm and the Yang realm should have a better life.

2.2 Characteristics of Tiaojiao lyrics and the relationship between lyrics and music

dance music adopted the "oral" inheritance mode, there is no Yi language records. The lyrics of the jump song and the sacrificial song in this study were interpreted by the jump song personnel. The lyrics of the two songs are five characters for one sentence, similar to the five-character style, and belong to the narrative theme.

The paraphrase of the opening song of the Jumping Foot Song:

Once upon a time, the day has seven days, the day has seven months, the Heavenly Palace Jade Emperor's home, this is very wrong, the ground can not bear, who can serve the day, who can uniform the month, who can uniform the year, the buffalo said can rule, it can rule to the day, it can rule to the month, it can rule to the year, the Jade Emperor asked, how do you rule to the day, how do you rule to the month, how do you rule to the year,

Zhuangling "jump foot song" paraphrase lyrics:

Next to the fire of the spirit room, from the right of the jumping foot, the dead are in the underworld, all are suffering, the spirit room is scattered with dust, there are cats Footprints, footprints of dogs.

footprints of birds, on chains, tied by ropes, pierced by knives.

The dance music is four or five mixed beats, the structure of the song is infinite repetition of four phrases as the paragraph, and the rhythm echoes the five words of the dance lyrics, that is, the lyrics and the beat are mostly one word and one beat, and the melody is mostly one

word and multiple tones, but the word "oh" is often added at the beginning of the first sentence.

3 Classification and presentation of leapfrog music

3.1 Classification of jumping music

Through the analysis and arrangement of jumping music, there are five kinds of tunes in jumping music, among which there are three kinds of jumping songs Tunes, sacrificial songs There are two kinds of tunes. The three kinds of tunes are classified as follows: the first altar Sutra, turning the spirit and worshipping the filial piety. The dancing song of the two links of spirit and sacrifice is a kind of melody; Show the way the jumping song of the link is a kind of tune. Its music is four-five mixed time, the speed is andante, the music structure is four phrases or complex segments, similar to the form of segmented songs, rhythm and dance movements are closely combined, more syncopated rhythm, the form of antiphonal singing, the lyrics are oral Yi.

3.2 Display of leapfrog music segments.

Luo Shuncaï sings Liu Fei notation



Score 1 Opening jump music snippet

Luo Shuncaï sings Liu Fei notation



Score 2 Lower sacrificial jump foot music snippet

Luo Shuncaï sings Liu Fei notation



Score 3 Directions Jump musical snippets

4 Analysis and classification of the nuclear cavity of the jump music

4.1 Analysis of "nuclear cavity" of jumping music.

In her doctoral thesis of Southwest University, Jalina (2014) argued that "simplified reduction method" could be beneficial to nuclear cavity analysis. In this paper, the "simplified reduction method" will be used to analyze the nuclear cavity of various kinds of dancing music, taking the opening dancing music as an example to analyze its nuclear cavity:

Luo Shuncaï singing Liu Fei score

Nuke QIANG



Morphology and use of nuclear cavity



Score4 Nuclear cavity, morphology and use of nuclear cavity

Inside the symbol is the basic structure of the phrase, which is expressed as the form of the nuclear cavity. The development of music is triggered by the nuclear cavity Sol La Do. Now a brief analysis of the four-sentence structure of the dance music is made: the rhythm is four or five beats, and the first nuclear phrase appears in the second and third beats. As a musical thought, it extends forward one beat and backward two beats to form a complete sentence; The second sentence appears in the first and second beats, and adopts the new rhythm pattern to develop into a complete sentence; The core cavity of the third sentence is not fully displayed, mainly with the core tone Sol and Do, adding the additional tone Fa, the first three beats are the repetition of the syncopated rhythm, extending two beats, stopping on the additional tone; The nuclear cavity of the fourth sentence

appears in the last two beats, and the first three beats are the additions and variations of the first three beats of the third sentence, and finally stop on the characteristic tone.

4.2 Classification and application of "nuclear cavity" in leapfrog music.

Through the arrangement and analysis of the nuclear cavity of the dance music, the corresponding nuclear cavity of each dance is as follows: The four "dance songs" are used in the process of the first altar of prayer, dinner and spiritual rotation, mourning and spiritual release, using the nuclear cavity with a narrow rhyme Sol La Do; Two "Skipping songs" and two narrow rhymes in the nuclear cavity Mi Sol La in the guiding way and the lower sacrifice festival; In order to better display the classification and application of nuclear cavity list is as follows:

Table 1 Classification and application of nuclear cavity in the ritual of dancing music

Category of	Music Categories	The use of ritual processes
Nuclear cavity		
Sol La Do	Opening "Jump Song," Turning Spirit "Jump Song," Bai Hyo "Jump Song", Zoring "Jump Song"	The First Altar Sutra, Out Spirit Song, Offering supper, mourning, and offering sacrifices
Mi Sol La	Mi Sol la, the Lower Priest "Jumping Foot Song" Directions "Jumping Foot Song"	Directions and sacrificial offerings

It can be seen from the table that leap-foot music is not only used independently in the funeral ceremony, but also serves the ritual link. Leap-foot song appears in six important ritual sections, especially in the key links of the first altar sutra, coming out of the spirit, coming down the sacrifice and guiding the way. The jumping foot song adopts a narrow rhyming core with typical southern music characteristics and serves the ritual process. The First altar Jing in the service of the spirit, its music style is bleak, bitter, strong sense of rhythm, the purpose is to take the dead to see the Gachang spirit room, tell them to cross over here; The jumping foot song serves the spirit, the music style is heavy and dignified, the mood is sad, the rhythm is slow, and the dead in different places to search for the injustice of the settlement; The jumping foot song serves the next festival, searching for the injustice of the dead in Ga field, the music is solemn and heavy, and the music is cheerful and emotional when the spirit is turned, which sets off the atmosphere of Ga field and solves the injustice for the dead; The jumping song serves to guide the way, the music style is tragic and passionate, and the emotion is promoted by constantly shifting the tone, mainly for the dead to solve the grievance, lead the dead to the sedan chair, appease

the dead, and tell that this is his place of abode in the grave.

All in all, jumping music plays an irreplaceable role in the ritual process and cannot be omitted or simplified, otherwise the function of jumping music cannot be expressed and the ultimate purpose of the ceremony cannot be reached. It can be seen from the funeral ceremony that the jumping song plays an important role in the ritual music and is an

Sol La Do Opening "Jump Song," Turning Spirit "Jump Song," Bai Hyo "Jump Song", Zoring "Jump Song" The First Altar Sutra, Out Spirit Song, Offering supper, mourning, and offering sacrifices Mi Sol La Mi Sol la, the Lower Priest "Jumping Foot Song" Directions "Jumping Foot Song" Directions and sacrificial offerings effective auxiliary to the progress of the ceremony.

5 Analysis of jumping music tracks

In her doctoral thesis of Southwest University, Jia Lina (2014) emphasized that "the melody development techniques of nuclear cavity mainly include repetition, variation, collection, voice part contrast, ending, sentence amplitude reduction, etc. Melody is divided into progressive type, microwave wave type and big jump type." . Through the analysis of jumping music tracks, the internal structure and musical form of jumping music are more directly displayed, and the representative tracks of different types of nuclear cavities are analyzed.

Luo Shuncaai sings Liu Fei scores



Score5 Music snippet of "Jumping Foot Song" at the beginning

The opening "Jumping Song" is the opening song of jumping feet, which is the same melody as the jumping music in the first altar Sutra, spirit turning and mourning ceremony. The speed is andante, in E flat major, this song has no introduction, the core cavity is Sol La Do, occasionally appearing auxiliary tone Fa, the melody is relatively stable, and the fourth beat of each sentence appears pure fourth and pure fifth jump to promote the music. The structure of the musical form is the infinite repetition of the paragraphs, similar to the division song, with the structure of A, A¹, B, B¹. Part A uses the nuclear tone to develop, adding auxiliary tone Fa in the second beat, and finally

stopping on the nuclear tone #Sol to increase the instability of the phrase. In order to provide better impetus for the development of the later phrase, part A¹ continues to develop with the theme material, and finally stops on the nuclear tone Sol to form a stable termination. Part B is developed by means of rhythm change, tone pattern repetition and tone exchange. In contrast with the first two phrases, it stops on the variable stop. Part B¹ is developed by the variation of musical materials in part B, and finally stops on the nuclear tone Sol, forming the feeling of termination. This melody pattern is similar to the national characteristic mode. The music is melodic, the rhythm is more than a beat of syncopated rhythm, full of power, singing the voice is loud, the emotion is sad and desolate.

Luo Shuncaï sings Liu Fei's notation



Score 6 Next sacrificial "Jump Foot Song" music snippet

This song is the dance music of the lower sacrifice and exit ceremony, the speed is andante, D flat major, no lead, the core cavity is Sol La Do, the musical rhythm is very stable, one beat syncopated rhythm gives the music a dynamic. The music structure is the variation and repetition of the phrase, using the form of antiphonal singing, question and answer,

the answer is the repetition of the question in the melody, but the lyrics are different. When answering, the a vowel is added to enter half a beat in advance. The promotion of emotion relies on the continuous upward shift and is achieved with full passion. When the emotion falls back, it gradually returns to the Yuan fishing, which has a strong sense of power and is similar to the national characteristic mode. Through tone exchange, auxiliary tone #Do and other methods to make the music to develop, syncopated rhythm and dotted rhythm of a large number of use, so that the music rich jump, in each sentence on the

fourth beat of the formation of a blocking sense of termination, and finally fall on the nuclear tone of the main note, the formation of a sense of closure.

Luo Shuncai sings Liu Fei's notation



Score 7 gives directions to the musical snippet of "Jumping Foot Song"

This jumping music is used in the direction process, the speed is andante, E major, no lead, strong musical dynamics, complex rhythm, the core cavity is Mi Sol La, the structure of the form is infinite repetition of the paragraph, similar to the verse. The music is structured as A, A¹,

B, B¹. The first two beats of part A Mi Sol La appear to determine the nuclear cavity, use syncopation rhythm to make the music have A jump, and finally stop on Do to increase the instability of the phrase, A¹ part uses the musical material of part A to change and develop, stop at the nuclear cavity sound Mi, forming a stable feeling. Part B uses the new music material to form a contrast with the first two phrases, and stops on the nuclear tone Mi to increase the stability of the music. In the B¹ part, compared with the B part, the first two beats are developed with tone interchanges and rhythm changes, and the last three beats are the same melody, and finally stop on Mi, similar to the ethnic Angle mode. The promotion of the musical mood is achieved through the continuous shift of the paragraph, and the end of the sentence is mostly a pure fourth downward jump, and the use of the downslide, the sentence is sometimes decorated with appoggiatura.

Through the analysis of the musical repertoire of the jump song, the structure of the music of the jump song is that of the square paragraph of the four-piece sentence Infinite repetition, the beat is four or five beats, the melody is stable, and occasionally pure four or pure five jumps are carried out. More than one beat of dotted rhythm and one beat of syncopated rhythm are used to make the music have a strong skip. At the end, the melody is decorated with a glissando. The sacrificial song is a non-square whole music segment, the beat is forty-two beats, the melody is stable, the use of two-beat syncopation

rhythm and dotted rhythm to stretch the music, with lyrical feeling, and then the music is intensive, the singing form of duet and enchant, forming a feeling of mutual echo. The music features are very distinct, and the music is used Appoggiatura or glissando decorate the melody.

6. Dance display and characteristics of the jumping foot

6.1 Show the dancing movements of the jumping foot

The dance of jumping is divided into three parts: dance movement, main dance movement and closing dance movement. The dancing movement prepares for the main dance movement, so that the dancers can find the sense of rhythm, coordinate their movements, and be uniform when entering the main dance movement. Make the dance movement neat end, the purpose is to send the master, recede the filth of the jump.

6.1.1 Dancing movements

Dancers are generally 4-12 people, an even number, and stand in two equal teams facing each other. Dancers hold a bell and white papyrus (about

50 cm in length) in their right hand and white papyrus in their left hand. They stand with their feet in a big splayed position. The dance moves are in groups of four beats, a total of four sets of movements, the last three groups are the repetition of the first group of movements, and the last one beat is added to end the movement. There are two kinds of jump dance movements, the turning spirit and the regular preparation. Here's an example:

The first beat, both hands to the right three azimuth side oblique downward ring the bell four times, its rhythm lengthened one beat;

The second beat, both hands to the left seven azimuth side oblique downswing bell once;

On the third beat, swing the bell once in front of both hands.

On the fourth beat, lean back and swing the bell once with your hands up, in front of the dancer;

End beat: Swing the bell once with your hands hanging down.

The conventional dance movement is basically the same as the turning spirit dance movement, the difference is the third beat. The third beat of the conventional dance movement is: the left hand is slanted up, the elbow is slightly bent, and the bell is swung up, while the right hand is slanted down, the elbow is slightly bent, and the papyrus is swung down. The conventional dance moves do not sing the jumping song, while the turning spirit dance moves sing the jumping song.

6.1.2 Main dance moves

It can be seen from the analysis of the musical form of the dance song that the rhythm of the song is four to five beats, the structure of the

song is a four-phrase non-square paragraph, and the dance moves are in line with the rhythm of the dance song, there should be a group of dance movements, and the main dance movements are in total four groups as a basic unit. Each group of dance movements is broken down and displayed as follows:

The first group of dance movements:

First beat: The dancer has legs slightly bent and leans forward into a riding position (this position is maintained throughout the main dance). Step sideways to 7 o'clock with your left foot, shoulders level, and swing the bell and papyrus sideways with both hands;

The second beat: the right foot kicks to the eight azimuth, and the ground is about 40 degrees, while the hands are tilted to the eight azimuth and the bell and the papyrus once, the hands are crossed, the right hand on the top, the left hand on the bottom;

The third beat: the right foot back to the original position, while the hands were slanted down the bell and the papyrus once;

The fourth beat: kick the left foot to the two point position, and the ground is about 40 degrees, while the hands to the two points before the oblique downward swing bell and papyrus once, hands crossed, left hand on the top, right hand on the bottom;

The fifth beat: the left foot back to the original position, at the same time, the hands are slanting the bell and the papyrus once;

The second group of dance moves:

The first beat: the right foot kicks to the eight point position, and the ground is about 40 degrees, while the hands are in front of the eight point position. Swing the bell and the papyrus once, cross your hands, right hand on top, left hand on the bottom;

The second beat: the right foot back to the original position, while the hands respectively side oblique lower swing bell and papyrus once;

The third beat: kick the left foot to the two point position, and the ground is about 40 degrees, while the hands to the two points before the

oblique lower swing bell and papyrus once, hands crossed, left hand on the top, right hand on the bottom;

The fourth beat: the left foot back to the original position, while the hands were slanted down the bell and the papyrus once;

The fifth beat: the right foot kicks to the eight point position, and the ground is about 40 degrees, while the hands are tilted to the eight point position in front of the bell and the papyrus once, hands crossed, the right hand on the top, the left hand on the bottom;

The third group of dance moves:

The first beat: return the right foot to the original position, while the hands are slanted down the bell and the papyrus once;

The action of the second beat, third beat, fourth beat and fifth beat is the same as the corresponding beat action of the first group, but the foot movement and orientation are opposite to the first group of actions.

The fourth set of dance moves:

The movements of the fourth group are identical to those of the second group except for the opposite of the foot movements.

It can be seen from the above that the four groups of dance movements are a complete set of basic movements of the main dance of the jump, and the jump song is accompanied by the dance movements. The jump dance is the infinite repetition of these four groups of dance movements until the end of the main dance. Two teams of dancers dance opposite each other, their movements are exactly the same, one team leads the singing, the other team sings the singing, so alternately sing the four lines of the dancing songs, and complete a set of basic movements of the main dance. When dancing, the movements are not too strict, and some mistakes are allowed. However, it can be seen that every dancer is trying to sing with inner piety, and their expressions are solemn and solemn, expressing their sorrow for the dead. Spectators also listen quietly, and their expressions are very solemn and serious. Some elderly people who understand the Yi

language shed sad tears, which fully demonstrates their belief in ancestor worship.

6.1.3 Receding dance movements

At the end of the main dance, the dancer remains still with his feet in a large figure shape, with his knees half crouched and his body leaning forward. The closed dance is repeated in two sets of four beats. The specific movements are broken down as follows:

The first beat: eyes to the eight point position, hands in front of the oblique downward swing bell and papyrus once;

The second beat: eyes to the two point azimuth, hands in front of the oblique downward swing bell and papyrus once;

The third beat: the action is the same as the first beat;

The fourth beat: the left hand oblique upper, elbow slightly bent, swing the bell upward, while the right hand oblique lower, elbow slightly bent down and spin the papyrus once.

At the end of this movement, jump on the right leg, raise the leg in 90 degrees with the right hand holding the bell from the left leg down to the left hand, then jump on the left leg, raise the leg in 90 degrees

with the left hand holding the bell from the right leg down to the left hand Left hand, this set of movements repeat once, so that the dance dance is complete.

6.2 Dancing characteristics of jumping

The dance movements of the jump dance reflect the scenes of the Yi nationality's expansion of territory and the difficult conduct of battles on horseback. Many dance movements evolved from battles on horseback, which has a certain relationship with the historical origin of the jump dance. The jumping dance originated in the war years. The performers dressed in warrior suits and red riding skirts and wore symbolic helmets with red tops. The dancers symbolized the four generals with red, white,

black and yellow colors, which has the implication of the description of war scenes in military dances. The dance embodies the Yi nationality's traditional consciousness of martial arts. The content of "jumping feet" can also be interpreted as: showing the magnificent picture of the great migration of the Yi ancestors in the struggle with nature, crossing the mountains, opening roads in the mountains, building Bridges in the water, bravely fighting wolves, tigers and leopards, and then men and women working, living and breeding.

Compared with the previous period, the clothing is no longer strict requirements, can be Yi ordinary clothing or Hanfu, dance movements have a certain simplification, part has been lost, but inherited the main part of the jump, inherited the essence of the dance, mainly from the following points can be reflected:

First, the dance form (half squat, prone) also reflects the appearance of horseback riding, showing a close relationship with the origin of jumping.

Second, from the dance movement of the jump, it can be seen that the origin of the jump is related to riding, showing the ancestors galloping horses, the battle of the battlefield.

Third, the movement of swinging the bell can better reflect the action of riding. According to the dancers, swinging the bell is the meaning of driving the horse to ride the battlefield. The bell was also inherited, and the round bell still retained the bell shape of the war horse, but there were also modifications of the bell -- the straight bell, mainly for the convenience of the bell dance. In terms of primitive religious beliefs, from the shapes of small bells, their worship of dragons, tigers and eagles was also consistent with the figures on the sacrificial articles in the funeral ceremony.

Fourth, the dance by men, women can not participate in, and ancient women can not go to the battlefield also has a certain relationship, but

there is no way to verify, the local people think and the national religious belief has a direct relationship.

Fifth, from the aspect of music, the music is loud and powerful, sad and stirring, mostly using syncopated rhythm and dotted rhythm, simulating the sound of war horses running, but also depicting the hardships of the ancestors to expand territory and gallop on the battlefield.

To sum up, the origin, development and evolution of jumping foot is a long process, which has been for the soldiers who died in the battle field to cross over, and gradually developed and evolved in the funeral ceremony of the Yi people. Dazhahai Village jumping foot dance in the dance, dance and lyrics reflect the worship of ancestors, send the ancestral teacher, recede the filth on the jumping foot, but also reflects the spiritual belief that the soul of man is immortal and the idea that all things have spirit. The Yi people believe that when jumping feet, jumping feet dance is standardized or not It is the key point, only care about whether the dancer is pious, whether the jump can achieve the corresponding purpose.

Conclusion

Tip-toe music can be divided into two forms: tip-toe song and sacrificial song. The tip-toe song has oral Yi language as its lyrics. The length of tip-toe song is relatively long, but the music material is relatively simple. Sol La Do and Mi Sol La are two types of core resonators with narrow rhymes used in the ceremony, which has the characteristics of repeated singing in the musical structure. The singing adopts the form of chanting, the music is loud and clear, solemn and solemn, and the melody is stable. At the beginning or end of the sentence, pure four degrees and pure five degrees are often jumped, and the ending is mostly glissando, the rhythm is relatively complex, and the rhythm is strong. The lyrics

and songs are mostly one-word to multi-tone, and the music has strong dance characteristics.

Through the analysis of leapfrog music, the leapfrog song uses two types of core cavity of narrow rhyme Sol La Do and Mi Sol La. The use of narrow rhyme core cavity determines that it has typical characteristics of southern music. The dancing music is in a subordinate position in the funeral ceremony of the Yi nationality. The music is not influenced by the outside world and still retains the traditional music culture of the Yi nationality. The music has distinct characteristics of southern music. The reasons are mainly as follows: First of all, the limitation of inheritance mode, which is limited to the form of family inheritance, determines that the scope of inheritance is small, the principle of male transmission and not female transmission

narrates the scope of education, limits the development of dance music, and still retains the characteristics of traditional Yi music. Secondly, the proportion of jumping foot music in the ceremony is small, belonging to the semi-professional nature, both farming and participating in jumping foot activities, so that its energy is limited, resulting in the development of its music is slow, still retains the traditional southern music characteristics. Thirdly, in the long-term ethnic integration, because this music belongs to a small range of inheritance, it has not been affected by other ethnic music culture. Finally, although the funeral ritual culture of the Yi nationality is greatly influenced by Taoist thought, especially the sacred music is more significantly influenced by Taoist music, but the "non-mainstream" musical form of the funeral ceremony is obviously not influenced by Taoist music culture. In short, the development of jumping music is limited by a variety of subjective and objective conditions, and it still retains the traditional musical culture form of the Yi nationality, with distinct characteristics of southern music.

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