



The Buyi folk song in Guizhou Province, China

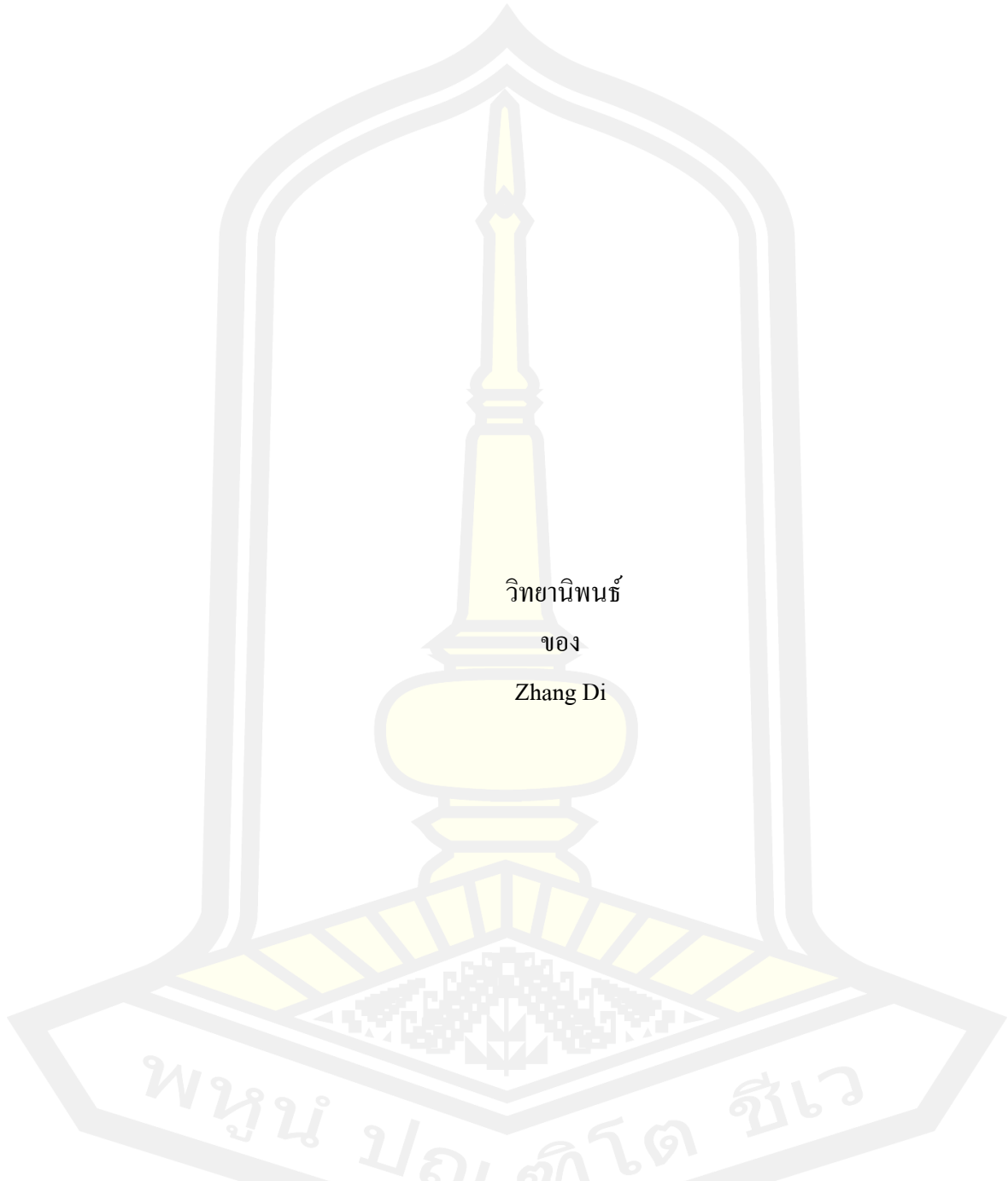
Zhang Di

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

March 2022

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ของ
Zhang Di

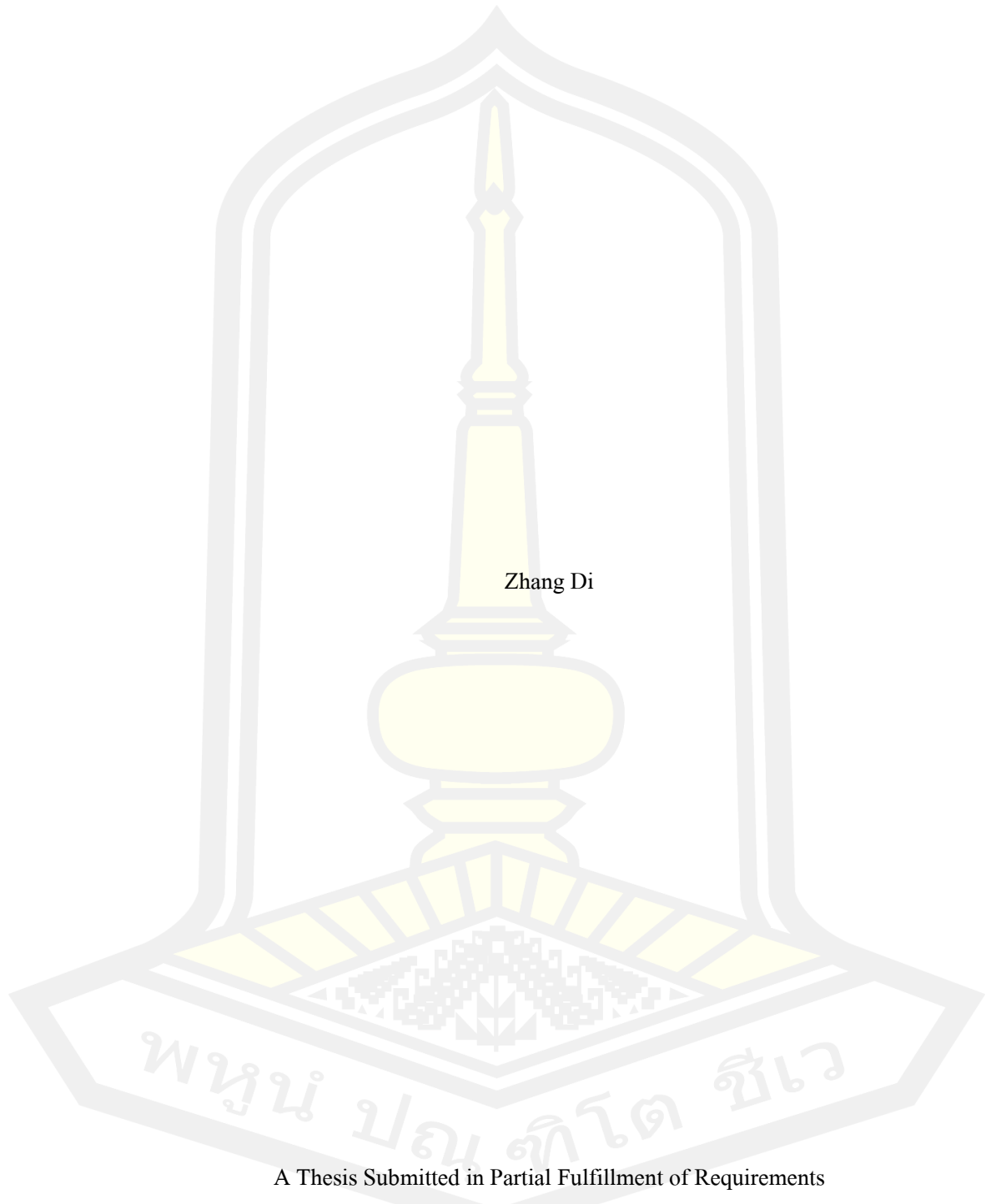
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ABSTRACT

This dissertation is the Buyi folk song in Guizhou province, China. The objectives were 1) To study the status of Buyi folk song tradition in Guizhou Province, China; 2) To analyze the selected Buyi folk songs in Guizhou Province, China; 3) To discover the change in the contemporary status of Buyi folk song in Guizhou Province, China. This dissertation is a qualitative research, including related literature research, observation, interview and questionnaire. The data were collected based on the fieldwork from Artists, Scholar and Professors.

The result as follows: 1) Buyi folk songs have different contents in different periods, reflecting the living conditions of the Buyi people. In the traditional society, the Buyi folk song played the social functions of education, transmission, life etiquette, sacrifice and exorcism. 2) Buyi folk songs can be divided into formal songs and informal songs according to the singing occasions and characteristics. The dissertation taking 6 folk songs as examples. The result analyzed the lyrics, melody, musical structure, harmony and rhythm, and summarizes the musical characteristics of Buyi folk songs. 3) The researcher found four changes in Buyi folk songs in contemporary times: the content of folk songs became positive; The folk songs of the Buyi people were discovered and sorted out in an organized manner. The social function of exorcising evil spirits and eliminating calamities has gradually faded, while the function of entertainment and social interaction has become prominent; The deepening of contemporary social and cultural exchanges has intensified the sinicization of Buyi folk songs.

Keyword : Buyi folk song, status of tradition, musical characteristics, change

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Thanks to my classmates and seniors, we learn together and make progress together. They are both my friends and my teachers.

I would like to thank my students for accompanying and taking care of me during my fieldwork process and helping me to complete the interview smoothly.

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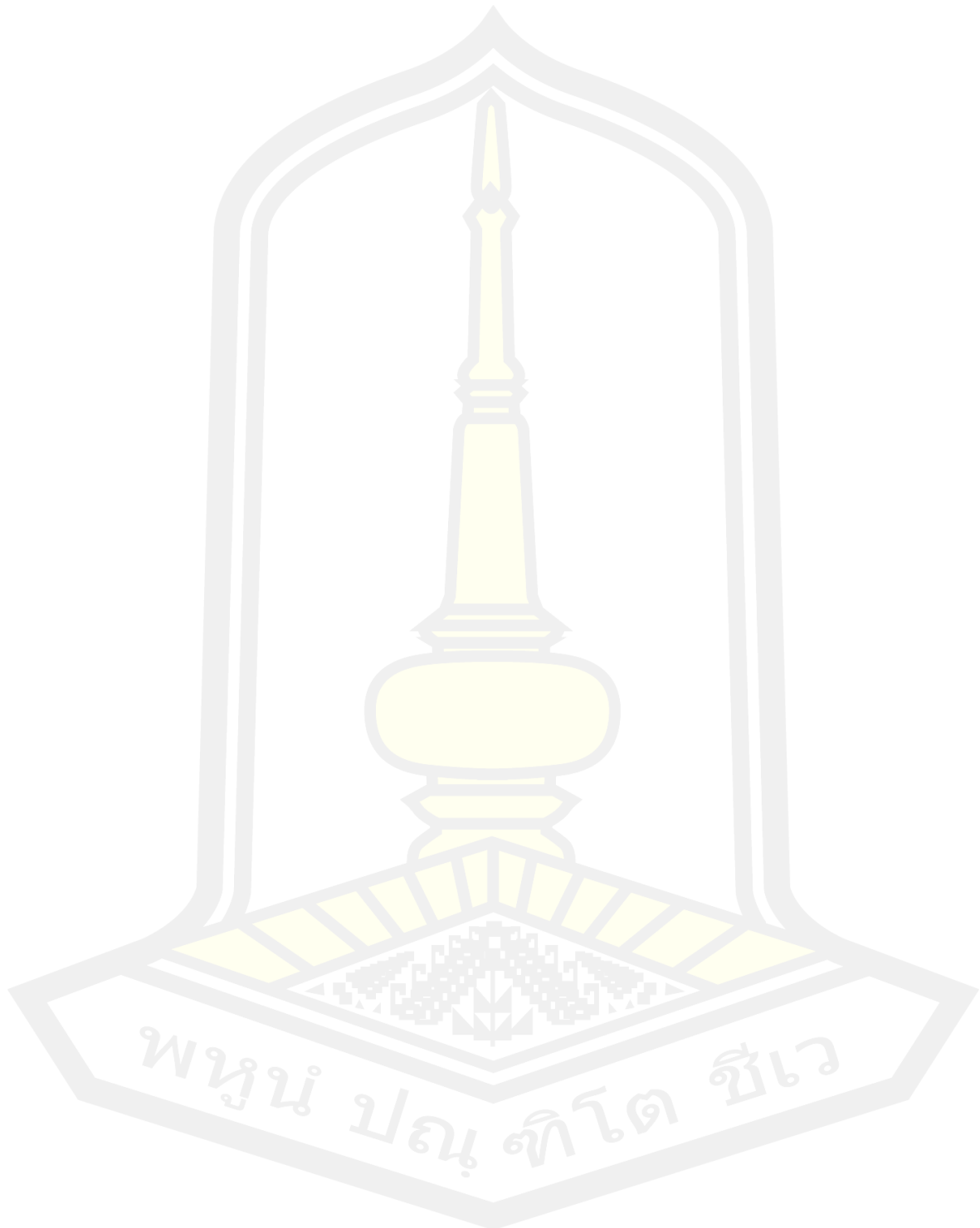
Finally, I want to thank my husband. He was my classmate, partner and teacher, and we spent countless days and nights writing the dissertation together. In particular, I would like to thank my daughter. During the three years of studying and living, I sacrificed the time to accompany her in exchange for today's grades. Family's support and encouragement will always be the source of my strength to move forward!

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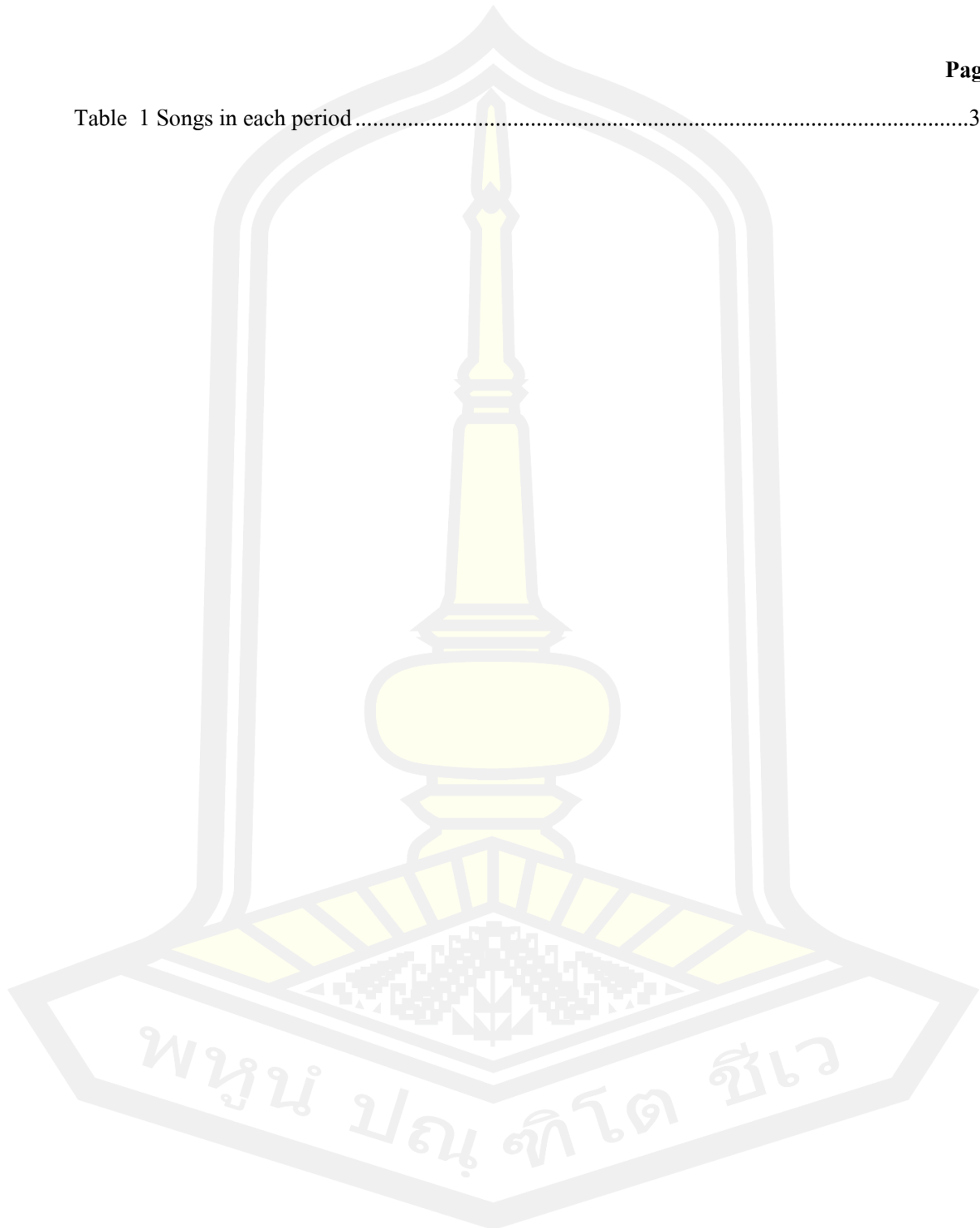
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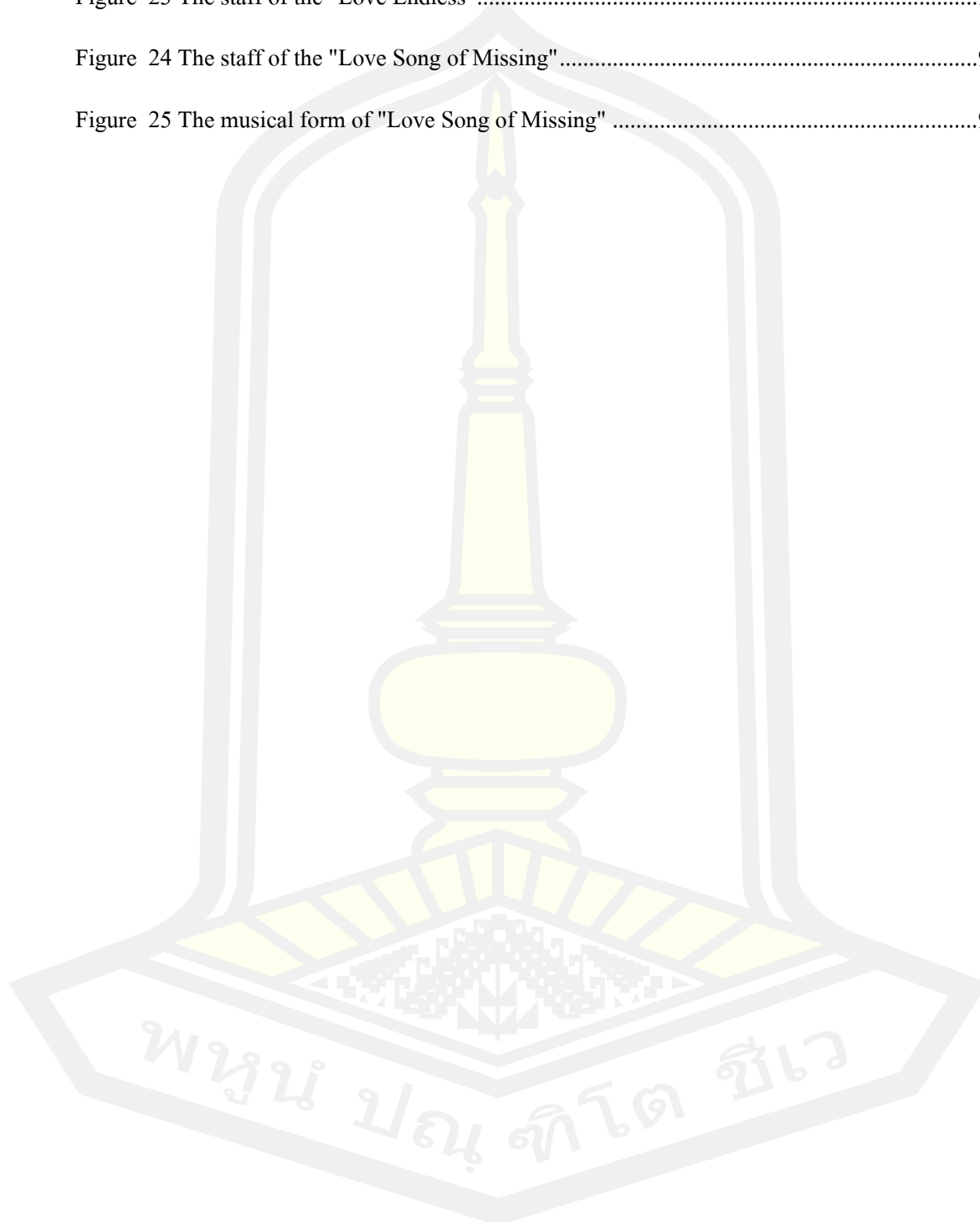
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CHAPTER I

INTRODUCTION

1. Statement of the Problem

Buyi is a large ethnic minority in southwest China, mainly distributed in Guizhou, Yunnan and Sichuan provinces. Among them, The Buyi nationality in Guizhou province has the largest population. Buyi folk song is an art form bred from the cultural soil of the nationality and closely connected with people's life. The style and form of folk songs are different in different areas. This dissertation studied the traditional historical status of the Buyi folk songs in Guizhou Province, select representative songs for analysis, and describe the changes in the Buyi folk songs combined with the development of contemporary society. (Li& J. C, 2004)

Buyi folk song is a song art produced and developed by the Buyi people through extensive oral singing in their daily life. For a long time, because there is no written language, folk songs are an important means for the Buyi people to record history, spread knowledge and conduct social activities, and have become an indispensable part of daily life. In the traditional social life of the Buyi people, folk songs have different levels of ancient cultural characteristics and special social functions. Because it is rooted in the soil of the people's social life and the language is simple and diverse, the Buyi folk songs are passed down through word of mouth, so they have a strong mass character. At the same time, the Buyi folk songs are the crystallization of the collective wisdom of the Buyi people. Through generations, different singers in different periods and different regions often use a certain ready-made folk song as an example and perform impromptu lyrics according to their personal needs. Distinctive verbal, collective, impromptu and variability characteristics. (Wang& W, 1991)

Traditional Buyi folk songs have special functions such as sacrifice, exorcism, enlightenment, transmission, etiquette, and communication. In particular, the function of etiquette communication is particularly prominent, and it is an important medium for welcoming and communicating between the opposite sex. Antiphonal songs are a very important content in the social life of the Buyi people. They have the practical function of choosing a spouse. They are usually used in traditional ethnic festivals and activities in villages and villages. The ancient songs

and narrative songs in the folk songs are the ancient myths and legends about the universe and the origin of human beings, and reflect the understanding of some natural phenomena of the Buyi ancestors, as well as the knowledge of history, production, life and etiquette. They are the important carriers of historical and cultural transmission. (Luo& J, 2015)

Based on the historical culture, national folk customs, festival customs and other factors, The Buyi folk song presents two different traditional forms: “DaDiao”, “DaGe” and “XiaoDiao”, “XiaoGe”. With the purpose of "teaching through entertainment", “DaDiao”, “DaGe” songs are usually sung in festivals, banquets and ceremonial occasions, which can not only entertain the audience, but also enable more clansmen to receive the education of their own traditional culture. This kind of traditional songs have broad inclusivity and generality for the performance of Buyi's society, local conditions and customs. “XiaoDiao”, “XiaoGe” are lyric songs used to express the inner thoughts and feelings for the purpose of seeking a spouse, making a marriage and entertaining communication. It is a very popular folk form favored by the Buyi people. It is usually sung in the mountains, fields, villages and markets. (Luo& J, 2016)

The classification of Buyi folk songs can be divided into two categories based on the traditional form and the melodic form of their folk songs: 1. Folk song class; 2. Customs and etiquette. According to the same or similar genre and the form of lyrics and music structure, the classification of folk songs can be divided into emotional folk songs, love songs, and children's songs. The classification of custom and etiquette songs is divided into wine songs, sacrificial songs, funeral songs, narrative songs. Folk songs are an indispensable part of people's life. The Buyi people use different tunes depending on the content of lyrics, singing occasions and singing styles. (Luo& J, 2015)

The development of Buyi folk songs depends on people's production and life. In the past, due to the high mountains and deep water, the traffic was inconvenient and relatively closed, urbanization and industrialization started late, the Buyi culture in the region was well preserved, and the songs were passed down through word of mouth. With the development of social economy, young people go out to work, the traditional Buyi folk songs have been on the verge of extinction. On June 7, 2008, The Buyi folk songs were approved by the State Council to be included in the second batch of national intangible cultural heritage list. (Shao& S, 2017)

In recent years, with the development of the economy and society, new changes have taken place in the social functions and value orientation of the Buyi folk songs: the people's living standards have continued to improve, and cultural needs have also continued to increase. Carrying out ethnic traditional cultural activities has a more cordial and proud sense of ethnic minorities. It re-inspires people's passion for learning folk songs, and learning is carried out in antiphonal and listening songs. The actual function of Buyi folk songs in making friends and choosing a spouse is gradually declining, while the previously inconspicuous entertainingness of wisdom and talent and the singer's desire to express themselves appear very strong.

From the importance of the above information that the researcher has presented the researcher interested in studying the status of the traditional of Buyi folk song, to analyze the selected Buyi folk songs in Guizhou Province, China, and to describe the change in the contemporary status of Buyi folk song in Guizhou Province, China. To provide the cultural information for those who are interested in further.

2. Research objectives:

- 2.1 To study the status of Buyi folk song tradition in Guizhou Province, China;
- 2.2 To analyze the selected Buyi folk songs in Guizhou Province, China;
- 2.3 To discover the change in the contemporary status of Buyi folk song in Guizhou Province, China.

3. Research Questions

- 3.1 What's the status of Buyi folk song tradition in Guizhou Province, China?
- 3.2 How to analyze the selected Buyi folk songs in Guizhou Province, China?
- 3.3 What's the change in the contemporary status of Buyi folk song in Guizhou Province, China?

4. Benefit of research:

- 4.1 We can understand the status of Buyi folk song tradition in Guizhou, China.
- 4.2 By analyzing the selected Buyi folk songs, we can know their musical characteristics.

4.3 We can discover the changes in the contemporary status of Buyi folk song in Guizhou Province, China.

5. Scope of research

5.1 In the topic, I chose QianNan and QianXinan Buyi and Miao Autonomous Prefecture in Guizhou Province to carry out field work and collect songs because they are the main residential area of Buyi people and which have rich resources of Buyi folk songs.

5.2 For the status of the traditional and the change of Buyi folk song in Guizhou Province, the researcher study: a. the historical background and the historical status of Buyi folk songs; b. What changes have taken place in the content, social function, transmission and development of Buyi folk songs in contemporary society.

6. Definition of terms

6.1 Buyi

Refer to ethnic group which is one of the minority groups in southwest China. The Buyi nationality mainly distributed in Guizhou, Yunnan and Sichuan province. This dissertation refers to the Buyi nationality who live in Qiannan Buyi and Miao Autonomous Prefecture in Guizhou Province and the Buyi and Miao Nationalities in Southwestern Guizhou.

6.2 Buyi folk song

Refer to songs with their own national style and characteristics created from ancient to modern times that depend on the lives of the Buyi people. They are traditional songs of the Buyi people. Most of these songs don't know who the author is, and they are spread orally and from generation to generation.

6.3 Qiannan Prefecture

Refer to Qiannan Buyi and Miao Autonomous Prefecture, which is one of the areas studied in this dissertation.

6.4 Qianxinan Prefecture

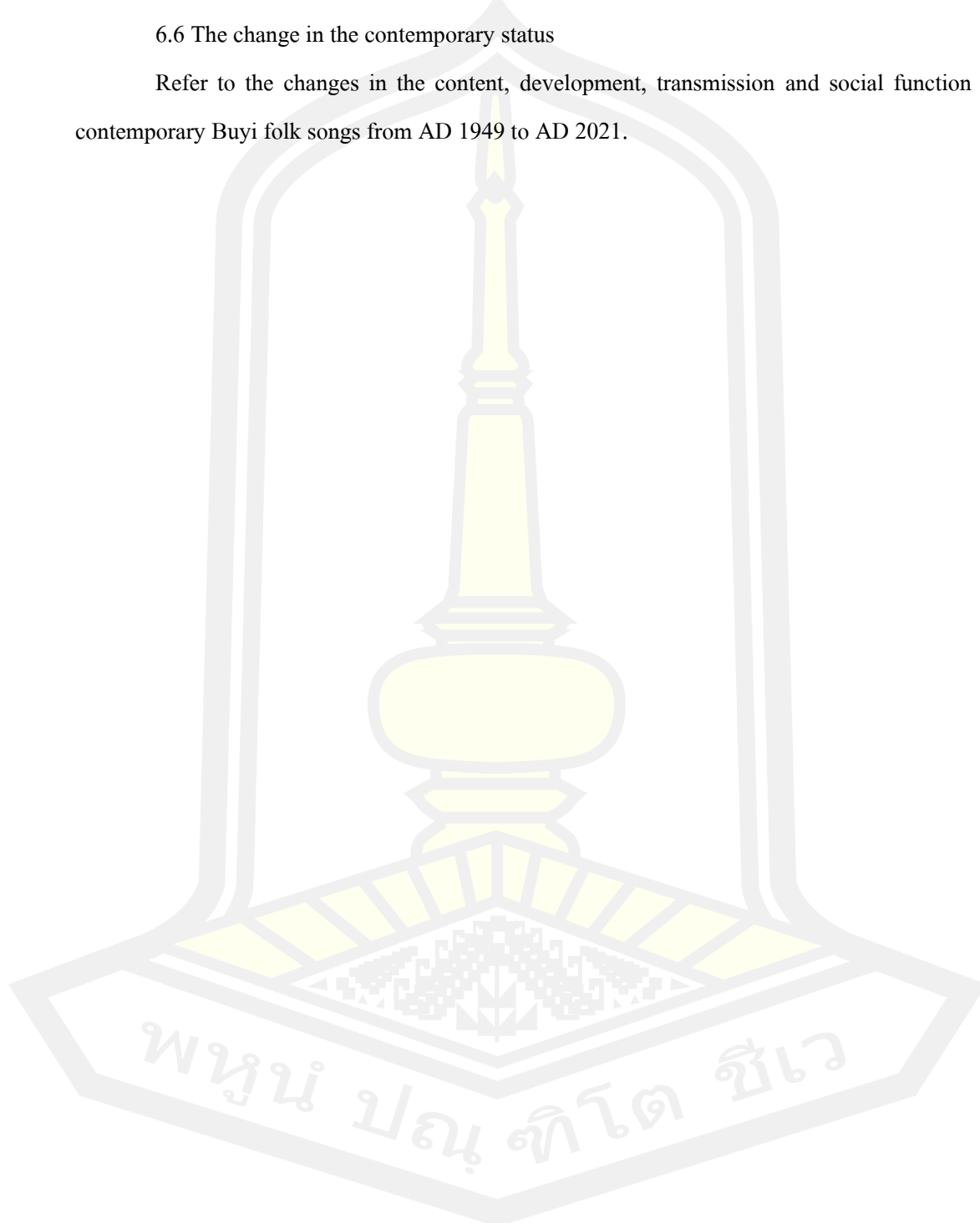
Refer to Qianxinan Buyi and Miao Autonomous Prefecture, which is one of the areas studied in this dissertation.

6.5 Status of Buyi Folk song tradition

Refer to the history and development, role and influence of Buyi folk songs on people's lives in the history and society of Buyi nationality who lived in Guizhou from 479BC to 1949AD.

6.6 The change in the contemporary status

Refer to the changes in the content, development, transmission and social function of contemporary Buyi folk songs from AD 1949 to AD 2021.



7. Conceptual framework

This dissertation takes Folk Songs of the Buyi nationality as the research object. The data is mainly obtained through four research methods: qualitative, interview, observation, and literature. These materials can be explained by theories of ethnomusicology, historical musicology and sociology of music.

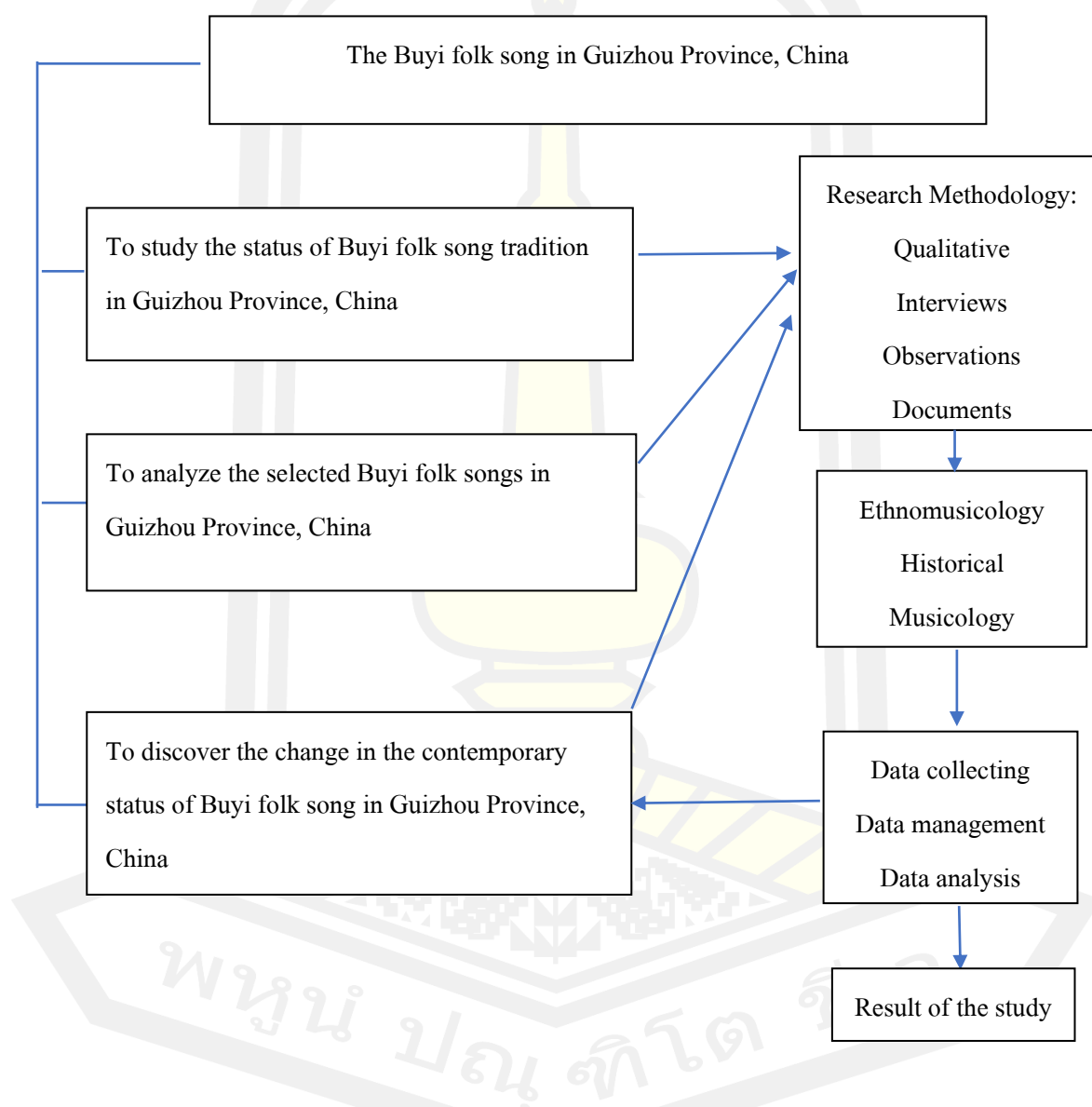


Figure 1 Conceptual framework

Make: Zhang Di

CHAPTER II

LITERATURE REVIEW

In this chapter, the researcher checked the literature about Buyi folk songs, and obtained information on the historical status, musical characteristics and contemporary changes of Buyi folk songs by reviewing the relevant materials, so as to find the answer for the research objectives of the dissertation.

In this study the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topics:

1. The General Knowledge about Buyi people in Guizhou Province, China
2. A folk song in Guizhou Province
3. The theory used in research
4. Related research

1. The General Knowledge about Buyi people in Guizhou Province, China

1.1 City history

There is a legend about the origin of the Buyi tribe: It is said that a pair of brothers and sisters ran into Thor who was driven down by the paradise on the road. Thor's body was tied with a rope. The kind brother and sister loosened Thor and let Thor go. In order to express his gratitude when Thor left, he gave the brother and sister a gourd. After Thor arrived at the paradisiacal court, he retaliated and made a violent storm. Only the siblings escaped in the gourd. Later, the siblings became the ancestors of the Buyi people.

The Buyi ethnic group is a larger ethnic minority in southwestern China. They mainly live in the two Buyi and Miao Autonomous Prefectures of Qiannan and Southwest Guizhou Province and parts of Guizhou, Yunnan and Sichuan. In the past, there was no native language, and Chinese was always used. In 1956, the Chinese government created the Latin alphabet phonetic script for the Buyi people. The culture and art of the Buyi people are rich and colorful, and the folk songs are especially distinctive. On festive occasions, the singing is non-stop day and night. The Buyi people

take cattle as sacrifices and believe that cattle are the ancestors of human beings. (Cai& Y. W, 2014)

Guizhou is a province where many ethnic groups live together. For generations, there are 18 ethnic groups including Han and Buyi etc. According to historical records, the inhabitants of Guizhou mainly evolved from the five ancient ethnic groups. For example, the Miao ethnic group evolved from the ancient Nanman people, the Buyi ethnic group and the Dong ethnic group evolved from the ancient Yue people, and the Gelao ethnic group evolved. It evolved from the ancient Pu people, and the Yi people evolved from the ancient Diqiang people. In the history of Guizhou, it was the meeting place of the three nationalities of "Wuxi Man", Baiyue and Diqiang. Residents from all generations have formed a distribution pattern of ethnic groups living in large groups and small groups on the Guizhou Plateau. Although the cultures of different ethnic groups are different from each other, they can learn from each other in the collision, coexist in harmony, develop together, and form a colorful and diverse cultural ecology.

1.2 Geography

The Buyi settlement is a subtropical karst plateau between the uplifted Sichuan Basin and Guangxi hills in southern my country. It has a unique environment and complex natural conditions. The area of karst distribution in the entire Buyi area reaches 80%, mainly carbonate rocks. It is one of the most complete and typical areas of karst development in the world. The Miaoling Mountains in the territory lie in it, the main vein of the mountain extends from west to east, and the branch veins stretch across the whole territory. Dozens and hundreds of Buyi families live together. The village is surrounded by mountains and rivers. The village is surrounded by rivers and streams, surrounded by green bamboos and trees. The scenery is beautiful and pleasant. There are many historical sites and strong ethnic customs here, and it has become a tourist attraction for Chinese and foreign friends and tourists. (Li& Q. F. & Xu& X. L, 2008)

The Buyi people in Guizhou Province live in the southern foothills of the Wumeng Mountains and the southern and western parts of the Castor Mountains. Most of them are in the temperate zone, with a low altitude, and a subtropical climate. The Beipan River and Hongshui River basins are the most important birthplaces of the Buyi people and the historical starting point of the Buyi culture. The natural ecological environment of these two rivers and the land in their basins is very good. The ancestors of the Buyi people have hunted, grazing, and gathered in this

area for generations to develop their farming. Most of the places where they live have mountains and water, suitable climate, and good soil conditions. Most Buyi villages are built in the Pingba River Valley, where the terrain is relatively flat, which facilitates the organization of a water system. Suitable for rice farming. Therefore, the ancestors of the Buyi people led a settled farming life early on. This is a prerequisite for the creation and development of the Buyi culture. It directly affects their labor and production methods and lifestyles, as well as their residence, food, clothing and craftsmanship. (Huang& Y. X, 2017)

1.3 People, livelihoods, occupations, traditions

Buyi national language

The Buyi nationality is an ancient nation with its own language and language and culture. The Buyi people have language but no writing. The existing folk religious sacrificial ceremonies began approximately in the Ming Dynasty and were recorded in Chinese as phonetic symbols. There is a kind of "square Buyi characters", which includes two major categories: "borrowed Han Buyi characters" and "self-made Buyi characters". In fact, the Buyi language is still recorded with Chinese characters or radical combinations of Chinese characters. There are three Buyi regions in Guizhou Province. The vocabulary of the Buyi people is basically the same, the grammar is the same, and the pronunciation is slightly different. Therefore, the Buyi language has no dialect differences, only the native language, and the Buyi people in all regions can communicate in their own language. The Buyi and fraternal nations usually use Chinese as a communication tool. (Wang& X. X, 2017)

The Buyi language belongs to the Zhuang-Dai branch of the Zhuang-Dong family of the Sino-Tibetan language family. There is no difference in dialects, only the difference in native languages. Nowadays, both men, women, and children of the Buyi ethnic group in Yunnan speak Zhuang and Chinese, and only a small amount of Buyi vocabulary is retained in the daily language. There is no written language in the history of the Buyi people, and the religious sacrificial books preserved by the people are classics recorded with Chinese characters as recording symbols. In 1956, the state created the Buyi script based on the Latin alphabet spelling method for the Buyi people, but it has not been widely promoted and applied in Yunnan.

The Buyi pinyin characters were created in November 1956, and in 1957, the Buyi script was promoted and tested in Duyun and Anshun, Guizhou Province. In 1981 and 1985, the Buyi

program was modified, supplemented, and improved, and then officially promoted and used. In 1981, the revised Buyi script program adopted all 26 Latin letters, and the non-Latin letters of the original script program were cancelled. The Buyi script program revised in 1985 all adopted Latin letters, including tonal symbols. Buyi is based on the first native language of Buyi, and the standard pronunciation of Fuxing Town, Wangmo County, Guizhou Province is the standard pronunciation. There are 26 letters, 32 initials, 87 finals, and 8 tones. (Wei& Q. W, 2018)

Buyi costume culture

The Buyi area has a warm climate, abundant rainfall, many mountains and dense forests, and a wide variety of plants. Costumes are mostly made of cotton, linen and plant batik. They are made by hand. The cloth is thick and dense, abrasion-resistant and durable. It has good protection from cold, and medicine for the human body. The clothing is mainly characterized by looseness, and the colors are mainly blue, blue and white, which are well adapted to the geographical and climatic conditions of the Buyi area.

The clothing of the Buyi ethnic group is divided into formal wear and informal clothing. The formal wear are complex and gorgeous for festive guests and weddings; the informal clothing are quiet and concise, for daily wear. Traditional costumes are mostly self-spun yarn, self-woven homespun, self-tailored and self-sewn, and women wear tube skirts. Modern Buyi clothing is still dominated by homespun fabrics. Color threads such as cross-cutting and embroidery are made of wool, acrylic and other decorative materials. Men's clothing is basically similar to the Han people. Women's clothing is divided into two types: pants and skirts, but women in remote areas, It still maintains the characteristics of the national costume.

The clothing of the Buyi people has accumulated many cultural forms such as the history, society, customs, and religion of the Buyi people. Ancient Buyi costumes have the gender distinction function of "short coat head" and "color dress and long skirt". Modern men wear double-breasted shirts, while women wear large sleeves with green cloth right gussets, tie flowers around their waists, and wear floral shoes. There are obvious gender differences. The color and style of Buyi costumes play an iconic role: for example, white filial attire is a sign of funeral at home; leaving a lone braid without wearing a headkerchief is a sign of a girl; Pulling up the hair in a bun or wrap the braid in the kerchief is a sign of marriage; wearing cyan is a sign of middle-aged people. The Buyi people believe that silver and jade have the functions of avoiding evil and preventing

disasters. Therefore, young and weak children should wear silver caps, and women should wear silver bracelets, jade bracelets, silver hairpins, silver hosta, and jade rings.

The Buyi costume patterns are cleverly composed, varied, and highly decorative. There are realistic patterns of flowers, birds, insects, fish and other animals and plants, such as bracken flowers, prickly pear flowers, petals, phoenixes, mandarin ducks, fish scales, etc. Geometric patterns with abstract shapes, such as curves, spirals, tooth shapes, water waves, triangles, squares, circles, clouds and thunder, are the artistic embodiment and sublimation of the original totem worship of the Buyi people on clothing. (Fan & M. & Lu & M. Z. & Wang & F. J. & Chen & C. K. & Meng & C. & Wu & H. Q, 2015)

The Buyi printing and dyeing process has a long history and a high level of technology. The colors are mainly blue, blue and white. The craftsmanship is unique, the dyeing is firm, and the color is not easy to fade. Westerners call it "Chinese art", which embodies the diligence and wisdom of the Buyi people. The Buyi people have long been able to extract various dyes such as blue, blue, and red from the roots, stems, and leaves of plants. For example, blue indigo dyes are produced from Isatis root. The Buyi tribe has a long history of printing and dyeing. As early as the Song Dynasty, there was a record of "Nanning specialty...beeswax and batik cloth". The Biandan Mountain in Zhenning, as we know it, is known as the "Hometown of Batik" by the Buyi people. It shows that the Buyi people have many unique features in printing and dyeing, especially the batik art of the Buyi people, which has made its own contribution to the printing and dyeing technology of our country. (Wu & W. D, 2002)

Architectural culture of Buyi

Buyi villages generally consist of a dozen or even hundreds of households that "live in groups of clans," while single-family households are rare. Every village has one or two prestigious old people as old people. The Buyi language is called "Pop" or "Gong Lao". They are used to mediate general civil disputes. Buyi people like to live in houses, and their houses are commonly called "ganlan". It is said that living in "ganlan" evolved from the dwelling. This is a trace of the Buyi ancestors who lived in the south for a long time and struggled with nature. The ancestors of the Buyi tribe living in trees are good for safety and to avoid the heat. Therefore, with the gradual improvement of material life and the gradual enrichment of spiritual life, the ancestors moved from the trees to the ground, still maintaining the habit of dwelling. . They set up long pillars on the

ground one by one. The waists of the pillars are horizontally placed on wooden boards. The walls are still made of wood or bamboo and covered with grass or tiles. People live on the upper floor. The bottom floor is used for raising livestock and stacking agricultural tools, sundries, and firewood. use. (Huang& Y. R. & Wei& L.Z, 1985)

The houses of the Buyi people are colorful. From the external level of the residential houses, there are slate houses, thatched houses, rammed earth houses, stilted buildings, etc.; from the geographical location of the houses, there are waterside dwellings, mountain dwellings, tunbao dwellings, cliff cave dwellings, etc.; from the internal structure of the dwellings , There are bucket type, well dry type, lifting type, lashing type, etc., but in general, it includes the early dry fence building, the renovated stilt building and the slate house. With the development of economy and society, today's A large number of flat-land buildings and brick-concrete bungalows have emerged in many Buyi villages. (Wang& X, 2014)

Religious beliefs in the architectural connotation of the Buyi people's residential buildings are mainly manifested in the form of housing, spatial arrangement and surrounding environment. The Buyi people have to ask Mr. Yin and Yang to look at the "feng shui" for building houses, and choose a place where the mountains and rivers are located as the homestead. The auspicious day should be selected for building a house. A month ago, a carpenter was asked to make a house frame. The auspicious day for erecting the house frame should be used to worship Master Luban, in order to bless the prosperity of the people and the harvest. The frame was erected, and the beams were sent by the father-in-law's house. The band and the lion dance team fired firecrackers to accompany them. Songs and dances and banquets were held when the beams were mounted. Finally, the completion of receiving the ancestral tablet and the kitchen god to the new residence is the end. They also like to carve the fish, dragon, phoenix and other animals in totem worship on the eave pillar or slab wall, which can not only decorate the house, but also remember people's respect for these gods. (Chen& H. H, 2010)

Buyi Marriage Customs

The marriage of the Buyi tribe is monogamous. Inter-marriage of the same clan or surname is strictly prohibited. Different generations of relatives of different surnames cannot intermarriage. In some areas, there are still several surnames that cannot intermarriage. In history, there are the custom of "uncle and aunt marriage" and the younger brother can marry his sister-in-law after the

elder brother dead. Customs such as arranged marriages and early marriages are popular in modern times. In most areas, weddings are held at the age of 8-15. After the wedding, the bride will send her relatives back to live in her natal family.

Before the founding of the People's Republic of China, the conclusion of marriage was almost entirely arranged by parents, and there was little freedom of marriage. As arranged marriages lead to the custom of early marriage, they are often engaged earlier and some are engaged in the marriage contract when they are young, commonly known as "child marriage." Most of them are between the ages of thirteen and fourteen to seventeen, and some ceremonies are held at the age of eleven or twelve. Because they are too young, they are usually accompanied by a bridesmaid in the clan to the male's ancestor, and then return to their natal family after staying for two or three days. During the drinking period, the maid of honor will accompany you to eat and live. After marriage, I went back to the natal family for several years, until I was 17 or 18 years old, and the husband's sisters came to help during the busy farming season or weddings and funerals. The husband and wife began to live together. Live in the husband's house. (Zhang & Y, 2020)

Funeral customs of Buyi people

The funeral custom of the Buyi people has a long history. According to historical records, the Buyi people practiced cremation in ancient times. Cremation is still practiced for abnormal deaths. The Buyi people believe that only fire can completely dissolve all evil and eliminate disasters. In recent years, many columbarium pots have been excavated in the Buyi area around Luodian and Pingtang county, all of which are examples of cremation. After the liberation, villages such as Huishui Yayangzhai still used cremation instead of coffin. After the middle of the Qing Dynasty, most Buyi areas "gradually adopted Han customs" and gradually switched to burial with coffins. The soil is the grave, and the rich set up monuments to mark the graves for future generations. Since the reform and opening up, the funeral procedures of the Buyi people generally include initiation, memorial service, funeral and burial. (Wu & W. D, 2009)

Funerals of the Buyi people have different customs in different periods. In ancient times, the second burial was popular, that is, the corpse was mortified in the tomb, covered with an umbrella, and after two to three years of decay, the corpse was cremated again, and the ashes were filled in a vat for burial.

In the Buyi area, sarcophagus burials were still popular in the past. Families with older elderly people often ask someone to excavate large stone slabs to make sarcophagus slabs for spare use. The sarcophagus is divided into five pieces in front, back, left, right, and upper cover. Leave the bottom blank. After the founding of the People's Republic of China, it gradually developed into a burial with an inner wooden coffin and an outer stone profile. After the Buyi elder passed away, the funeral home promptly reported the funeral to his family, relatives and friends. Mr. Yin and Yang was asked to determine a good day and place for the funeral, and Mr. Bumo was asked to "open the way." The filial male filial piety of the tribe wears hemp and filial piety, guards the spirit and puts on a vegetarian diet. The coffin is placed in the hall. The coffin can be placed along the beam or placed on the door. The mourning will stop for 2 to 3 days, and the filial daughter will each make a basket of glutinous rice for the spirit. At night, the funeral family made glutinous rice cake offerings and distributed them to the spirit guards for supper.

In modern times, the funeral styles of the Buyi people are roughly the same everywhere, and they are obviously influenced by the funeral customs of the Han people. When the old man dies, he shall report the funeral to his relatives and friends. If the deceased is a female elder, he must first report to his uncle's family so that his mother's family can watch the funeral process. Bathe the deceased, small mortuary, large mortuary, before the remains enter the shrine of the hall, they face the door. During the funeral, a small amount of silver was placed in the mouth of the deceased, but other metals were strictly forbidden to be placed in the coffin. The daughter and daughter-in-law each gave a new white dress and white ribbon to the funeral. The son-in-law gave memorial banners, paper horses, incense pavilions, umbrellas for the dead, etc., and the funeral family gave the son-in-law's filial attire, filial pie, and the daughter's filial dress. (Li & Q. F. & Xu & X. L, 2008)

1.4 Art, music and performance

"*Bayinzuochang*"

The Buyi nationality "*Bayinzuochang*" is a unique form of quyi performance, a comprehensive performing art that combines musical elements, instrument performance, and artist rap. This kind of folk art rap, which is closely related to folk art, takes a form of performance handed down by the Buyi people. It is named "*Bayinzuochang*" by an ensemble of eight or more musical instruments, usually bison horn Hu (Niu Jiao Hu), Huluqin (Gourd Hu), Yueqin, Piercing

Drum (Bamboo Drum), Xiaotong, Hairpin, Bao Bao Gong, Xiao Ma Gong and other eight musical instruments were sung together and then joined by Suona, Konoha, Leyou , Making the performance more contagious. (Zhang Changwen, 2016)

The Buyi "*Bayinzuochang*" melody is simple and smooth, beautiful and melodious. It is often played in ethnic festivals, weddings and funerals, house building, birthday celebrations and other occasions. It is a national rap art form that is deeply loved by the Buyi people. When singing, male artists mostly use a high octave, while women sing on the original tune. This not only produces a strong pitch and timbre contrast, but also increases the fun of singing. When singing, the voice is in Buyi, while Daobai (means Lines other than lyrics) is in Chinese. There are false voices and real voices, and the band members share the roles. The most representative traditional programs include "Buyi Wedding Customs", "Toast Songs", "Liang Shanbo and Zhuyingtai", etc. The content is mainly based on the Buyi folk oral literature, folk music and rap art, showing the Buyi people's The love of life, the yearning for a good harvest, the pursuit of love, the lashing of ugliness. Because of its long history, graceful elegance, and strong national characteristics, the Buyi "*Bayinzuochang*" is known as the living fossil of sound and the sound of nature. (He& Z, 2014)

The earliest repertoire of "*Bayinzuochang*" originated from the ancient verse "An Wang" of the Buyi tribe. It was the "An Wang Lesson" used by the old Mogong of the Buyi tribe to host funerals. The formation of Buyi play provides the basis for the drama script. Therefore, Buyi Bayin and Buyi Opera have a blood relationship, they are inseparable sister art, and they are also the treasures of Buyi culture in southwestern Guizhou. (Bai& Y. Y, 2010)

Buyi opera

Buyi opera is a kind of opera that is popular in ethnic minority areas in southern my country. It originated in the Qing Dynasty when the development of local opera was the most prosperous. It has a history of more than two hundred years. Buyi operas are mainly distributed in areas inhabited by Buyi ethnic groups such as Ceheng County and Zhenfeng County in southwestern Guizhou Province. Among them, Ceheng County is the most prosperous, so it is also called Ceheng Buyi Opera. (Shi& C. X. Z, 2019)

Buyi opera was called "TuXi" and "HuanXi" in the past, and it was called "GuYi" in Buyi language. Generally, the stage is not set up, but the performance is performed on the flat ground, hence the name. The name is different due to different places. In the past, some places were called

"bench theater", some were called "Buyi Caidiao", and some were called "bayin sitting play". With the winter of 1953, the Buyi people the name of the family-the establishment of the name of the Buyi family is called the Buyi play. Buyi operas are written, directed and performed by folk troupes. In popular areas, almost every village has a theatrical troupe, and several villages also form a troupe. There are about 32 to 36 people in a theater troupe, whichever is the even number, meaning "double happiness". The actors in the theater have divisions of labor. Buyi operas are divided into two categories: "Sheng" (means male role) and "Dan" (means female role), which have the embryonic form of "three Dan and seven Sheng", namely, Xiaodan, Lao Dan, Wu Dan, Xiaosheng, Laosheng, Wensheng, Wusheng, Dawang (Jing), Clerk, and Clown. "Three Dans and Seven Sheng" are basically classified according to the characteristics of the characters' age, identity, and personality. Buyi opera is a drama in the evolution of drama, and it is integrated into the religious customs of the Buyi ethnic group, forming a relatively fixed set of traditional performance activities. (Wu& Q. L. & Wu& X. M, 2015)

The accompaniment band of the Buyi Opera consists of Niu Bone Hu, Hulu Qin, Xiaotong, Bamboo Flute, Lelang (a variant of Leyou), Yueqin, Skin Drum, "Lei" (both the sound of Bangu and Muyu), Packed gongs, pony gongs, ding gongs, cymbals, hairpins and other musical instruments. Among them, the unique musical instruments of the Buyi nationality include Niu Bone Hu, Gourd Qin, Xiaotong, Lelang, Lei, and Ding Gong. For example, Lelang uses bamboo as the tube body, and the whistle is a special "worm whistle" made by insect cocoons, which can emit an octave, seven-tone plume scale, and its playing method is the same as that of suona. The timbre is sweet and sad, full of fantasy, entrusted with longing and longing for love, and playing in the quiet night is even more charming. In Buyi operas, it can best express the complex inner mood and romantic character characteristics of Danjiao and Xiaosheng; when playing in unison with the band, the special composite sound of the Buyi opera orchestra has more national characteristics. (Gong& D. Q, 2015)

"Huadeng" drama

The Buyi *"Huadeng"* drama is a native folk art activity created by the local people and it is a cultural activity that is continuously compatible with foreign folk songs, dances and operas.

The “*Huadeng*” drama is a unique “*Huadeng*” drama art composed of the Buyi nationality “*Huadeng*” dance, “*Huadeng*” music, “*Huadeng*” drama and “*Huadeng*” rap. The “*Huadeng*” drama has a distinctive and strong regional flavor with the accompaniment of drum music. “*Huadeng*” drama not only has music, but also has fans as props. The musical instruments are mainly composed of Sanxian, Yueqin, and bamboo flute. In modern times, Yangqin, Sheng, Suona, etc. are added. The auxiliary props are mainly fan and handkerchief. (Fang & J. Q & Zhang & J, 2020)

“*Huadeng*” dramas are popular in Dushan, Pingtang County and Duyun city. It is based on the minor tunes of Han folk songs, integrated with Guangxi color tunes, and gradually developed. It has a history of more than one hundred years. In the beginning, the “*Huadeng*” was a relatively simple folk rap. After the artists' continuous processing and refinement, it gradually formed a genre of opera that sings and dances and is loved by the Buyi people. The masses in many places have organized amateur “*Huadeng*” drama classes, taught by old artists of their own ethnic group. Most of the repertoires of “*Huadeng*” dramas are folk tales, and there are also sings of Han dramas. The “*Huadeng*”s are mainly composed of harlequins (commonly known as "Brother Mom") and Danjiao (commonly known as "Momeizi") on the same stage. Sing the crowd together, accompanied by gongs and drums. The singing is cheerful and enthusiasm, the tunes are full of dance taste, and the lyrics use a lot of poetry. (Li & Q. F. & Xu & X. L, 2008)

2. A folk song in Guizhou Province

2.1 The type of Folksong

“Dongzudage”

“*Dongzudage*” originated in the Spring and Autumn Period and the Warring States Period. It has a history of more than 2500 years. It is a multi-voice, non-directed, unaccompanied, and natural chorus form of folk chorus in the Dong area of China, including voice songs, narrative songs, Children's songs, tramp songs, road-blocking songs. "All low but one high" is its traditional principle of voice combination, and grace and harmony are its distinctive artistic style. Singer teaching songs and singing class singing are its universal transmission methods. It carries and transmits vital cultural information such as a nation's lifestyle, social structure, ethics, etiquette and customs, and the essence of wisdom. “*Dongzudage*” is different from the general folk songs in

terms of tempo structure, singing technique, singing method and singing occasion. It is a kind of chorus that is composed of high and low sounds and multiple voices. It belongs to folk polyphonic music songs. This is extremely rare in Chinese and foreign folk music. The big song of the Dong nationality requires a singing class (team) of more than 3 people to sing. The more people who participate in the singing, the better the effect.

Simulating natural sounds such as the singing of birds and the singing of mountains and running water is a major feature of the creation of the big song, and it is also the natural source of the sound of the big song. Its main content is singing of nature, labor, love, and friendship between people. It is a harmonious sound between man and nature and between people. Dong songs emphasize rhymes, beautiful tunes, and the lyrics are mostly “*Bixing*” (比兴), which has profound meaning. “*Dongzudage*” generally consists of several sentences in one paragraph, and several paragraphs make up a song. Each song begins with an independent paragraph, called a preface. The middle part is composed of several sentences, and then there is an epilogue, forming a structure that echoes between the beginning and the end. (Zhang & Z. X, 1997)

Dong songs can be roughly divided into: one-leader and class, multi-voice chorus, instrumental accompaniment, and singing in unison, etc. The Dong nationality is divided into two major style areas, the south and the north, according to its geographical and linguistic characteristics. The Dong people do not have their own words or music scores. Folk songs are taught by singers orally. After a long period of cultural accumulation, they have been handed down to this day. (Qin & X. & Yang & Y. F. & Wang & G. Y, 2021)

“*Miaozufeige*”

"*Feige*" is one of the Miao song forms, with distinctive national characteristics. "*Feige*" is essentially an open social activity between men and women. They communicate with each other by singing songs. In a specific period of each year, the unmarried members of the clan Male youths all meet to come to a specific place, participate in the "*Feige*" activity, sing freely, and then find their favorite girl in the course of the activity. The songs involved in the "*Fei Ge*" activity are similar in essence to the activity, and the content is mostly related to love. (Huang & Y. X, 2017)

Miao *Feige* is a special form of folk song singing popular in southeastern Guizhou Province. It is usually sung in the mountains. Its tune is high-pitched, bold and bold, and its aftertones shake the mountain beams. It is very characteristic. Its content includes love songs,

current political songs, etc. Singing forms include solo, duet, chorus, etc. *Feige* is often used in public occasions such as celebrations and welcomes and greets. The lyrics are mainly praised, thanked, and agitated. Fei songs are usually sung during festivals and celebrations such as the New Year of the Miao and dragon boating.

Feige's lyrics are generally about 30 sentences each. In a song, there are often three-character sentences, five-character sentences, seven-character sentences, eight-character sentences, etc., but most of them are five-character sentences. The tune has a roughly fixed score, and the length and speed of the beat have a roughly fixed format, but sometimes it can be played on the original basis. In a song, the beginning is slow, the first sentence is fast and then slow, the drag becomes higher and longer, the second sentence is fast and then slow, but the drag becomes lower and longer, starting from the third or fourth sentence, begin to sing at a medium speed, gradually accelerating it, and when it reaches the main part, use fast continuous singing. After the climax is finished, sing a small part with a gradual dragging tone, and it is nearing the end. When the last one or two sentences are sung, the drag tone becomes lower and longer. The first two sentences of *Feige*, the few sentences near the climax in the middle, and the last one or two sentences generally have drag. Singers can sing as much as they want, and the length of the tune depends on the length of the singer's breath. (Pang& Y, 2020)

From the perspective of its singing style, *Feige* has more singing methods, including unison, solo, heavy singing and duet singing. In addition, *Feige* can also use multi-voice in the process of singing. In some areas, Pingqiang and Gaoqiang folk songs are also incorporated. In terms of singing methods, the original ecological singing method has become more popular in recent years. Miao *Feige* songs are performed in Miao dialects and natural singing methods. There is no need for accompaniment during the singing process, and some percussion music is occasionally added. It has strong original ecological characteristics and ethnic local characteristics. Therefore, *Feige* is also an authentic original ecological singing method. It is comfortable and natural in the process of singing. It mainly expresses the mood. The expression of emotion is more delicate and enthusiastic. The voice changes continuously from weak to strong, and the emotional ups and downs. At the end, I used to add a "Wu Huo" to further highlight the emotion of the song. (Wang& L. N, 2018)

The Miao "*Feige*" songs are mainly sung in the Miao language, which has the characteristics of mobility and broadness. The singers are required to use a strong inner atmosphere and release their strength without reservation. Most of the Miao people are good at singing and possess superb skills. Singing skills, when singing, can evenly release one's inner breath, improve the penetration of singing, and keep the singing voice loud and clear, thus showing their own open-minded personality and the Miao people love to sing. Passionate feelings. The songs of the Miao nationality have various forms. When performing the "*Feige*" activities, there are specific tunes used as "*Feige*". The "*Feige*" tunes are irregular and have no fixed requirements. The music form is also relatively abstract. The modern form of music scores cannot interpret the connotation and characteristics of the tune, so the Miao people will record their singing methods at will according to their own habits, thus forming a free singing mode. (Huang& Y. X, 2017)

Yi folk songs

There are different varieties of Yi folk songs, but in summary, they can be roughly divided into narrative songs, folk songs, love songs, dance songs and children's songs. In the folk songs of the Yi people, there are many expressing love, and some folk songs are dedicated to the special occasion of men and women socializing. For example, the Yi people in Honghe Prefecture have a traditional custom called "eating fire grass smoke", which is a special social activity. On such occasions, young men and women in pairs can sing to their heart's content. Usually, the duet singing is the main one; the duet singing comes to an end, and then sing in unison or collective response. The folk songs used on this occasion are sung softly with a small voice, and the melody is euphemistic and pleasant. The lyrics are mostly improvised, and there are also complete sets of traditional lyrics, and most of them are simple and natural, with vivid images.

Among Yi folk songs, children's songs are extremely rich. In the past when children had no conditions to go to school, these nursery rhymes became textbooks for children to teach simple life and production knowledge. The content has a certain storyline, the language is lively and interesting, and the tunes are lively and concise. Singing is often performed in groups, holding hands, shaking left and right, very naive and contented.

There are a variety of traditional tunes among the Yi people, such as mountain climbing, entrance tune, welcome tune, drinking tune, marriage tune, crying tune, etc. Everyone can sing a few songs, regardless of gender. Some tunes have fixed words, and some don't. They are

impromptu words. Folk songs are divided into male and female tones, the male tones are strong and high-pitched, and the female tones are soft and delicate. (Li & S. M. & Feng & M, 1993)

The status with society of folksong in Guizhou Province

Folk songs record the cultural development footprint of a nation, and it is a carrier that embodies folk culture in all aspects. Folk culture is the general term for folk customs and life culture. It is the custom and life habits created, shared, and inherited by the people living in a country, nation, and region in their lives, and a series of non-material things formed in the process of production and life. In folk songs, the cultural symbols and development trajectories of folk customs can be explored. At the same time, folk culture has a profound influence on the formation and development of folk songs.

Throughout the historical development of Guizhou, due to the closedness and particularity of the plateau's cultural and ecological environment, the socio-economic and reform process is slow, resulting in many ancient customs and customs remaining intact, so that the folk songs of Guizhou have a deeper historical imprint of folk customs.

In addition to weddings and funerals, birthdays and births, building houses, etc., there are also many large-scale folk festivals and sacrifices in Guizhou's folk customs. For example, the Miao's Lusheng Festival, the Dragon Boat Festival, April 8th, the Buyi's Mountain Fun Festival, June 6th, and Tujia's Landing Festival years and so on. Among these colorful festivals, the most distinctive and attractive one is singing. Many festivals are actually a grand folk song festival. In these different festivals, folk songs bloom in full bloom, which not only beautifies the nation's Festivals also promote the absorption, integration and development of folk song culture. Through folk songs, we can clearly understand the main folk activities of this nation and the history of national development.

Guizhou folk songs are diverse in form and rich in content. Through the exploration of folk songs, it provides an extremely broad thinking space and platform for the overall research of Guizhou folk culture. Folk culture is an important feature of Guizhou folk songs, and it is also the foundation of folk song creation. (Zhou & C, 2019)

Folk songs are a concrete manifestation of national culture. Folk songs in various places reflect local social features, customs, and local customs. In the long-term social life and production and labor practice, the people of all ethnic groups in Guizhou have created and inherited a large

number of songs, which have distinctive national characteristics and local characteristics, and are a treasure in the treasure house of traditional Chinese folk songs.

The status of folk songs in Guizhou is irreplaceable. It permeates the lives of all ethnic groups in Guizhou. There is a saying among the folks: "Food to cultivate one's body, song to cultivate one's heart." People in Guizhou cannot live without folk songs. The people of all ethnic groups in Guizhou have circulated various types of folk songs for generations, with different social functions. For example, there are many sets of persuasive songs circulating in life, which play a role in strengthening people's social morality and family moral education. This is an important function. The lyrics are vivid and easy to understand. It educates people to read carefully and have filial piety; people sing wine songs to achieve the purpose of mutual encouragement and friendship between guests and hosts; wedding custom wine songs are rich in content, complicated in etiquette, and have a wide range of names, which can be sung by all ages. The wedding wine songs of different nationalities reflect the blood relatives, families, clans and the ethics and morals formed from them. They have an unshakable position in people's hearts. The young men and women who are married have also experienced a life in the wedding wine songs. Education and baptism.

Guizhou folk songs have become a way to maintain social harmony by making members of the society feel the unity of nationalities. Creating such conditions is the basic social responsibility and function of Guizhou folk songs. (Chen & J. J, 2011)

3. The theory used in research

3.1 Ethnomusicology

Ethnomusicology is the science of studying the symbiotic relationship between music and its cultural environment through fieldwork. Its research purpose is first to clarify the laws of music development of various ethnic groups and regions, including general laws and special laws, and explore its origin, formation, development, prosperity, and evolution from the actual music conditions of various ethnic groups and regions. So as to achieve the cognition of the development law of human music culture. (Harris M. Berger & Ruth M. Stone, 2019)

The study of the dissertation used ethnomusicology to conduct field surveys in Qiannan Buyi and Miao Autonomous Prefectures and QianXinan Buyi and Miao Autonomous Prefectures, conduct interviews with key informants, and collect relevant materials for the dissertation research)

3.2 Historical Musicology

To study the issues related to the writings of historical musicology, and the science of studying the past changes of music revealed in the music works, such as the evolution, development and laws of music content and form. It belongs to a branch of the entire field of human cultural history research, and is a discipline juxtaposed with historical studies such as literature, fine arts, and dance. (Zhang & Z. X, 1997)

Historical musicology is used to study the first objective that the history of Buyi folk song. It includes musical phenomena of all ages related to the Buyi folk songs, both written and oral music and all matters related to this.

3.3 Sociology of Music

Sociology of music is a science that focuses on the interrelationship between society and music with various musical phenomena and forms subject to social constraints.

It is formed during the development of sociology to a specialist course, and it is a category of sociology and musicology. This science is still evolving, and its research direction and focus have different understandings. (Taylor & Francis. 2021)

When studying the social status objectives of Buyi folk songs, researcher used social musicology to study the relationship between society and music, and explore the social status, influence and function of Buyi folk songs. And compare the traditional status of Buyi folk songs with the changes in contemporary society.

4. Related research

The researcher has collected and sorted out related books, journals, theses and foreign literatures and found that the current time range of available documents is from 1957 to 2020. Generally speaking, the predecessors' research mainly focused on the following three aspects: the transmission, development and protection of the Buyi folk songs, the compilation of the Buyi folk songs, and the study of artistic characteristics, including articles on the compilation of the Buyi folk songs (especially the early period from 1957 to 1981) Most of them only recorded lyrics, no scores and melody.

Different from previous studies, this dissertation studies the history of Buyi folk songs, and compare the traditional status of Buyi folk songs with contemporary functions, and find out its

changes. In addition, this dissertation is also a new field of research on the melody analysis of Buyi folk songs.

"Where does the twelfth lunar month go in October?" published by Yixin in 1957 "(Buyi folk songs) is the first article about the records of the Buyi folk songs. The lyrics of the songs are organized and recorded, and there is no score.

In 1981, "Characteristics of Buyi Traditional Folk Songs in Wangmo County" was the first article to analyze the artistic characteristics of Buyi folk songs. The article classified them, using individual pieces as examples to analyze the musical rhythm and performance techniques, and analyze them in depth. The artistic characteristics of Buyi folk songs.

2009 was a turning point in the study of Buyi folk songs. Since then, there have been more and more relevant studies, and the research directions have been diversified. According to the literature published in 2009, it can be seen that most of the researchers of the article are universities in Guizhou Province, and the content of the research has also moved from the previous simplification to diversification. The research perspective is novel and keeps pace with the times.

2019 is the peak of the publication of Buyi folk songs. The research topics are mainly focused on the transmission and development of Buyi folk songs. It can be seen that the protection and development of Buyi folk songs have been paid attention to, and more and more people are beginning to pay attention to and protect Buyi. Ethnic folk songs.

4.1 The status of the traditional of Buyi folk songs

The historical origins of the Buyi Nationality

Huang & Y. R. & Wei & L.Z (1985). "Folklore of the Buyi Nationality", as for the origin of Buyi nationality, there are two kinds of aboriginal theory and foreign theory in the Folk History of Buyi nationality. But according to the Buyi area has been excavated out of the implements and fossils, it is proved that the aboriginal theory is more in line with the reality. During the Spring Festival, the old people of the Buyi ethnic group would recite some verses handed down from generation to generation, respectfully asking their ancestors to come back from their original places of residence, which were all around the Hongshui River and Baishui River (tributaries of BeiPan River) in Guizhou Province, which provided strong evidence for the aboriginal belief.

The ancestors of the Buyi tribe are a branch of the ancient Yue people and have been recognized by many historians. In the Qing Dynasty, Mo Yulian's "A Study of Duyun and Nanqi",

using the active areas of the ancient Yue people and the surnames of the Buyi people as clues prove this point. According to historical data analysis, there are records about Buyi people in historical books and local chronicles after the Song Dynasty, Yuan Dynasty and Qing Dynasty. (Huang Yiren & Wei Lianzhou, 1985)

Wang & W (1991). "Buyi Nationality", as for the origin of Buyi nationality, because there is no national literature record, we can only research it from the cultural and historical books of the Han Dynasty. Historians have different opinions: one is that the Buyi people developed from the "Luoyue" branch of the ancient Yue people; One was developed by a group of Gupu; One theory is that the Yelang State from the late Warring States to the Western Han Dynasty is closely related to the Buyi people today, because the center of Yelang is located in the Panjiang River Basin, which has always been the area where the Buyi people lived. In addition, there is a folk Buyi migrated from Shandong Province and Jiangxi Province in the Song Dynasty and Ming Dynasty.

The development and transmission of Buyi Nationality music

Li & Q. F. & Xu & X. L (2008). "A Brief History of the Buyi Nationality", It records: "Buyi settlements" from the Paleolithic to the Neolithic, the clues of his cultural evolution are very clear. Since then, human ancestors, including the Buyi ancestors, have inhabited, lived, and multiplied on this land in Guizhou. "In the long primitive society, the ancestors of the Buyi tribe have constantly gained new perceptions in labor practice and group life, accumulated the ability to survive, and also increased their intelligence and wisdom. They tried to use various primitive ways to Expressing their own process and feelings of understanding nature, conquering nature, and worshiping nature. In the earliest days, they used vivid language, natural tones, primitive and simple dances, and rich imagination to depict the formation of paradise and earth, the origin of mankind, and the natural world. The various phenomena of human society and the creative spirit of primitive society, the most primitive and simple ancient songs and music and dance were born, and the oldest of them is a reciting ancient song in the form of oral rhyming words, which the Buyi people call "*Wen Xiuguan*".

Luo & J (2016). "On the cultural changes of Buyi folk songs", from the perspective of the evolution of social functions, the development and evolution of Folk songs of the Buyi ethnic group has generally gone through four stages, namely, the initial "entertainment god", "music god", "relying on the song to choose a spouse" to the promotion of government policies, and to today A

cultural brand endorsement that integrates various cultural and commercial activities, such as folk song cultural festivals. And each stage dramas different social functions. From the perspective of the changes in singing language, it also dramas the development path of "transmission-evolvement-mutation". The changes in these functions and singing language all drama signs of changes in the social and cultural environment. Such a development track of Buyi folk songs is not only the result of social and cultural development and changes, but also a cultural trace of the mutual integration and exchange between Buyi and Han nationalities, which has a positive side to the development of Buyi national culture. There is also a negative side.

4.2 An Analysis of Folk Songs of the Buyi Nationality

Sun& J (2019). "A Brief Talk on the Artistic Features of Folk Songs of the Buyi People in Guizhou", summarized the artistic characteristics of major, minor, MeiDiao, and LeYou : The overall melody of the major folk songs is relatively stable, and the range is not wide is often used by Buyi people to sing mountains and rivers, and has the artistic and cultural characteristics of chanting. The tune of minor folk songs is usually expressed as a variant, the whole song sings slowly, delicate and rich emotions. MeiDiao pays more attention to the expression of the lyrics itself, mostly in the form of duet. LeYou tune is a unique style of song, which is derived from the imitating the sound of LeYou, a traditional instrument of the Buyi ethnic group.

Wei& J. Y (2012). "Traditional form and classification, music characteristics and style analysis of Buyi folk songs", The Buyi people are accustomed to using "major" and "minor" to classify its types. The "major" and "minor" mentioned here are not the concept of mode in music theory, but are divided by suitable singing occasions and musical characteristics and styles. It is suitable for singing and duet singing in a large court. The melody is higher, the range is wider, and the tone is longer, it is called "major." Generally speaking, most of the major tunes do not sing love directly, but often sing the joys and sorrows of love, as well as people's love aesthetics and moral values. Therefore, the major tone is rich in narrative and plot. Those who are suitable for singing in the wilderness and beside the grass, with euphemistic melody, narrow vocal range, and short tune are called "minor". The content of "Minor Tune" is full of emotion.

Yan& D (2004). "An Analysis of the Music of Buyi Protactinium in Southwest Guizhou", combined with examples of songs and analyzed ancient songs, love songs, major tunes, "Bamboo

Slip Love Songs" and wine songs from the elements such as circulation area, musical style, tune and content.

4.3 The change in the contemporary status of Buyi folk song

Li& K (2014). "Research on Factors Affecting the Transmission of Buyi Folk Songs" based on the analysis of 1200 survey data in Wangmo County, Guizhou Province, finally concluded that in the Buyi society, personal, economic, entertainment, interpersonal, political, and cultural, the seven factors of Buyi folk Song have a positive and significant influence on the transmission of contemporary Buyi folk songs. Among them, entertainment, interpersonal relationship and economy are the key factors affecting the transmission of Buyi folk songs. This drama that contemporary Buyi people sing folk songs mainly for the needs of various leisure and entertainment and dealing with interpersonal relationships. The data dramas that personal factors and cultural factors have little influence on the transmission of folk songs, which dramas that the singing of Buyi folk songs does not require too many skills and mental qualities. At the same time, various traditional cultural customs and concepts are no longer the main factors affecting the transmission of folk songs factor. Political factors are a powerful external factor affecting the transmission of folk songs, and its various policies need to be strengthened.

Luo& J (2016). "The Prospect and Trend of the Transmission and Development of Folk Songs of the Buyi Nationality -- Investigation on the ecological environment of the folk song culture of the Buyi people in the west", regarding the prospects and trends of the transmission and development of Buyi folk songs, the researcher took the Buyi and Miao Township in Wuli County, Qianxi County as an example, based on the construction of the folk song culture ecology research base and the tracking investigation of the first Buyi folk song culture ecology festival. The researcher conducted an ecological survey on the folk song culture of the Buyi people in the west of Guizhou Province. Through the follow-up investigation of the activities, the researcher found that there are three particularly obvious changes or trends: one is the new changes in the social function and value orientation of the Buyi folk songs. The outstanding entertainment of wisdom and talent and the singer's desire to express themselves are very strong; the second is the diversification of carriers and the innovation of content. It is mainly the combination of government organizations and the self-entertainment of the masses, and the combination of tradition and modernity; the third is the cultural needs of the Buyi people themselves. In recent years, with the

development of the economy and society, the people's living standards have continuously improved, and cultural needs have also continued to increase. Carrying out ethnic traditional cultural activities has a more cordial and proud sense of ethnic minorities. It re-inspires people's passion for learning folk songs, and learning is carried out in antiphonal and listening songs.

Markl & J & Karbusický & V (1963). "Bohemian Folk Music: Traditional and Contemporary Aspects": It would be wrong to suppose that folk-musical art is bound to perish under the conditions of an advanced society. As we have shown for Bohemia -and the same is certainly true for a number of neighbouring countries- folk music still survives. Its new social mission replaces older and now outdated functions. Historically this process conforms to the developmental process of all cultural and economic traditions.

Wei & Z. X (2019). "Study on the "Eighteen Tunes" of Buyi Folk Songs", puts forward countermeasures for the development of Buyi folk songs in schools, the government and the private sector: Firstly, increase the proportion of Buyi folk songs in school curricula, appropriate develop teaching materials with local characteristics, such as folk song culture; secondly, the government needs to strengthen the promotion of ethnic folk songs, and the national government can give preferential policies to the transmission and development of Buyi folk songs, and grants to those who specialize in the creation and research of folk songs a certain subsidy is appropriate to form a performance platform for the promotion of Buyi folk songs; the third is to train professionals and create folk song orchestras, such as the Buyi folk song music association and ethnic orchestras, to cultivate a new generation of Buyi folk songs, and carry forward the traditional folk song culture of Buyi nationality.

To sum up, the researcher summarized the relevant research and the proportion, as shown below: The development and transmission of the Buyi folk songs, accounting for 22%; b. Buyi folk song music analysis (excluding melody), accounting for 37.5%; c. The literature of sorting and summarizing accounts for 12.5%; d. The folk songs of the Buyi ethnic group account for 28%. The research of this thesis studies the history of the Buyi folk songs from a new perspective, describes and analyzes the changes and the characteristics of the music itself containing melody, and seeks the results of the research.

Chapter III

RESEARCH METHODOLOGY

For This dissertation, I chose Guizhou Province, which has the largest population of Buyi people, as the research area of Buyi folk songs. As Buyi folk songs are popular among the people, I chose key informants as research clues. So, I use process follow as:

1. Research Scope

1.1 Scope of content

- 1.1.1 To study the status of the traditional of Buyi folk song in Guizhou Province, China;
- 1.1.2 To analyze the selected Buyi folk songs in Guizhou Province, China;
- 1.1.3 To discover the change in the contemporary status of Buyi folk song in Guizhou Province, China.

1.2 Scope of research site

中国地图



Figure 2 Map of Guizhou Province

Revised: Photo: www.baidu.com. (March 12, 2021)

Qiannan Buyi and Miao Autonomous Prefecture

Qianxinan Buyi and Miao Autonomous Prefecture

Research Methodology

Qualitative: The qualitative research method refers to a method or angle of studying things based on the properties of social phenomena or things and the contradictory changes in the movement, and the inherent stipulations of things. Based on universally recognized axioms, a set of deductive logic and a large number of historical facts, it starts from the contradictions of things, describes and interprets the things studied. To conduct qualitative research, we must directly grasp the main aspects of the characteristics of things based on certain theories and experience, and temporarily ignore the quantitative differences in homogeneity.

Interviews: Interviews are verbal and ask the interviewees according to the needs of the research objectives. Researcher collect objective and unbiased factual materials based on the replies of the interviewees to accurately explain the population represented by the sample. It includes formal one-on-one interviews and informal group interviews.

Observations: Researcher used their senses to directly observe the object under study according to the research purpose of the thesis, capture and record the characteristics of the observed object, and obtain research data with the help of various modern instruments and means (such as cameras, tape recorders, etc.).

Document Method: The literature method is a method for researcher to comprehensively and correctly study a certain issue by reading, analyzing, and collating relevant literature materials. Literature materials include books, periodicals, academic papers, conference reports, news newspapers, audio-visual videos and network materials

1.3 Timeline of research

November 2020 to December 2021

2. Research process

2.1 Selected sites and information

2.1.1 Research site

Qiannan Buyi and Miao Autonomous Prefecture

Qianxinan Buyi and Miao Autonomous Prefecture

The reason

The Buyi ethnic group is a large ethnic group in southwest China. The Buyi people are mainly distributed in Guizhou, Yunnan, Sichuan and other provinces, among which Guizhou Province has the largest population, accounting for ninety-seven percent of the national Buyi population. The Buyi folk songs of Guizhou province can be summed up with the word "diverse", as the folk songs of different regions have different tunes.

Folk songs in the same area also have different tunes because of the content of lyrics, the occasion of singing and the way of singing. It has rich and colorful, each has the characteristic. Relatively speaking, the Buyi folk songs in Yunnan Province are simply, and there are not many kinds of music and tunes. Some songs have only one tune. This tune (song type) is suitable for different environments, places, singing a variety of content. Some are two songs with different names that belong to the same tune.

Qiannan Prefecture and Qianxinan Prefecture are both autonomous prefectures named after the Buyi people. They are the main areas where the Buyi people live in concentrated communities. They are adjacent to each other and the music and culture of the Buyi people are closely related. The economic development of the two is relatively backward compared with other areas in Guizhou, the degree of cultural openness is relatively low, and the relatively primitive folk song music is preserved. In terms of types, the Buyi folk songs in the two regions are very rich, and people have a high cultural demand for it. There are nationally-famous representative songs of the Buyi folk songs in the region, which are strong in singing and have high research value and significance.

2.1.2 Key informant

The key informants are Ms. Luo Youyu and Ms. Wei Guangfen



Figure 3 Picture of musician --Luo Youyu

Photo: Zhang Di



Figure 4 Picture of musician -- Wei Guangfen

Photo: Zhang Di

There are two criteria for researcher to select informants. First, the informants should belong to the research area of the dissertation. Second, the informant should be the transmitter of Buyi folk songs and have a high influence.

Luo Youyu is the representative transmitter of Buyi folk songs of the Buyi and Miao Autonomous Prefecture in southern Guizhou, and Wei Guangfen is the transmitter of the intangible

cultural heritage of Buyi folk songs in the Buyi and Miao Autonomous Prefecture in southwestern Guizhou.

Luo Youyu

Luo Youyu is the 18th generation heir of the Buyi Folk Songs, a provincial-level intangible cultural heritage in Guiding County, Qiannan Prefecture, a young Buyi singer, folklore scholar, and vice president of Qiannan Prefecture Folk Songs Association. Won the first prize in the folk song competitions at the provincial, municipal and county levels, and was hailed as the "Queen of the Buyi Nationality Song in the South of Qiannan". She filmed and released albums such as "Buyi Folk Songs on Yunwu Mountain", "Love in Clouds and Fog", "Green Qiannan Buyi Love Songs", "A Thousand Miles of Destiny Come Together" and other solo albums. Comment on Buyi people have collections.

In order to inherit the Buyi folk songs, the Buyi folk songs and the inheritors of Buyi folk songs have been trained in towns and schools every year since 2002. More than 15,000 trainees have been trained for more than ten years. Some of the trainees who received her training won grand prizes in the folk song contest and won the title of King of Folk Songs in Qiannan, and some trainees were identified as the fourth batch of inheritors of the eighteenth tone of the provincial intangible cultural heritage Buyi folk song.

Wei Guangfen

Wei Guangfen is the transmitter of the third batch of provincial-level intangible cultural heritage traditional music--Buyi ancient folk songs in Guizhou Province. She grew up in a family of Buyi folk songs, and her ancestors have been heirs of Buyi folk songs for several generations, and she is the seventh generation of folk songs in the family. In 2007, Wei Guangfen was awarded the honorary title of "The King of Folk Songs" in the Wangmo County's first Buyi "King of Folk Songs" contest, and won the first prize of the Buyi Love Song Competition of the "June 6th" Cultural Festival. At the same time, he founded the Buyi Folk Song Association in Wangmo County, Qianxinan Prefecture, and performed ethnic dramas such as "Buyi Eight Music".

2.2 Research Tools

In the process of field collection, the researcher used the direct observation to visit and investigate the Buyi villages. Using mobile phones, tape recorders, video cameras, cameras and other equipment to record the music activities of the Buyi people, directly observe the process of

the Buyi folk songs, record the sounds, pictures and performances of the Buyi folk songs, collect first-hand information, use SD cards, computers, and mobile Tools such as hard disks store and process audio and video data.

Observation:

At present, the researcher has completed a field survey of Yinzhai, Panjiang County, Qiannan Prefecture, Guizhou Province. Yinzhai is a Buyi village with a history of more than 600 years and is known as the "First Buyi Village in China". In the process of collecting the style, the researcher watched the Buyi people's barman wine ceremony, the Buyi people's wedding custom performance, recorded the Buyi people's barman wine song, the Buyi antithesis, and the music and songs of the Buyi people's wedding customs, and learned about the Buyi people. Etiquette and customs.

Interview:

In the process of collecting folk songs in Yinzhai, the researcher selected Buyi antiphonal singers as interview subjects, and learned about the types and transmission patterns of local Buyi folk songs and the current development of Buyi folk songs. The interview format is arbitrary, and the content is flexible and free.

In addition, the researcher used a special interview method to interview Luo Youyu, the inheritor of the Buyi folk songs, go deep into the content of the Buyi folk songs, and collect research data in a targeted manner.

Questionnaire:

Questionnaire is an important tool for conducting field surveys. There are many kinds of Buyi folk songs, which can be divided into sacrificial songs, funeral songs, love songs, narrative songs, and ancient songs according to their social functions. There are dozens of folk songs in each category, and researcher need to filter out 2-5 representative songs from each category for analysis. Therefore, the use of questionnaires can help researcher obtain relevant data, and select the Buyi folk songs that have a high degree of circulation, wide dissemination, far-reaching influence, and are deeply loved by the Buyi people.

Working process

The process of making the questionnaire, observations form, and Interview form:

- 1) Make questions based on research objective.

- 2) Bring it to the advisor to examine.
- 3) Be modified according to advisor editing.
- 4) Send it to expert for inspection before using.
- 5) Modified according to specialist advice before being used in the field work.

2.3 Data collection

First of all, the researcher used the literature method to collect information on the topic of the paper: 13 books, 120 journal papers, 9 dissertations and some online audio-visual materials; secondly, the researcher has completed the first round of recordings of key informants. Collected, collected 18 classic Buyi folk songs sung by the inheritor, and completed the compilation of music scores; again, the researcher have conducted a second round of interviews with the transmitter and video and audio collection to diversify the types of songs; finally, for Major ethnic festivals held by the Buyi people collect ritual songs and customs and etiquette songs.

Data management

Regarding the collected data, the researcher has classified and manage the songs sung on the same occasion according to the music form and content of the Buyi folk songs; in addition, there are two languages in the Buyi folk songs, the Buyi songs and the Han language songs also Separated management. In this process, the authenticity and reliability of the data should be guaranteed.

2.4 Data analysis

The researcher has used the information from all studies to be the cores in analysis by using concepts and theories.

- 1) In the first objective, the researcher collected a large number of literature materials, including books, journals, conference papers, newspapers, academic papers, network video materials, etc., sort out the historical context of the development of Buyi folk songs, and use descriptive analysis methods to analyze the data.

- 2) For the second research objective, the researcher used observation and interview methods. The specific operations are as follows:

First of all, the researcher has completed a field survey of Yinzhai, Panjiang County, Qiannan Prefecture, Guizhou Province. Yinzhai is a Buyi village with a history of more than 600 years and is known as the "First Buyi Village in China". In the process of collecting the style, the

researcher participated in the observation of the Buyi people's wine rituals, impromptu antithetical songs and the Buyi wedding custom exhibition, collected toast songs, duets and wedding songs, and learned about some of the Buyi's etiquette and customs.

Secondly, the researcher informally interviewed Buyi singers in the process of collecting the folk songs and learned about the types of Buyi folk songs. The singer improvised lyrics for the researcher and sang representative tunes of Buyi folk songs, which provided the researcher with valuable information.

Once again, the researcher ended the first round of interviews with key informants and sorted out the melody and lyrics of 18 modes in Buyi folk songs, including narrative songs, love songs and toast songs. The researcher has gone to Qianxinan Prefecture to conduct a second round of field collection, and at the same time conduct a second round of formal interviews with key informants to collect more Buyi folk songs to summarize.

Finally, the researcher used questionnaire surveys and quantitative research methods to screen out the most popular Buyi folk songs (2-5) of each category, from the lyrics, melody, tune, and structure of the song. Lyrics improvisation techniques and other aspects of its music ontology analysis, describing the artistic characteristics of Buyi folk songs.

3) For the third research objective, the researcher compared the first research goal to analyze the development and change of Buyi folk songs in the contemporary society, looking for its social function, transmission, social influence and other changes.

2.5 Summary of chapters

In this dissertation, the researcher presents on 7 chapters:

- 1) Chapter I Introduction
- 2) Chapter II Literature Reviews
- 3) Chapter III Research Methodology
- 4) Chapter IV Traditional Buyi Folk Songs
- 5) Chapter V Analysis of Buyi Folk Songs
- 6) Chapter VI The Status of Contemporary Buyi Folk songs
- 7) Chapter VII Conclusion, Discussion and Suggestions

Chapter IV

The Status of the Traditional of Buyi Folk Song in Guizhou Province, China

Combining with Chinese history, the researcher obtained the following conclusions by consulting the "Buyi Literature History", "Buyi" and other related documents: Buyi folk songs originated in the production and life of Buyi ancestors, and evolved and developed with the survival and reproduction of Buyi people. The so-called "traditional historical status" of Buyi folk songs refers to the function, influence and significance of Buyi folk songs from 479BC to 1949AD. There are two reasons for defining "traditional" and "contemporary" in the year 1949: Firstly, from the Chinese history, is the People's Republic of China was established in 1949, means that the Chinese nation to realize the stability of the unprecedented unity, fundamentally change the position of the Chinese nation, the Chinese nation from decline began to strong historical turning point, began to war turmoil enduring historical turning point, It is a great milestone in the 5,000-year history of the Chinese nation, ushering in a new era of development and progress of the Chinese nation. Secondly, 1949 was an important turning point in the development of Buyi folk songs. Since ancient times, Buyi folk songs are the way of oral gives, among the people in 1949 countries began to organize experts to collect Buyi folk song, will be part of the spread in the folk of Buyi folk compiling filed, promote the preservation of the folk songs, making Buyi folk transmission has had the qualitative change, a landmark for its development.

Buyi folk song has a close relationship with the life of Buyi people. It not only runs through every stage of life, but also covers different levels of life, becoming an indispensable part of people's life. In traditional Buyi society Buyi folk songs play a education tradition, life etiquette, sacrifice and exorcism, communication, entertainment, and other functions, to express the Buyi national beliefs and culture spirit, represent the people in dealing with the problems of living life attitude, is Buyi people in the face of hardship, indomitable optimism spiritual motive force of life. Buyi folk songs are the expressions of human nature that the people treat labor, life, nature, love, power and social justice.

The social and historical development provides the Buyi folk song to the survival of the soil, the history of the different social background produced with special content and nature of the Buyi

folk songs, they are like a mirror reflecting the Buyi people's social needs and inner expectations, gradually formed a wide variety, abundance of Buyi folk songs. The status of Buyi folk songs in traditional society can be seen through the history of Buyi social development.

The historical stage of the development of Buyi literature has been defined in "Buyi Literature History", which published in 1952, edited by He Jiquan and Chen Lihao. This dissertation refers to this conclusion and divides the historical development stage of Buyi folk songs. Therefore, according to the stages of the development of Chinese history, combined with the historical development of Buyi society itself, this dissertation divides the development history of traditional Buyi folk songs into the following stages:

1. Buyi folk songs in the ancient period (about before the Warring States Period);
2. Buyi Folk songs in Warring States Period - AD 1840;
3. Buyi Folk Songs in modern period (1840 AD - 1949 AD)

Table 1 Songs in each period

History stage	The Ancient Period (Before the Warring States Period)	Warring States Period - AD 1840		Modern Period (1840 AD - 1949 AD)
Songs	1. Ancient song	1. Bitter song	2. Protest song	1. Folk songs that expose and resist the reactionary ruling class
		3. Love song	4. Labor song	2. Rebelling against feudal marriage and singing love folk songs
		5. Customs and etiquette songs	6. Wine ceremony song	3. Folk song praising the Red Army
		7. Marriage song	8. Songs to house constructions	

Make: Zhang Di

1. Buyi Folk Songs in Ancient Period (before the Warring States Period)

1.1 Historical background

The Buyi folk songs originated from the production and labor practice of the Buyi ancestors in the primitive society and experienced a long period of cultural adaptation and improvement. According to the "Literature History of the Buyi Nationality" (He, Jiquan, & Chen, Lihao, 1992), archaeologists discovered the "Mao Mao Cave Culture", "Chuangdong Culture" and "Feihu Mountain Culture" in the Buyi area of Guizhou Province. It can be concluded that at least 16,000 years ago, primitive people lived in the Buyi area today.

In primitive society, the ancestors of Buyi nationality thought about the formation of heaven and earth and the origin of human beings. In order to coordinate movements, eliminate fatigue and inspire emotions, they made primitive cries in accordance with the rhythm of labor. This kind of thinking about the origin of the world and the original cry with the progress of production labor, gradually formed the folk songs expressing feelings. From the ancient Buyi songs handed down, we can see the ancient people's explanation of the origin of nature, expressing their worship and admiration for the mythological heroes.

1.2 The social status of Buyi ancient songs

According to the "Buyi Literature History" (He, Jiquan, & Chen, Lihao, 1992), the ancient songs of the Buyi people are developed on the basis of primitive ballads, and are currently an important art form of primitive history available for research. This kind of ancient song is called "*Wenxiuguan*" in Buyi language, which means ancient songs in the past. The content of the ancient songs sung by the Buyi people are ancient people and ancient things, and the themes are mostly related to myths. Generally, they are longer and full of mythological colors. Therefore, they can be said to be the mythical poems of the Buyi people. The production of the ancient Songs of the Buyi people has a solid foundation of reality and ideology. In the primitive society with extremely low productivity, the Buyi ancestors struggled with nature in order to survive. They were eager to know nature and wanted to conquer nature, but their ideological and cognitive level could not accurately and objectively reflect reality, so they could only rely on imagination. And fantasy to express one's wishes, and from this produced ancient Buyi songs with mythological colors (Guizhou Academy of Social Sciences, 1983). The ancient songs of the Buyi people we see now vividly reflect the heroic struggle of the Buyi people against nature in the ancient times with rich imagination and

bold exaggeration. Although these ancient songs have mutated due to the age, some new things have even been added in the long-term circulation process, but their basic content has not changed much. Through it, we can get a glimpse of the ancient society of the Buyi people.

The birth of ancient Buyi songs does not appear in isolation, it is integrated with primitive music and primitive dance. "Hetu Yuban" records the customs of the "GuYue" (It means ancestors of the Buyi people): "The 'Gu Yue' custom sacrifices to the god of wind protection and plays the ancient music of wind protection. The bamboo is three feet long, and the three people dance with their hair. "This fully shows that song, dance, and music go hand in hand.

The more famous ancient songs of the Buyi people are: "Twelve Suns", "Bu Ding Shooting the Sun", "Creating Thousands of Things", "Zu King and An King " and so on. They all use vivid and simple language and rich and wonderful imagination, depicting the formation of heaven and earth, the origin of human beings and primitive social life, showing the historical evolution of the Buyi people in ancient period, and showing that the ancestors of the Buyi people, like many other nations in the world, have amazing creativity. These ancient songs embody the light of the wisdom of the Buyi people and have extremely distinctive national characteristics. They have been widely recited among the Buyi people for thousands of years and have been enduring for a long time. So far, the singing of the ancient Buyi songs fully reflects the memories of the Buyi people of their ancestors' hard work. It has a good traditional educational function.

"The Twelve Suns" tells the story of the twelve suns in the sky in ancient period. The sun scorched the earth, the land dries up, everything is dead, and people suffer endless disasters. So people from all over the world come to discuss and find heroes to shoot the sun. The hero "Nian Wang" carried a bow and arrow on the mountain and shot ten suns. Leave one for the day and one for the night. (Tian & B. & Luo & X. H. & Huang & S. X. & Chen & L. H, 1983)

"Bu Ding Shoots the Sun" has the same content as the ancient song "Twelve Suns". It is about in the primitive times, nine suns appeared in the sky at the same time, the vegetation was burnt, the cliffs broke, and the people recommend BuDing to shoot the sun. In order to relieve the suffering of the world, Bu Ding resolutely climbed the mountain hairy chestnut tree and the medlar tree, drew a bow and shot an arrow, shot down seven suns in a row, leaving two, one of which became the moon, and then human beings have a normal life.

These two ancient songs not only provide a naive explanation of the origin of the sun and

the moon, but also demonstrate the Buyi people's will and desire to conquer nature. This wonderful imagination in ancient songs has a certain basis in reality. The twelve suns mentioned in the song may be related to drought. At that time, humans could not explain this natural phenomenon, so they imagined more than one sun in the sky. Shooting the sun with a bow and arrow is closely related to primitive hunting. These works all emphasize and highlight the power of human beings, showing the perseverance and exploration spirit of the Buyi ancestors and the commendable national self-confidence.

Based on interviews with sources, "Make a thousand kinds of things" describes the hero "Weng Ga" to move stones build ridges, with the pocket of mud, resulting in a quick paddy field. He moved the mountains into rows, and the streams in the middle form rivers. He whistles into the wind, his breath becomes a cloud, his cough becomes a rumble of thunder and his spouting becomes a rain. He made a fire by beating a stone. Weng Ga created all things in the world and was a peerless hero.

The creation of all things in Weng Ga is actually the real record and imagination of people in the initial creation process, people in order to get rid of cold and hunger struggle with nature to win, and look forward to a better future. This ancient song reflects the life of Buyi ancestors in the primitive society. It can be seen from the content of the ancient songs that it probably took shape in the late primitive society, when people had already started their initial farming activities, such as making fields, building houses and domesticating livestock. The work reflects the development of the society, and each paragraph describes the origin and development of a thing, as well as the creative labor process related to it. Works created a group of heroic images, such as Weng Ga, A Hui, they have a brave, strong, selfless labor and the spirit of dedication. With the help of the praise of heroes, ancient songs show the victory of "man" in the process of creation and the struggle with nature step by step, and then show the imagination and confidence of the ancestors of Buyi to conquer and transform nature.

The ancient songs of the Buyi people can generally be divided into two types: the ancient songs of Genesis and the ancient songs of heroes. "An Wang and Ancestor King" is an outstanding representative of ancient heroic songs, and an influential ancient song work. Like ancient mythology, it was used by the Buyi people as an epic about the social life of their ancient ancestors, and it was also used as one of the contents of the scriptures by the Buyi religion. In the scriptures,

it belongs to the category of funeral scriptures, and it is only used in the funeral rituals of those who died in vicious incidents outside the family. The Religious beliefs of the Buyi people believe that this song has the effect of summoning and comforting the souls of the dead. (Guizhou Academy of Social Sciences, 1983)

The main content of "Zu King and the An King " is developed around the struggle between An King and the Zu King for the right of transmission. It is a great epic about the history of the nation in the ancient society of the Buyi people. From the comprehensive discussion and analysis of all aspects of this work, we can find that it vividly reflects the social and historical conditions of the primitive society of the Buyi people. This point is of great significance for us to explore the origin and development of the Buyi people. It reflects the patrilineal social life of the Buyi people, the decline of matrilineal system and the gradual replacement of matrilineal system, and the division and struggle within the patrilineal clan for the transmission of property and power.

In Buyi folk song, the song "Zu King and An King " belongs to the Buyi ancient songs, it reflects the late primitive society in the struggle of Buyi people's labor, love, and in some cases, so as to provide clues to the origin, development of the province and valuable data, therefore, it is very valuable for us to understand the Buyi history.

Buyi ancient songs are the reflection of the life of the Buyi people in the primitive society. In the time when there was no writing, Buyi ancient songs are like a historical book recording the stories of the ancestors of Buyi. They are passed down by mouth to mouth to tell modern people the ancient history. With the continuous development of social productive forces, human society is making continuous progress. From hunting and fishing to domesticating livestock and growing food plants, it was a leap in human development. The Buyi people entered the agricultural society early and were one of the earliest rice-growing nationalities in China. This is not only recorded in ancient historical books and confirmed in archaeological excavations, but also reflected in Buyi ancient songs. The ancient songs such as "Mang Ye looking for Grain Seed" and "A Zu Ploughing the field" are very vivid reflections of the primitive agriculture of Buyi people. The ancient song shows the hard won of grain seed. This shows that the Buyi ancestors who engaged in farming very early noticed the importance of grain seed in the primitive society.

Ancient songs such as "Mang Ye looking for Grain Seed" and "A Zu Ploughing the field" reflect the arduous struggles of the Buyi ancestors at the beginning of agricultural production. It is

a long-term development process from fishing and hunting life with extremely unstable harvest to farming production with relatively stable harvest. Among them, the ancestors of mankind paid the price of countless hard work and sweat, even blood and life. Heroes such as Azu and Mangye, in order to "allow people to plant grains, have food to eat, and live a good life", they are unrelenting and courageously groping and seeking. These heroes are the concentrated expression of the arduous pioneering spirit of the Buyi ancestors. After people have developed farming production and lived a relatively stable life, they will naturally thank their ancestors for their entrepreneurial achievements, and thus create beautiful stories to praise them.

2. Ancient Buyi folk song (Warring States Period - AD 1840)

1.1 Historical background

The invention and use of metal tools caused a drastic change in the social productivity of the Buyi region. After the Warring States Period, the primitive society of the Buyi people finally disintegrated and gradually entered a class society.

After reviewing "Buyi People", "Buyi Literature History" and "Buyi Culture Research", the researcher concluded that: If at the end of the primitive society of the Buyi people, the ancestors of the Buyi people developed primitive agriculture on the basis of collecting, then in this period, the ancestors of the Buyi people have begun to live a settled agricultural life. The Buyi folk song "Twelve Layers of the Sky · Twelve Layers of the Sea" described "We fly to the second sky, and the sky flies white clouds, the east one is cotton peach, and the west one is cotton. We pick a few cotton seeds to plant, we Pick a few cotton stalks and spin. Spread the cotton wool with the poor ones, and spin the cotton yarn." "We went up to the sixth floor and came to Daha (the Milky Way). Good rice came out of Daha, fairy There are dozens of lines selling food. Let's go to the Milky Way to settle down, our guests, let's go to this place of 'DaWeng' to make a village, my friend!" Wait, it should be said that the Buyi people have settled down and are engaged in agricultural production. A true portrayal of. For this, it can also be strongly proved in archaeological excavations. In recent years, archaeologists have unearthed artifacts from the Han period in the Buyi area, including agricultural mace and iron hoes, plows, radium, shovel and other production tools, as well as models of paddy fields next to ponds and weirs. Rice and soybean remains were also unearthed in other areas, indicating that although agricultural production in the Buyi area was

lagging behind that of the Central Plains, it was already quite developed. This is consistent with the situation of "plowing the fields and gathering together" recorded in the "Historical Records" and "Hanshu", and the scene of "Sheshan as the field" recorded in the "Huanyang Guozhi". (Tian & B. & Luo & X. H. & Huang & S. X. & Chen & L. H., 1983)

During the Western Han Dynasty, the vast areas of the Buyi people had entered the slave society. Some people believe that the "Yelang" country in this period has a certain relationship with the ancestors of the Buyi tribe. Although "Yelang" has a vast area under its jurisdiction, its central area is in the present Anshun area, the Buyi and Miao Autonomous Prefecture in the southwest of Guizhou, or the Buyi and Miao Autonomous Prefecture in the south of Qiannan, and this area has always been an area inhabited by the Buyi people. Secondly, "Ye" is similar to "Yue", "Lang" is similar to "Luo", and "Lang Ye" (namely "Yelang") has the same meaning as "Luo Yue". And Luo Yue is the ancestor of the Buyi people. From this point of view, the Buyi tribe may have a certain relationship with the "Yelang". During this period, under the influence of the advanced feudal economy and culture of the Central Plains, the vast areas of the Buyi people have used metal tools all over the country, and social productivity has developed greatly. At the same time, classes and countries have also emerged, and hereditary the kings and princes, where the princes live, have formed a "gathering" and powerful armed forces. However, society is constantly advancing. From 28 to 25 BC, with the demise of the Yelang Kingdom, the slave society in the Buyi region ended.

Since Emperor Wu of the Han Dynasty managed the "Southwestern Yi", the Buyi area has gradually been politically incorporated into the centralized system of prefectures and counties, and has been under the jurisdiction of Qianwei County and Yanjiong County successively. Since then, the contacts between the Buyi area and the Central Plains area have gradually increased. With the extension of the feudal forces of the Central Plains dynasty, it objectively promoted the development of the productive forces in the Buyi area, and the feudal relations of production were established accordingly. By the Tang Dynasty, the economy of the feudal lords had been dominant. According to historical records. In the early years of the Tang Dynasty, the Qiannan area was "two-cooked in rice and millet years". There were laws and regulations to protect private property, and the ruling leaders "victorious tens of thousands". At the same time, the Tang Dynasty implemented the "Jizhi Policy" and set up some Jimizhou counties in the Buyi area. In the Yuan Dynasty, with the development of the feudal lord's economy, the Tusi system was gradually established, and the

Tusi system in the Ming Dynasty became more complete. It was not until the large-scale implementation of the "return to the local government" during the Yong Zheng period of the Qing Dynasty. The "detainment policy" and the chieftain system of more than a thousand years have gradually come to an end. (Steven & H. R. & Ba & M. A. Y. & Qu & M. T. X, 2000)

Under the economic system of lordship, native officials are the political rulers and economic exploiters in the Buyi region, and native people (farmers, serfs) are agricultural producers and handicraft laborers. In the cruel oppression and super-economic exploitation of native officials the people are very poor, living a life that is not as good as a horse, and struggling completely on the death line.

At the end of the Ming Dynasty and the beginning of the Qing Dynasty, the social productivity in the Buyi area had a new development. The weight and length of the hoe in the farm tools were generally increased. The hoe mouth was also improved from the past steel-clad steel to the steel-clamped. In many places, tart buckets were also used. Threshing, water milling and threshing, thereby greatly improving production efficiency. With the development of production, a new landlord class appeared in the Buyi area. This group of people buys a large amount of land and leases it to farmers who have no land or little land for cultivation, and they collect real land rent. At this time, the feudal lord was not reconciled to withdraw from the stage of history. In order to protect his class interests, he went crazy and brutally pressed and exploited the people, forcing the Buyi people to hold armed uprisings for many times. In this intricate conflict and struggle, the Qing government had to implement a large-scale policy of "returning local officials to local officials" in 1727 in order to maintain their rule.

The Qing Dynasty's policy of "returning land and returning to current status" objectively accelerated the collapse of the feudal lord economy and the chieftain system. Since then, the rent in kind has gradually replaced the rent in labor, the serfs have become free farmers, and the feudal landlord economy has been established.

The ancient Buyi folk songs have made great progress with the development of society. Judging from the content of the works, almost all of the complex and complicated ancient social life is reflected. Through singing, the Buyi people praised the heroes of the nation who resisted the reactionary ruling class, satirized and flogged the exploiters and oppressors riding on the people's head, and reflected and expressed people's pursuit of love and happiness. . In short, the Buyi folk

songs vividly described the activities of the Buyi people in the slave society and feudal society, and it still plays a major role in understanding and education today.

1.2 The historical status of Buyi folk songs

“The History of Buyi Literature” edited by He Jiquan and Chen Lihao records, Buyi folk songs came into being in the ancient society of the Buyi people, but due to the long age; except for a small part of this primitive folk song which is still in the ancient songs, most of the rest are lost. With the passage of time, the Buyi nationality entered the ancient society, and folk songs developed rapidly at this time. Like bamboo shoots after a rain, it spread all over the mountains and ridges of the Buyi nationality. The Buyi people, whether they are male, female, old or young, almost everyone can sing.

If in the ancient society of Buyi people, folk songs were used to alleviate the fatigue of labor and reflect the desire to conquer nature, then in the ancient society of Buyi people, folk songs were mainly used to express the hatred and resistance of working people to the exploiters and oppressors, and the yearning and pursuit of a better life. These ancient folk songs have had a variety of social functions. It is not only used to reflect the reality, is a weapon for the Buyi people to struggle with the slave owners and the feudal ruling class, but also used for education, social and entertainment. It is a tool for the Buyi people to educate their children, judge right and wrong, express love, adjust labor and carry out entertainment activities.

By referring to "Buyi Nationality", "Buyi Nationality Literature History", "Buyi Nationality Culture Research", "Buyi Nationality Folklore" and other documents, the researcher divided the Buyi folk songs of the Warring States Period - AD 1840 into the following according to the song content: Bitter song, Protest song, Love song, Labor song, Customs and etiquette songs, Wine ceremony song, Marriage song and Songs to house constructions. Through the above-mentioned documents and informant descriptions, the historical status of specific folk songs is shown as follows:

1) Bitter song

Bitter song is the sad song of the Buyi people cursing slave owners and feudal rulers and telling their miserable life. In ancient society, this kind of song was found almost everywhere in the villages of Buyishan Township. There are political and economic reasons why bitter songs appeared in large numbers during this period. The prolonged period of slavery and the

imprisonment and oppression of the feudal system caused the Buyi people to suffer unbearable torture and suffering. "Qiannan Series" (Gu Jiu, 2010) records that "the seedlings are full of production, if they are not enough, they will be servants, and the children will be served"; (Qianlong) "Dushan Zhouzhi" (Liu Dai, 1768) "Even the remote people in the mountains cannot change clothes for a few years and cannot eat salt all the time." These are the true portrayal of the increasingly impoverished lives of the Buyi people in ancient society under the pressure of native officials, stream officials, landlords, and usurers. The bitter song is the true record of the barbaric imprisonment and cruel squeeze of the Buyi people in ancient times.

In that long dark night, the life of the Buyi people was very painful. There is a song of "Bitter Song" that was circulated in the Buyi area of southwestern Guizhou Province during the Qianjia period of the Qing Dynasty, which sang: "Bitter! Bitter! Bitter! Has been very bitter, the people empty stomach, the official grain health decay!

Among the bitter songs, songs that reflect the suffering of farmers' lives account for a considerable proportion. These songs often use a combination of narrative and lyrical methods to tell the peasants' sufferings of oppression and exploitation by the landlord.

The working women of the Buyi ethnic group had a very low status in ancient society. They worked hard but had no food and clothing. They also suffered various mental tortures. There are many sad songs that reflect the unfortunate experiences of the working women of the Buyi ethnic group, such as "The Song of the Lost Family".

Under the oppression and shackles of the feudal patriarchal system, the Buyi women lived a life like a slave that was not as good as a horse or a horse. If their husband died, their experience would be even more desolate and miserable. "Widow Song".

Some Buyi children have a miserable life when their parents have died and they have no relatives and no support. Many "Orphan Songs" also reflect this social reality.

In a word, in ancient society, these bitter songs full of blood and tears deeply reflected the oppressed and exploited life of the working people of the Buyi people from different angles and aspects, and revealed sharply the sharp society of the time. contradiction. This kind of bitter song often reveals the nature of society and expresses the pain and resentment in the hearts of the people through the telling of specific events.

2) Protest songs

The brutal oppression and exploitation of the Buyi people by slave owners and feudal rulers often aroused strong resistance from the Buyi people. They kept exposing the cruelty and despicability of the reactionary ruling class, and under unbearable circumstances, they staged uprisings many times and dealt heavy blows to slave owners and feudal rulers. Anti-song is the battle song of the Buyi people against the reactionary ruling class. These songs are full of the people's deep hatred of the ruling class, and they are full of people's feelings of resistance and struggle. At the same time, it enthusiastically sings the violent storm of the people's uprising, like sharp daggers, sharp shots, and piercing the enemy's heart. These songs are very combative, showing the Buyi people's daring to resist rape and the spirit of fighting bravely for freedom and happiness.

The rebellious songs of the Buyi people during this period can be roughly divided into two types, from the content point of view, the folk songs that express the people's rebellious mood and the folk songs that directly sing the situation of the uprising struggle. Folk songs of rebellious emotions express the people's dissatisfaction and rebellion against the feudal ruling class. They are based on "Fat the intestines and rotted hearts", "Eat money and eat rice and eat human flesh", "The rich man kills people and raises a black heart", and "Break the bullwhip and unwillingness" "Looking for Happiness", etc. are more representative.

"Fat stomach, rotten heart and liver" is a song with anger that condemns the greed and cruelty of the feudal ruling class: "The tip of a chicken's beak comes with a wide duck's beak, and the stomach is so hungry. The rich people are all greedy ghosts, fat intestines and bad hearts".

This folk song uses a contrast method to reveal the injustice of the world at that time: the working people can't eat enough, but the rich man eats and drinks surplus. Folk songs condemn those exploiters who squeeze the blood and sweat of the people with "greedy ghosts" and "rotten hearts".

The folk song "Eat Money, Eat Rice, Eat Human Flesh" is the same as the previous folk song. It angrily points out that the ruling class relies on squeezing the people's anointing to maintain their arrogant and luxurious lives, and further exposes that they are eating "human flesh" while pretending to be the cheeks of "Ji Shan" and "Ji De".

In the dark feudal society, the evil feudal ruling class is endlessly squeezing the people and the people. The Buyi people are in torment and suffering. They dream of escaping this long

night of hell on earth in search of freedom and happiness. In the song "Find Happiness", a strong dissatisfaction with the dark society and a yearning for happiness are shown.

However, in that dark feudal society, where will there be a sunny place? Where will there be the happiness and freedom of the people? The Buyi people, who are full of resistance, will never be willing to be arbitrarily slaughtered by the feudal ruling class. In "Break the Bullwhip Unwilling", sang: Don't say that your family has a million dollars, and you owe me blood debts. You become a cow, and you are unwilling to interrupt the bullwhip.

This song compares the old wealth of the landlords to oxen, and uses the arable land of oxen as an example for the people to repay the blood debts they owe. This vividly shows the people's deep hatred of the reactionary ruling class. This song shows the resistance and struggle spirit of the Buyi people, as well as their heroism in despising the feudal ruling class and their confidence in victory over the feudal ruling class.

The deeper the pressure, the stronger the resistance. The Buyi people have never stopped fighting against the feudal ruling class. Numerous riots and uprisings have continuously dealt heavy blows to the feudal rulers. In the course of these resistance struggles, they sang the battle hymn of resistance. "The people are about to rise up" and "The Uprising Song" sang the strongest voice of the people's armed uprising.

In short, the protest song of the Buyi people in the ancient society, with its strong spirit of resistance and distinct class tendencies, can be independent in the ancient Buyi folk songs. It is a war anthem of people's struggle and continuously inspires the people to resist and fight. These songs have a huge and far-reaching influence on other styles of ancient folk songs and the development of later generations of folk songs, and occupy an important position in the history of Buyi music.

3) Love song

a. The content of ancient love songs

Love songs, called "*Wenyou*" (问尤) in Buyi language, are songs sung when the Buyi people in love. The ancient love song is the folk song with the largest number and the most widely spread in the ancient society of the Buyi people.

Young men and women of the Buyi tribe have always had the custom of openly socializing or talking about love. For this custom, each area of the Buyi ethnic group has its own

different names, and most areas of the Buyi ethnic group are called "*Langshao*" (浪哨). "*Lang*" means "sit", "*Shao*" means "girl". "*Langshao*" means "make friends with young women" or "play", that is, talk about love. This kind of "*Langshao*" activities for young men and women of the Buyi ethnic group are mostly carried out during holidays, festivals, and visits to relatives and friends. When young people gather together, such as when a man sees a woman, they can be introduced to him. If the woman wants to, she can walk to an open-air public place, not far from the meeting place, to sing. Singing is the main medium for dating and love among Buyi young men and women. They can understand each other through singing, and they can enhance their feelings through singing, and then they can choose a partner who agrees with each other. Because this kind of song is carried out in the "*Langshao*" activity, people also call it "Langshao song", which is also a love song.

Due to the lack of written records, it is difficult to confirm the time when the ancient love songs were produced. In the primitive society, the clan commune, once experienced the clan extramarital system. At that time, men and women of the same clan were not allowed to have a husband and wife relationship, and men and women of the same clan were not allowed to have a husband and wife relationship. Only one clan was allowed to marry another clan. Nowadays, young Buyi men and women sing, fall in love, and engage in "*Langshao*" activities. There are also certain restrictions: it cannot be carried out among people of the same surname in the village, and can only be carried out between men and women of different generations in this village and that village. This is basically the same as the situation of the clan extramarriage system in the primitive society of the clan commune.

In ancient society, the love and marriage of young men and women of the Buyi ethnic group did not go smoothly. Due to the fetters of feudal forces, young men and women of the Buyi ethnic group often suffer from various frustrations in the issue of love and marriage. Therefore, there have also been songs of broken love, bachelor songs, and marriage escape songs. In short, the content of ancient love songs is extremely rich. It is not only an important material for studying the ancient marriages of the Buyi people, but also a jewel in the treasure house of the Buyi literature.

b. The status of love song

The ancient love songs also reflected the resistance of the working people of the Buyi ethnic group to feudal marriage through the description of the love life of the young men and

women of the Buyi ethnic group. Although there is a free side to the love and marriage of young men and women of the Buyi ethnic group, in ancient society, it is difficult to get what they want, that is, there is another side that is not free. The resistance mainly came from parents' involvement and arrangement, the feudal family's obstruction, and the coercion of chieftains and landlords. However, the Buyi people love freedom. In the face of strong pressure, many young men and women have fought resolutely for love. The "Marriage", which was spread in Wangmo's area, brought blood and tears of accusation against arranged feudal marriages. When strong pressure forces young men and women who love each other not to get married, they often fight and use songs to express their determination to love each other forever and their will to fight the feudal forces to the end, such as "We Flee Together" and so on.

The ancient love song is a true reflection of the love life of the ancient working people of the Buyi people. In the entire ancient folk songs of the Buyi people, it has a status that cannot be ignored. The ancient love songs express the passionate pursuit of the ancient Buyi young men and women for happy love, and the simple and healthy love and aesthetic sentiments of the working people of the Buyi nationality.

4) Labor song

a. The content of the labor song

In the process of labor and production, the ancient Buyi people created a lot of labor songs. Labor songs appear directly with people's production labor. It often summarizes the experience gained in practice through the narration of the agricultural production labor process and a certain technological labor process. The content of the labor song includes two aspects: expressing people's working life and praising labor. Therefore, it is determined that these songs are full of the taste of working life, as well as the people's beautiful thoughts, noble sentiments and good wishes in transforming the objective world. From these songs, we have seen the moving scenes of the production and labor of the Buyi people in ancient society, and we have seen the fine traditions of the Buyi people's hard work and bravery. These songs are vivid and simple, unobstructed and lively, and have a strong breath of life.

Labor songs are circulated in all regions of the Buyi ethnic group, which are deeply loved by the people. The main works are "Song of Rice Planting", "Song of Cotton", "Song of Flowers", "Song of Wine Making", "Song of Tea Picking", "Starting Song", "Chopsticks Song",

"Building a House and Building a House" "Song", "Smoke Song" and so on. This kind of song mainly appears in the labor process of people's agricultural production and sideline production. The production songs about agricultural labor are the most representative of "Rice Planting Song" and "Cotton Song".

For labor songs about sideline production, "Songs of Making Wine" and "Songs of Making Flowers" are important chapters. For example, "Song of Brewing" sings the whole process of brewing rice wine. The work first sings about planting seedlings, cutting valleys, then digging medicine to make music, pounding rice and cooking wine. Finally, everyone gathered together and toasted in a festive atmosphere. "Song of Flowers" describes the exquisite embroidery and batik craftsmanship of the Buyi people, and the people's love and appreciation for this craft.

b. The historical status of labor songs

The labor songs of the Buyi people in ancient times showed vivid pictures of the working life of the Buyi people and showed their hard work spirit to create material wealth. These songs have a profound social and historical status.

First, the labor song is a summary of the long-term production and labor experience of the Buyi working people. At the same time, it is also a textbook for the Buyi working people to pass on production and labor skills and experience to future generations. The ancient Buyi people paid great attention to summarizing the production experience gained from long-term hard work, and paid more attention to teaching these experiences to the next generation. This is the important reason why many production songs describe the production labor process in detail. In "Cotton Song", write down the time of planting and the situation of land reclamation. In the ancient Buyi society, planting cotton was a major issue of dressing, and planting rice was a major issue of eating. Therefore, "The Song of Planting Rice" not only showed that the people paid great attention to the accumulation of rice planting experience, but also paid more attention to teaching the experience about of the rice planting to future generations.

The Buyi people were already a farming nation in ancient society. They started planting rice and cotton very early and accumulated a set of rich planting experience. In order to inherit and carry forward these experiences to future generations, they used the knowledge gained in labor production through production songs. The form is reflected and preserved. Since the Buyi people have no written words in history, through the production of songs, production experience

can be passed on from generation to generation and enriched from generation to generation. These production songs not only contain the joy of the working people's labor and harvest, but also reflect the development and progress of agriculture and the more concentrated and stable living conditions of people. Moreover, as a textbook of artistic generalization of production experience, they also give great lessons to future generations.

Second, these songs fully show the ancient Buyi people's concept of labor. The Buyi people love labor, cherish and cherish the fruits of labor, and have the spirit of bearing hardships and overcoming difficulties. These songs express the joy of the Buyi people in labor and the joy of sharing the fruits of labor:

These production songs reflect the situation that Buyi people devote themselves into labor production without fear of hardships and actively create social material civilization from different aspects and angles, fully showing the quality of love for labor and the spirit of bearing hardships and advancing despite difficulties of Buyi people.

5) Customs and etiquette songs

Every nation has its own customs, and the Buyi people are no exception. The custom and etiquette songs of the Buyi people are songs closely related to the traditional customs of the Buyi people. These songs include songs sung in traditional Buyi folk ceremonies such as wine ritual songs, marriage songs, and house-building songs.

Folk etiquette songs have distinct national characteristics. This kind of song is mainly based on reflecting the customs of the Buyi people and directly involves the customs of the Buyi people in terms of clothing, food, housing, transportation, weddings and funerals, religious morals, etc., so it has a very strong national color. From these songs, we can see the Buyi nationality's national character, life taste and social style, etc., and we can understand the ancient Buyi people's social life in terms of production, labor, love, marriage, customs and other aspects.

The custom and etiquette songs of the Buyi people directly affect and serve people's lives. These songs reflect people's labor and life, and they must follow the habitual power of morality and thought in order to achieve the purpose of utilitarianism. For example, in "Marriage Song", the lyrics that bless newlyweds to build their homes and obtain happiness through labor can illustrate this point. Others such as "House-building Song" are also the same. Among them, some of the content has some feudal superstitions. However, from the social and historical conditions of

the time, due to the limitation of the level of social productivity and people's understanding, people's ideals and desires can only be expressed in this way.

6) Wine ceremony song

The Buyi people have been a very courteous nation since ancient times. People treat each other sincerely and pay attention to politeness in their interactions. During festivals or celebrations, when visiting relatives and friends, the host treats the guests sincerely, and the guests respect the host. The wine ceremony song is the song sung by the host and the guest to inquire and bless each other when the host entertains the guests. The host expressed his welcome to the guests in the song; the guests expressed their heartfelt thanks to the host for his hospitality while singing. In the duet, it can be seen that the ancient Buyi people are hospitable, courteous, friendly exchanges, unity and mutual assistance, revealing a kind of honest, simple, and comfortable ancient style of the farm. Among such songs, representative works include "Wine Songs", "Drinking Songs", "Toast Songs", "Wine Thanks Songs", "Wine Songs", "Congratulations", "Songs for the Elderly", "Guests Come If you want to sit down, please", "Anthem", "A Song of Asking Surnames" and so on.

"Wine Song" is a long wine ceremony song, which is sung by the subject and the guest. The host first sang that the weather was good in the past, the chickens and ducks were in groups, the grains were abundant, and the good wine was brewed, so he invited relatives, friends, and neighbors to a banquet. The host is sincerely pleased with the arrival of the guests' relatives and friends. This "Wine Song" is a representative one among the Buyi people's wine ritual songs. It reflects the ancient Buyi people living in harmony, friendly exchanges, treating each other with sincerity, courtesy and courtesy in their daily lives. This situation should be based on the relative stability of rural economic life and the certain development of agricultural production.

7) Marriage song

Marriage songs refer to songs about marriage issues and folk wedding ceremonies. According to the information currently available, the names of these songs vary from region to region, and the specific content is not exactly the same. It has a certain program, and it often sings section by section along with the steps of the wedding. " Greet the Bride Song" is a set of marriage songs that is relatively complete, fixed, and closely integrated with the procedures of marriage reception etiquette. This category of songs truly reflects the marriage situation of the Buyi people.

Roughly speaking, there are two categories: 1) Marriage rituals and customs; 2) The resentment and pain of women being forced to marry. The first category directly reflects the long-standing marriage customs and is of greater value in history and folklore; the second category reflects the pain and tragic experience of working women and has greater literary value.

a. Songs about marriage rituals and customs

This kind of song reflects the marriage rituals and customs of the Buyi people, and from this, we can get a glimpse of the class status and life scenes of the ancient Buyi society. This kind of song mainly includes "Matchmaking song", "Playing in-laws song", "Opening song", "Ordering song", "Greeting song", "Sending song" and so on.

The "Song for the Matchmaker", which is circulated in Changshun, Guizhou, is about a young offspring who met a girl in "Langshao" and asked the matchmaker to go to the woman's house to raise a marriage. The matchmaker took the calendar date of his birth and begged the girl for him. The girl gave back a few pieces of blue cloth, which the matchmaker would bring. Through the words of the matchmaker, the two parties gave each other tokens and finally formed a family.

The "Engagement Song" spread in Biandan Mountain, Zhenning, Guizhou, is about the situation where the man's mother went to the woman's house, and the parents' family booked the marriage of their children, and the man's relatives and friends brought gifts to the woman's house to eat "Engagement wine".

b. Songs to express the pain and resentment of women being forced to marry

In the ancient society of the Buyi people, the feudal ruling class promoted feudal morality, etiquette and feudal superstition for its own benefit. This had a greater impact on the Buyi marriage, and it was restrained by means of clan rights and rules in an attempt to make It does not deviate from the track of feudal morality and ethics. For example, the society attaches great importance to "parents' orders, matchmakers' words" and so on, otherwise they will be condemned by public opinion. The ruling class has destroyed the good bonds of many young men and women by means of clan rights and clan regulations. Due to the ravages of feudal forces, many young men and women resented for life, and many young men and women fought fiercely. They either sacrificed their lives for loyal love or both fled their hometowns. Women suffer the most in marriage and suffer the deepest persecution. Therefore, there are many songs in this area. Below we will focus on "Marriage Songs", "I'm Not Going", "Marriage Escape Songs" and "Let's Run

away Together". More representative works.

The "Marriage Song" circulated in Anlong County, Qianxinan Prefecture, Guizhou Province, is a woman who was persecuted by feudal marriages. With bitter tears, she accused the dark society; in that dark society, countless women's pain and resentment voices. This song tells that she herself was forced to marry at the age of fifteen, she had to leave the home where she grew up, her sisters, and she was also forced to leave her sweetheart and go to the family of her unfamiliar mother-in-law. She was in pain for leaving her sweetheart, she was worried about going to a strange husband's house, she cursed the matchmaker, complained about her parents, cried with grief and anger, and complained about the tragic fate of women.

This song is a ruthless accusation and a powerful condemnation of feudal marriage. It has a positive ideological significance against feudal marriage and shows the rebellious spirit of Buyi women.

8) Songs to house construction

The construction of a house is a happy event in the life of the Buyi people. The day on which construction begins must be chosen as a auspicious day, and the host family and relatives inside the stockade are like a festival. In the process of building a house, the guests sing a song of congratulations, praise and blessing to the host family, and the craftsmen sing a song of praise and blessing to the host family. At this time, the host sings a song of thanks for the help of the people. Such songs include "Install house Song," "Erect House Song," "Rebuild House Song," and "Rise House Song."

This kind of house construction song shows the scene of ancient Buyi people's house-building and reflects the custom of ancient house construction. For example, in the Song of Building a House, the construction activities of the craftsmen are described carefully and systematically. When building a house, there are noisy and lively scenes. This is of certain value to the study of Buyi architectural culture.

3. Buyi folk songs in modern period (AD 1840-AD 1949)

In the modern society of Buyi people, folk songs have entered a new stage of development. After the Opium War in 1840, in the Buyi region, the contradictions between the people and the reactionary ruling class and imperialism deepened step by step. The people under heavy oppression

led a more miserable life. The founding of the Communist Party of China in 1921 and the Long March of the Red Army of the Chinese Workers and Peasants in 1935 passed through the Buyi area, pointing out the direction of the Buyi people's resistance struggle. With the development of the vigorous revolutionary struggle, many Buyi folk songs showed clear signs - the propensity and combativeness. The folk songs of this period are like a starry sky, and there are so many. They deeply exposed the brutality of the ruling class, told the pain of the people, praised the people's resistance struggle, and praised the revolutionary spirit and noble quality of the Red Army of the Workers and Peasants.

The researcher reviewed the literatures such as "Buyi Nationality", "Buyi Nationality Literature History", "Buyi Nationality Culture Research", "Buyi Nationality Folklore" and other documents, judging from the content of modern Buyi folk songs, the Buyi folk song can be roughly divided into: 1) Exposing and resisting the folk songs of the reactionary ruling class; 2) Opposing the folk songs of feudal buying and selling of marriage and singing love; 3) Praising the folk songs of the workers and peasants of the Red Army. Through the above-mentioned documents and informant descriptions, the historical status of specific folk songs is shown as follows:

3.1 Folk songs that expose and resist the reactionary ruling class

After the Opium War of 1840, the feudal ruling class and imperialist forces further penetrated into the Buyi areas, and the broad masses of the people were severely oppressed and more cruelly exploited. The Buyi people, who are suffering from fire and water, have issued angry accusations and resolutely resisted against the layered oppression and ingenuity of the feudal ruling class and imperialism.

Folk songs that accuse and condemn the ruling class's cruel oppression and exploitation are an important part of this kind of folk songs. There are "The Biggest Injustice in the World", "Bitter Songs", "Long Workers Complaining Songs", "Long Workers Songs", "I'm Very Bitter Than Huang Lian" "Song of the Poor", "A year of hard work is in vain", "Suing the Kuomintang to pull soldiers", "The poor are suffering", "Nine soldiers from ten families" and so on. There are a large number of such folk songs, and the ideological content is also very deep.

As the Buyi region has gradually fallen into a semi-feudal and semi-colonial state, the commodity economy has developed day by day, the rural natural economy has been severely damaged, and more and more farmers have lost their land. They have to sell their labor and become

hired by the landlord. The life of long-term workers is particularly miserable. "I'm Very Bitter Than Huanglian" truly describes their bitter experience.

The landlord class cruelly exploited the peasants, and even squeezed the long-term workers. The long-term workers sold their labor for many months, but the fruits of the labor were all exploited by the exploiter. They have no home, no house, no freedom, nothing. Therefore, this kind of song that reflects the suffering of long-term workers has appeared in large numbers, accusing the exploiting class of the crimes, and expressing the injustice in the world.

During the rule of the Kuomintang reactionaries, the life of the Buyi people was even more miserable. The ropes of pulling troops, sending donations, and sending food made the people breathless. The broad masses of people sang many songs exposing the atrocities of the Kuomintang reactionaries, such as "Chiang Kai-shek Too Cruel" and so on. The ruling period of the Kuomintang reactionaries was the darkest era. These songs angrily accuse the Kuomintang reactionaries of levying and collecting money and sending money to the Buyi people. In these songs, the people directed the spearhead at the leader of the reactionaries, Chiang Kai-shek, not only showed the people's immense anger, but also embodied a strong spirit of struggle.

However, where there is oppression, there is resistance. The Buyi people were unwilling to be oppressed. They united and waged a resolute struggle with the Kuomintang reactionary government. Many songs express their spirit of resistance and struggle, such as "Resisting Grain, Resisting Money, Resisting Soldiers", "Recalling the Kuomintang's Real Chilling Heart", etc., which are representative.

These two songs express the Buyi people's hatred of the Kuomintang reactionaries and at the same time describe their resolute struggle against the reactionary ruling class. This is the battle song of the people's struggle. It inspires the people to rise up and fight for the overthrow of the Jiang dynasty. It has a strong militant nature.

3.2 Rebellious against feudal marriage and singing love folk songs

After the Buyi people entered the modern period, their marriage situation has changed with political and economic changes. Its main feature is the emergence of feudal marriages, the arrangements of parents, and the terms of the family rules are all serving marriages. In other words, marriage is also commoditized. The ruling class desperately promoted the feudal ethics and at the same time tried their best to bring marriage to the nature of trading. The Buyi people resolutely

resisted the feudal sale of marriage, and they continued to struggle for the independence of marriage. In particular, many young men and women of the Buyi ethnic group even sacrificed their lives for loyal love and autonomy in marriage. They sang many songs from the heart, exposing and accusing the sins of buying and selling marriage, praising and praising sincere love, showing the rebellious spirit of the Buyi people and the pursuit of happiness and freedom.

During this period, due to the situation of buying and selling marriage, the oppression of the young men and women of the Buyi ethnic group in their marriage increased, and the fate was even more miserable. Many folk songs that were widely circulated were bloody and tearful accusations against the situation in the dark society.

Due to the commercialization of marriages, the happy marriages of many young men and women have been ruthlessly destroyed, and they sang extremely miserable feelings in their songs. This kind of folk songs deeply shows the great pain that the sale of marriage brings to young men and women, and sings the dissatisfaction and resistance of young men and women. It is a tragic song of young men and women accusing the dark society.

Young men and women of the Buyi ethnic group resisted unreasonable buying and selling of marriage and fought for the freedom of marriage. They sang a song from the heart. In that dark society, the union of young men and women of the Buyi ethnic group is considered illegal without the wages and dowry. Therefore, when we understand the love songs of the Buyi ethnic group, we should not only see the fierce and sincere love of young men and women, but also should What young men and women get is often a tragic ending. This is the reason why the Buyi love songs include first-acquaintance, temptation, praise, sweet love, temporary, reciprocity, and sentimental songs, as well as bitter love songs and escape marriage songs.

Young men and women of the Buyi ethnic group cherish their love very much and take their marriage very seriously. What they want is a stable life for men and women to work, but in that era, these demands and wishes of the poor people could not be realized. Lenin said: "Women's liberation is one of the signs of social liberation." At the same time, women's liberation depends on social liberation. In Buyi love songs, we see the majority of Buyi women fighting for their own freedom and liberation all the time, showing their heroic spirit of struggle.

It is worth noting that in modern society, due to cultural exchanges, the folk songs of the Buyi ethnic group have been influenced by the folk songs of other fraternal ethnic groups, which

has led to new developments. In addition to folk songs sung in Buyi language, folk songs sung in Chinese have also appeared. This Buyi folk song sung in Chinese is very similar to the Han folk song in terms of sentence structure, words, expression methods and even content. For example, the Han folk song "Inseparable in Life and Death". The reason for this situation is that in modern society, the Buyi area has more frequent contacts with the Han and other fraternal ethnic areas, and the connection has been greatly strengthened, which has prompted the Buyi folk songs to accept the Han in terms of sentence formation, phrasing, and so on. And the influence of other fraternal nations. On the other hand, under severe class oppression, the Buyi people, like the people of other nationalities, live a life of inferiority, have very similar life experiences, and have a basis for mutual influence and communication. This is a characteristic of Buyi folk songs in modern society.

Regardless of the type of love song, we should see that in addition to praising the pure love of Buyi men and women, it is also a powerful attack on feudal ethics and is the voice of rebels in the feudal era.

3.3 Folk song praising the Red Army

The establishment of the Communist Party of China in 1921 brought the revolutionary struggle of the Buyi people into a new historical stage. In 1935, the Long March of the Red Army of Chinese Workers and Peasants passed through the Buyi area, sowing the seeds of revolution and greatly promoting the revolutionary struggle of the Buyi people. There are many ballads praising the Red Army in the Buyi area. Through ballads, the Buyi people have expressed their love for the Red Army, the Communist Party of China, and the revolution, and they have placed their ideals of striving for freedom and happiness.

Folk songs praising the Red Army are very rich in content. Those who praised the Red Army included "Singing the Long March of the Red Army" and "Singing to Sing the Red Army Song". Those who greeted the Red Army included "Pineapple sent to the Red Army" and "Buyi Welcoming the Red Army". Those who praised the Red Army included "Holly is our "Red Army", "Red Army pays when they eat"; with the Red Army, "Poor People Come to Be the Red Army", "Buyi Red Army Heart-to-Heart"; "Remember the Red Army", "Red Army Crossing Memories", "Hope for the Red Army", "Buyi people look forward to the Red Army", "Buyi thinks about the Red Army every night" and so on. These songs portray the noble qualities and brave spirit of the Red Army, and sing the people's incomparable love for the Red Army and the deep affection

between the soldiers and the civilians.

1) Looking forward to the Red Army, welcoming the Red Army

In the dark old China, the Buyi people suffered from national discrimination and class oppression, soldiers, bandits, officials, and gentry, making them miserable. When they knew there was a good army like the Red Army, they looked forward to the Red Army day and night. To save them, the folk song "Plants and Trees Looking Forward to Spring" expresses the urgency of the Buyi people: "The grass and trees look forward to spring, the poor look forward to the fields; the dampness hopes the sun, the cold night looks forward to quilts; the thirsty for cold water, the hunger for white rice; Buyi suffers and looks forward to the Red Army day and night."

The Red Army is here! The Red Army came to the Buyi village, and the Red Army brought light and hope to the Buyi people. But the Red Army wanted Beishan to resist Japan. After they sowed the revolutionary fire, they continued to march north. The Buyi people can't forget the Red Army and they eagerly miss the Red Army. They sang their affection with ballads, such as the song "Heart to the Red Army".

2) Praise the Red Army, praise the heroes

The Buyi people look forward to the Red Army, welcome the Red Army, and miss the Red Army because they have seen with their own eyes that the Red Army loves the poor and helps the poor people stand up. Therefore, they always praise the Red Army with the most beautiful singing. They sing about the discipline of the Red Army. They sing that the Red Army treats the poor like relatives. They sing that the Red Army is brave and witty, brave and invincible. For example, the folk song "Compensation for the Pot" specifically described the Red Army soldiers leaving a piece of paper to explain the story after they broke a pot of the people. From the personal experience of the Buyi people, they deeply feel that the Red Army is the people's army, so they are sincerely happy for the Red Army's bravery and good fighting. This kind of folk songs has a lot of praises to the Communist Party of China and its leaders, showing the Buyi people's love and respect for the Party and its leaders.

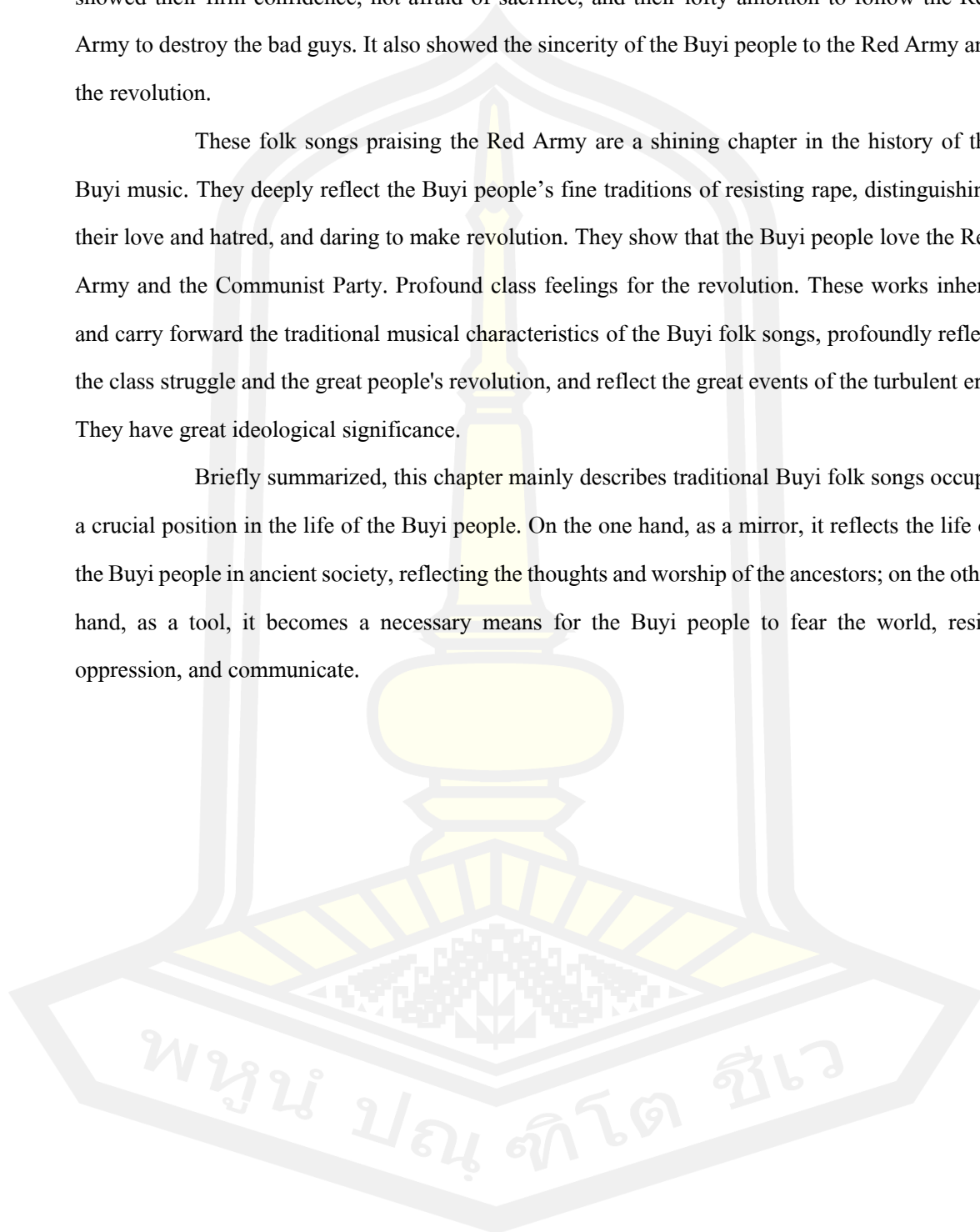
3) Supporting the army and loving the people

The Buyi people love the Red Army and regard the Red Army as a savior and their relatives. The Red Army fought bravely for the people, and the Buyi people did their utmost to support the Red Army. They not only support and help the Red Army with materials, but also

actively participate in the Red Army to strengthen the Red Army. The Buyi folk songs they created showed their firm confidence, not afraid of sacrifice, and their lofty ambition to follow the Red Army to destroy the bad guys. It also showed the sincerity of the Buyi people to the Red Army and the revolution.

These folk songs praising the Red Army are a shining chapter in the history of the Buyi music. They deeply reflect the Buyi people's fine traditions of resisting rape, distinguishing their love and hatred, and daring to make revolution. They show that the Buyi people love the Red Army and the Communist Party. Profound class feelings for the revolution. These works inherit and carry forward the traditional musical characteristics of the Buyi folk songs, profoundly reflect the class struggle and the great people's revolution, and reflect the great events of the turbulent era. They have great ideological significance.

Briefly summarized, this chapter mainly describes traditional Buyi folk songs occupy a crucial position in the life of the Buyi people. On the one hand, as a mirror, it reflects the life of the Buyi people in ancient society, reflecting the thoughts and worship of the ancestors; on the other hand, as a tool, it becomes a necessary means for the Buyi people to fear the world, resist oppression, and communicate.



Chapter V

Analysis the Selected Buyi Folk Songs in Guizhou Province, China

In this chapter, the researcher firstly classified the Buyi folk songs in Guizhou province, and divided them into formal songs and informal songs according to the singing occasion and content of Buyi folk songs. The researcher used the questionnaire method to select 6 tracks as examples. Among them, some of the notation examples in the dissertation are translated and notated by researcher, and some are referenced to the simplified notation in "Haohuazhenghong". This chapter analyzes the selected songs in terms of lyrics, rhythm, melody, musical form, and harmony, and summarizes the musical characteristics of Buyi folk songs.

The folk songs of the Buyi ethnic group are rich in content and large in quantity. In the Buyi society, it is not only used by the Buyi people as a weapon to fight against the reactionary ruling class, but also widely used in social occasions, such as expressing love, adjudicating right and wrong, exchanging experience, and carrying out entertainment activities. These folk songs are generally short, succinct, and have a strong lyrical color. Since most of these ballads are sung with tunes, many ballads are not only bright in image, fresh in artistic conception, but also in bright rhythm and harmonious phonology.

The folk songs of the Buyi ethnic group are rich in content, with various repertoires and various classifications. According to the composition and length of folk songs, it can be divided into "Sanhua Diao", "Shuang Diao" and "Chang Pian Ge". In terms of the composition of folk songs, any one that exists alone is called "Sanhua Diao", two songs that are combined are called "Shuang Diao", and those that are composed of more than two are called "Chang Pian Ge". According to the form of folk songs, it can be divided into wine songs, pan songs, antithetical songs, and prose songs. Wine song, called "Wenlao" in Buyi language, this kind of song is mostly used in weddings, birthday celebrations, house building and other festive occasions. When drinking, the host and the guest toast to each other to congratulate each other and sing the wine song to each other at the same time. Pan song, called "Wenpan" in Buyi language, is a song sung during cross-examination or guessing. Antiphonal songs, the Buyi language is called "Wendui". This kind of song is mostly used in marriage or building a house. The singer sings in the form of one question

and one answer in the host's house as a celebration. Freestyle song, called "Wensan" in Buyi language. The subject matter of this kind of song is very wide. Sing what you see.

1. Classification of Buyi Folk Song

The dissertation is based on the social function and characteristics of folk songs as a classification basis, which can be divided into formal songs and informal songs. This classification is currently the most popular and common among Buyi people.

The formal songs are usually performed indoors or at home. Singing in the courtyard is used for serious occasions such as customs and etiquette, moral education, toasts and welcoming guests, weddings and funerals. Formal songs can be divided into wine ritual songs, narrative songs, ancient songs, question songs, production songs, sacrificial songs, funeral songs and wedding songs according to their different social functions. Such songs are widely used in festival celebrations and daily life of the Buyi people. Whenever relatives and friends gather together, the Buyi people will sing this kind of folk songs, which can not only entertain the audience, but also enable more people to receive the extensive education of their own traditional civilization.

Informal songs are generally sung in outdoor places such as villages and fields. They are love songs that express personal emotions when men and women are in love. They are not sung in front of public and elders. Such songs can be subdivided into: love songs (called "Lang Shao" in China), mountain songs, and children's songs. The children's songs have short structure and strong tune. They belong to "Xiao Ge" in terms of musical form. Informal songs are for seeking spouses, forming marriages, and entertaining relationships. Most of these folk songs are related to marriage and originate from primitive collective weddings. With the progress and development of society, it has evolved into the traditional social mode of Buyi people.

The classification concepts of formal songs and informal songs not only reflect the differences in cultural functions, but also the differences in morphological characteristics. The content of formal singing is extensive, involving all aspects of social life, and the themes are generally serious and grand. The length of the song is relatively large, and the singing is generally performed with a loud voice. Informal songs are relatively short and refined in form and structure, can be independent into chapters, pay attention to the expression of emotions, have strong tunes, and are often sung with false voices or a mixture of true and false voices.

1.1 The formal song

The formal song covers a wide range of content, involving all aspects of social life, such as the formation of the universe, the origin of mankind, national origin, social struggle, national etiquette, and interpersonal communication. In serious and formal ceremonial occasions, the Buyi people gather and sing, and they are entertaining and entertained in singing. The folk songs of the Buyi ethnic group play a huge role in national cohesion, moral education, cultural transmission, and emotional exchange. When singing, the singer should follow the traditional procedure, which varies according to the region and occasion. However, from the point of view of commonality, the formal song singing procedure in ceremonial and customary occasions in Guizhou Province can be roughly summarized as the following steps:

a. Opening. For the Buyi people, wine is an important etiquette for dealing with others and a way for them to express their heartfelt passion. The Buyi people use wine rituals to express their worship of gods, their admiration for ancestors, their love for nature, and their sincerity to people. Before the ceremony, the Buyi people will sing the wine ritual song, one is to express the singer's respect to the audience, and the other is to set off the atmosphere and kick off the ceremony. For example, in marriage ceremonies, the content of the wine ceremony song is "in the village song", "open the door song", "divide cigarettes and deliver tea song", "banquet song", "toast song", "supper song" and so on.

b. Proceed. After the opening, the etiquette and custom ceremony officially began. This link generally uses the form of narrative song to explain the content of the ceremony, the purpose of the ceremony and people's prayers, such as the song of acknowledging the relatives, the song of building a house in the cube, etc. After the narrative song is over, ancient songs will be sung to tell ancient myths, legends, stories, and tracing history reflect the Buyi people's strong sense of national identity and belonging.

c. Interaction. Interaction means that both singers sing the song in a question-and-answer manner. They cross-examine each other. They have a wide range of topics and test the talents of the singer. They are often used in occasions such as welcoming and sending, producing labor, entertainment and communication, and chatting about love. For example, "Peony Flower Tune" in Guiding County, Qiannan Prefecture, in the form of guessing flowers, female questions and male answers, shows the wisdom of men in duet singing, and enhances the feelings of the two.

d. Ending. The final procedure of party ritual singing is often led to the narration of marriage and love. This kind of marriage song tells the historical encounters and tribulations of predecessors in ancient times, and is a narration of the history of love from an objective perspective. The most representative one is the "Twelve Songs" known as the "Epic of Love of the Buyi People". Each one presents a link in the love process with a love story. The content is separated from the social function of ordinary courtship and summarizes the old time the tortuous course of the development of Buyi marriage in the era occupies an important position in the history of Buyi music.

1.2 The informal song

The informal songs are mainly love songs ("Lang Shao "). These songs are used in the love of young men and women in Buyi, as a medium of emotional communication. But unlike other love songs, "Lang Shao" is a group activity. Although the content of its singing is related to marriage and love, it is also sung in a group and rarely acts alone. In the love song due to men and women of the Buyi ethnic group, the singers sang are composed of male and female groups, and the number of each group ranges from 2 to more than ten people, rather than one male and one female. In the long-term antiphonal activities, singers usually find a partner who cooperates with them tacitly and form a combination (called " Dui Zi " in China). In ceremonial and customary occasions, in order to show strength and overwhelm each other, it is necessary for everyone to unite and sing to help each other out. For example, singing in the middle of the town, you can see men and women singing in groups and confronting each other on both sides of the street.

Although informal songs are not as serious as formal songs, they are also regular and normative. In informal singing, the singer sometimes improvises and sings according to the situation. Singing is relatively free, which tests the singer's ability very much. For example, "Lang Shao" in love songs, although the singing content includes impromptu singing content, but its stylized features are very obvious, the singing procedure is standardized, and it follows the objective law of love development (Li Jichang, 2010). The following is the general process of "Lang Shao" singing:

a. Acquaintance. When young men and women meet for the first time, they must first introduce themselves. In the folk songs of the Buyi ethnic group, it is necessary to use a period of self-humility to confess the reason for singing with each other to "sing" acquaintance. This kind of " opening song" uses various forms of ingenious rhetoric to express mutual respect and goodwill

for each other, express the urgency of wanting to communicate with each other, and test each other's heart. It is the beginning of a love.

b. Cross-examination. After the singing of the initial acquaintance process, the man and woman have established a certain emotional foundation, and naturally there will be many questions in their hearts and want to know each other better. At this time, question song ("Pan Ge") is the most suitable type of song. Singers use question songs to cross-examine each other's questions and learn about each other's name, age, family, and knowledge of production and life, labor ability, hobbies, and so on. The original function of question song is funny and entertaining, but here it is for the purpose of in-depth understanding of marriage.

c. Miss. After cross-examination, the two parties have improved their understanding and answered their doubts. As long as they agree and both agree, they will turn their admiration into a voice of praise, and infuse their endless love and longing into their love songs, and pass them on to their loved ones and express them. The reverie of a happy marriage.

d. Pledge love. After understanding and testing in the previous links, the two are in agreement and ready to enter into marriage, they will sing the "Vow of Oath" and "Song of the Exchange Love Token " to show their firmness and faithfulness in love.

2. Analysis of Buyi Folk Song

Folk songs of the Buyi people have quite national characteristics. When singing a narrative song, the way of singing is generally used, which is close to chanting with a little musical rhythm. The melody of the folk song duet singing is very beautiful and varies from place to place. Qiannan Prefecture of Guizhou Province generally sings in Chinese, some purely sing the folk songs of the Han nationality, and some sing in Chinese in the tune of the ethnic group. In Qianxinan Prefecture of Guizhou Province, the Buyi language is mostly used for singing, mainly based on the traditional tones of the people. In other areas, although four lines of songs are sung, the tune is different.



Figure 5 Interview key informant -Wei Guangfen

Make: Zhang Di

In interviews with key informants, the Buyi folk song inheritor Wei Guangfen (figure 5) said that she was born in a Buyi music family, and her ancestors have transmitted the Buyi folk songs from generation to generation, and she is already the sixth generation. She has listened to her parents singing Buyi folk songs since she was a child. At that time, her parents taught others to sing, and she listened to it. Over time, she learned. From a young age, Buyi folk songs have penetrated into her bones as early as possible. Now she is also committed to the transmission of Buyi folk songs, not only limited to the transmission of her family, but also welcome folk song lovers to learn and promote the transmission and development of Buyi folk songs.

Folk songs of the Buyi nationality are in various forms and are suitable for different occasions. According to Wei Guangfen, the common folk songs in southwestern Guizhou include toast songs, wedding songs, love songs, ancient songs, and house-building songs. Formal songs (such as toast songs and wedding songs) have a wide range and clear melody; ancient songs have a low range, usually more than 5 people, and are suitable for large and serious occasions; while informal songs (such as love songs) They mostly use the form of duet singing and sing in the mountains or when they are crossing the road. Children's songs are also informal songs, because their melody and singing skills are relatively simple, the style is euphemistic and delicate, and they have the artistic characteristics of informal songs.



Figure 6 Interview key informant -Luo Youyu

Make: Zhang Di

During the interview, key informant Luo Youyu (figure 6) talked about the characteristics of Buyi folk songs and said that the folk songs of the Buyi ethnic group should be sung according to the singing occasion. The “Diao” here are not the major and minor tunes defined by the West, but a fixed melody with a specific emotional color. This "Diao" generally has four or six sentences. In real life, it is also used according to local conditions based on the musical characteristics of formal songs and informal songs.

In order to select the dissertation to study and analyze the repertoire, according to the quantitative analysis method, among the numerous Buyi folk songs, we used questionnaires to interview 100 adult Buyi villagers and surveyed their understanding of Buyi folk songs and various types of folk songs. Now they are familiar with the folk songs of the Buyi ethnic group. The survey results show that the songs recommended by Buyi people are highly consistent. The reason is that these works usually appear in Buyi folklore activities and festival competitions, with a high usage rate, and are well known and used by the majority of Buyi people. At the same time, in the contemporary society developed on the Internet, these works are widely popular and well-known on the Internet. Some works are even labelled as Buyi culture by people of other nationalities and become representatives of Buyi folk songs.

Based on the survey results, this dissertation selects 6 as the research object, including 3 formal songs and 3 informal songs. By analyzing the lyrics, melody, musical structure, harmony, rhythm and other elements of the song, explore the artistic characteristics of Buyi folk songs.

2.1 Formal Song

Formal songs are usually sung as wine songs in public places at ceremonial and custom gatherings, and their content is similar to the wine songs popular in different settlements. They also welcome guests, sing and bless the village, and narrate ancient events. Formal songs are sung in the same way. In important ceremonial and social occasions, singers are usually invited to sing contest songs. The content of singing is often from ancient times to the present, from far to near, singers generally have the ability to improvise.

1) "Twelve Suns"

"Twelve Suns" is a traditional ancient song of the Buyi people, and a popular ancient song that is very popular among the Buyi people. This song is widely circulated. In the "Twelve Suns" circulated in various places, although the names of the characters who shoot the sun are different, the basic plot of the shooting of the sun is roughly the same.

The "Twelve Suns" circulated in southern Qiannan is like this: There is a legend in Baiyue in the ancient times that twelve suns appeared in the sky, and the ruthless sun burned the earth, the mountains did not grow grass, and the fields and dams did not produce grain, but melted. Up the rocks. People were panicked. Di Jin and Di Ying's two brothers and sisters chopped oxen to take tendons to make bows and arrows. They decided to shoot the sun. Ten of them were left with a pair, one is the sun and the other is the moon. The brilliant sun illuminates the earth, and people have lived a happy life since then.

a. Lyrics

The song is sung in Buyi language, and the meaning of the lyrics is:

Ah! The twelve suns in the sky are amazing!

The rock cracked in the sun,

The stones are broken even when exposed to the sun,

The plantains in front of the mountain are dried,

The thatch on the slope withered,

The slender bees make their nests on the river beach,

The water centipede is exposed at the bottom of the river...

The sun has cracked the rocks, exposed the vegetation to death, animals panic, and human life is even more difficult. Many people have to "eat plantain leaves to moisturize their mouths, and eat water from the southeast leaves of the mountain to moisturize their throats." The song described the low production level of the Buyi ancestors in the primitive society, and the production and living conditions were greatly affected by natural factors. Facing the harsh reality, they can only connect reality and myth through imagination and fantasy, so as to get inner comfort, generate heroism worship and belief, and face life positively. At the same time, this is also the inner expectation and psychological need of the primitive Buyi people.

The lyrics express the characteristics of the praise of human wisdom and ability, and it highlights the process of human heroes fighting against nature and winning. The lyrics express the characteristics of the Buyi area and add ethnic characteristics. For example, the "banana" in the lyrics is unique to the Buyi region. "Eat plantain leaves to moisturize your mouth, and eat water from the southeast side of the mountain to moisturize your throat" reflects the life scenes of the Buyi ancestors in the primitive society.

From the perspective of the sentence structure of the lyrics, "Twelve Suns" belongs to the seven-words style, that is, each sentence is 7 words. The rhythm of the lyrics adopts the final rhyme. For example, the last words in lyrics "ting", "xing", "ning", and "ying" are the rhymes of "ing"; "liang", "shang", "Wang" and "lang" are the rhyme of "ang". The rhythm is regular and catchy when singing.

b. Musical Form Analysis

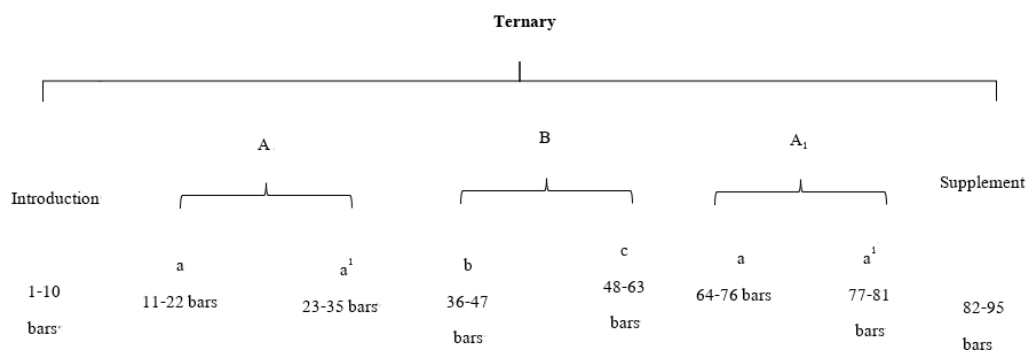


Figure 7 The musical form of "Twelve Suns"

Make: Zhang Di

The ancient Buyi song "Twelve Suns" was composed by Mr. Wang Qihui and sung by one of the key informant Ms. Luo Youyu. As shown in figure 7, this work is a ternary form. It consists of introduction, exposition section, middle section, recapitulation section and supplement.

Introduction

Lento

Transliteration 依呀 依呢 哎 咪 蹶古 杠眼 古
Pinyin Yi ya yi e ai lai duo gu gang gen gu

Figure 8 The staff of "Twelve Suns" - Introduction

Make: Zhang Di, Wang Qihui

As shown in figure 8, the introduction consists of 10 bars. The melody is free and slow, with a strong narrative feature.

Section A

11 Section A
Transliteration 蹶古杠眼古苏里 蹶古叽古菁凹蒙哎 双毕关垫
Pinyin Duo gu gang gen gu su li duo gu ji gu jing ao meng ai Shuang bi guan dian

20 al
双毕读 双毕关摘以当读 双毕读载以当湾 寺
Shuang bi du shaung bi guan zhai yi dang du shaung bi du zai yi dang wan si

28
电聊哦聊电那聊里到呢 寺电聊哦桌击浪浪里昌哎
Dian liao o liao dian na liao li dao e si dian liao o zhuo ji lang lang li chang ai

Figure 9 The staff of "Twelve Suns" – Section A

Make: Zhang Di, Wang Qihui

As shown in figure 9, section A is an exposition, which is A non-integral section (12+13 bars) containing two parallel phrases (a + a1). The function of section A is mainly to present the theme, and the repeated structure in the parallel sections is conducive to deepening the impression of the theme statement. There are 25 bars, 12 bars in the first line, falling on the tonic; The second line, bar 13, also falls on the tonic. The ending of both sentences falls on the tonic note A, indicating the narrative character of the exposition. It mainly tells the story of Baiyue ancient legend, there are twelve suns in the sky, the merciless sun burned the earth, resulting in no grass on the mountain, no grain in the field, even the rocks have melted. In terms of tonality, this work is in the mode of A quotient, and the single tonality is closed.

Section B

The musical score for Section B is presented in four staves of music, each with corresponding lyrics in Chinese and Pinyin. The score is in G major (one sharp) and 4/4 time. The first staff starts at measure 35 and ends at measure 42. The second staff starts at measure 43 and ends at measure 50. The third staff starts at measure 51 and ends at measure 58. The fourth staff starts at measure 59 and ends at measure 63. The lyrics are as follows:

35 Section B
 哎 踪直光如聊 鱼 若里 雷呀我(啊) 嘞 个己 酒不 老一望
 Ai duo zhi guang ru liao yu ruo li lei ya wo a lei ge ji jiu bu lao yi wang

43
 各己软 不老以烟 网郎菁若 杠那 惹里巴 嘞
 Ge ji ruan bu lao yi yan wang lang jing ruo gang na re li ba lei

51
 嘞 网郎 情若 下那 当里 弯 嘞 降郎 颖啊 无故 昂 阳尼
 Lei wang lang qing ruo xia na dang li wan lei jiang lang ying a wu di ang yang ni

59
 罗哎 堤凹 嘞浪 那
 Luo ai di ao lei lang na

Figure 10 The staff of "Twelve Suns" – Section B

Make: Zhang Di, Wang Qihui

As shown in figure 10, section B has 28 bars (36–63), which is a 12 (36-47) +16 (48–63)

non-square integral structure. Section B belongs to the middle section of the extended type, which is changed and expanded according to the material of the exposition section. The mode, structure, texture of Section B has no change, basic maintain and perpetuate the narrative characteristics of the expiration period, but the mood music is more powerful, you can see from the lyrics, the song tells the story of panic, by 12 sun Di Jin and Di Ying two brother and sister cut cattle for reinforcement to make bows and arrows, decided to shoot the sun, shot ten left a pair of, one is the sun, one is the moon. The last sentence of section B still ends on tonic A, maintaining the consistent feature of narrative songs.

Section A₁

59 Section A₁

Transliteration 哎 堤 凹 嘞 浪 那 堤 凹 嘞 浪 那 到 宁 宁 簸 绿 聊

Pinyin Ai di ao lei lang na di ao lei lang na dao ning ning bo lv liao

67

宁 簸 浪 哎 宁 簸 绿 堤 商 电 多 哦

Ning bo lang ai ning bo lv di shang dian duo o

76 a1

宁 簸 浪 聊 遮 电 愿 觉 蒙 老 爽 念 六 哥

Ning bo lang liao zhe dian yuan jue meng lao shuang nian liu ge

Figure 11 The staff of "Twelve Suns" – Section A₁

Make: Zhang Di, Wang Qihui

As shown in figure 11, the recapitulation section is the variation and repetition of the presentation section, which is a non-integral structure of 13 (64-76) + 5 (77-81) bars with appropriate reduction in structure. The final closing note falls on tonic 6 and ends. For the last supplement to pave the way.

Supplement

76 Supplement

Transliteration 宁 簸 浪 聊 遮 电 愿 觉 蒙 老 爽 念 六 哥 寺 老 爽 亮 吗
Pinyin Ning bo lang liao zhe dian yuan jue meng lao shuang nian liu ge si lao shuang liang mang

84

往 那 聊 里 巴 呢 寺 浪 河 你 到 带 那 海 里
Wang na liao li ba e si lang he ni dao dai na hai li

90

咪 杠 门 泥 聊 呀 古 老 挡 在 泥 以 聊 哎。
Lai gang men ni liao ya gu lao dang zai ni yi liao ai.

Figure 12 The staff of "Twelve Suns" – Supplement

Make: Zhang Di, Wang Qihui

As shown in figure 12, there are 14 bars (82-95) in total, which is a summary of the whole song, indicating that the sun shines brightly on the earth and people live happily ever after.

2) "Toast song"

Broadly speaking, the toast song is a collective term for all the wine songs that are sung by the Buyi people when eating and drinking. It is used to express welcome and blessings. The melody and lyrics can be different depending on the region and the scene. In a narrow sense, the toast song refers to the name of the song sung by the singer in the toast session. This chapter analyzes the toast song in the narrow sense, that is, the song named "toast song".

The toast song is one of the most commonly used official songs by the Buyi people. Whenever guests are greeted for dinner, the Buyi people will sing a warm toast song to welcome guests from afar to express their welcome and inner joy to the guests. Toast songs are widely used in various ceremonial occasions, such as wedding ceremonies. The host sings toast to the guests, thanking relatives and friends for their arrival and blessings; in the welcome banquet for the guests, the host sings the toast song to create a welcome ceremony. At the same time, it expresses the warm and hospitable character of the Buyi people; on festive days, the Buyi people sing toast songs to

celebrate the beautiful things and express the Buyi people's love for life.

a. Lyrics

The wine jar is filled with wine,
and the wine is toasted to the guests.

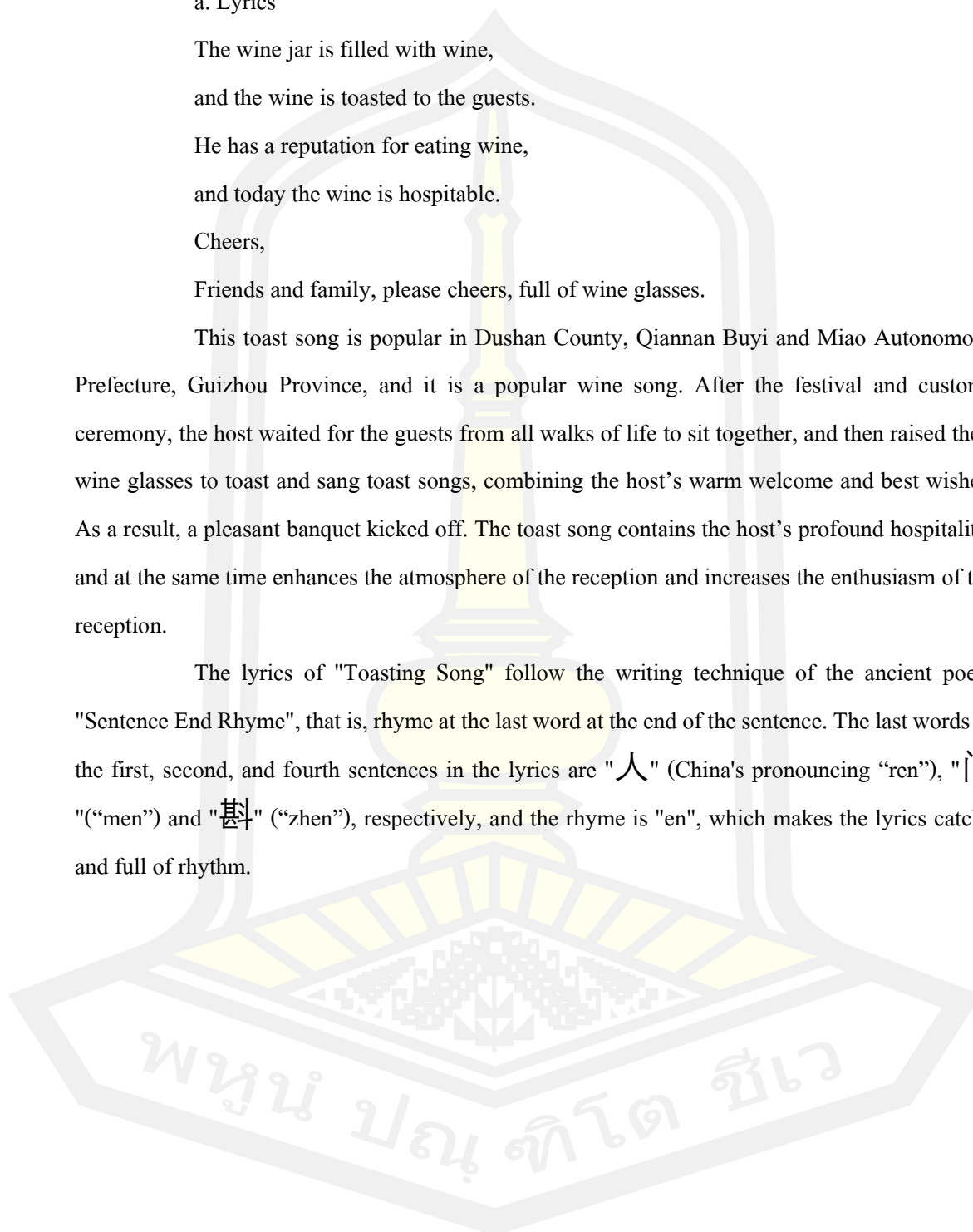
He has a reputation for eating wine,
and today the wine is hospitable.

Cheers,

Friends and family, please cheers, full of wine glasses.

This toast song is popular in Dushan County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province, and it is a popular wine song. After the festival and customs ceremony, the host waited for the guests from all walks of life to sit together, and then raised their wine glasses to toast and sang toast songs, combining the host's warm welcome and best wishes. As a result, a pleasant banquet kicked off. The toast song contains the host's profound hospitality, and at the same time enhances the atmosphere of the reception and increases the enthusiasm of the reception.

The lyrics of "Toasting Song" follow the writing technique of the ancient poem "Sentence End Rhyme", that is, rhyme at the last word at the end of the sentence. The last words of the first, second, and fourth sentences in the lyrics are "人" (China's pronouncing "ren"), "门" ("men") and "斟" ("zhen"), respectively, and the rhyme is "en", which makes the lyrics catchy and full of rhythm.



a *rato* b c

Lyrics 酒坛 盛美酒(哦),美酒(哩)敬客人(啊),吃了酒是
Pinyin Jiu tan cheng mei jiu o mei jiu li jing ke ren a chi le jiu shi

6 d e

有名声(啊),今日酒好客盈门,敬酒(啊),
You ming sheng a jin ri jiu hao ke ying men jing jiu a

10 f g

亲朋们请干杯(么客啊),酒杯满满斟(欧伊哦)。
Qin peng men qing gan bei me ke a jiu bei man man zhen ou yi o

Figure 13 The staff of "Toast song" - Musical structure

Make: Zhang Di, Li Jichang

b. Musical Form Analysis

As shown in figure 13, the song has a total of 13 bars, which is not square, and belongs to a one-part form multi-phrase joint structure (as shown in figure 14), with the main characteristics of the parallel comparison of the phrases and the diversification of the structure. The tonality of the song belongs to the Chinese five-tone mode. The ending sound of each sentence falls on the tonic "sol" (It is rollcall) of the mode (marked with ▲ in figure 13). The return tones at the end of each sentence connects different materials together, reflecting the tonality. The unity of structure.

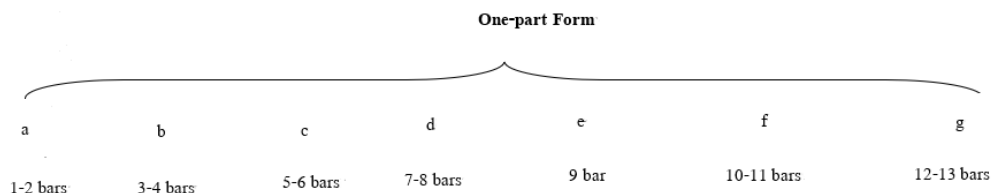


Figure 14 The modal structure of "Toast song"

Make: Zhang Di

Du Yaxiong once summarized the basic characteristics of the Chinese music system

in the article "Analysis of the Music System of Chinese Folk Music". They are: music is pentatonic; based on the pentatonic; extensive use of grace notes, etc. The Folk Song "Toast Song" of the Buyi ethnic group embodies these basic characteristics very well.

- Pentatonic

The creation of this work adopts the pentatonic, which is a typical mode with five-tone as the main tone, it is called “徵” (Chinese pronounce is “zhi”) mode; therefore, the style of the song is cheerful, relaxed and lively, rising like a fire, creating a moody drinking atmosphere.

- Take the trisyllabic sequence as the mode basis



Figure 15 The staff of "Toast song" -Trisyllabic sequence

Make: Zhang Di

The basic elements of music frequently used in the creative process include: progressive trisyllabic sequence (marked with ○ in figure 15), fourth or fifth interval jumps, and big jumps into intervals, etc. As shown in figure 15, the most typical here is the use of trisyllabic sequence in the national mode, namely: A progressive triad composed of a major second and a minor third. There are two basic forms of such a trisyllabic sequence: the first is the major second at the top and the minor third at the bottom. For example, the “徵商”(means mode with “sol” and “re” as the main notes) trisyllabic sequence: “re, mi, sol” and “sol, la, dol”. The music color of this trisyllabic sequence is relatively dim, often used to express the sadness and sigh of the melody; the second is the minor third on the upper side and the major second on the lower side, such as the “羽角” (means mode with “la” and “mi” as the main notes) modes: “la, dol, re” and “dol, la, sol”. Such trisyllabic sequence music, the colors are relatively bright and are often used to promote the further development of the melody. Furthermore, the use of musical intervals is not entirely

based on progressiveness, but rather four-degree or fifth-degree jumps are used more often, and they are used across trisyllabic sequence in the music, such as: sol - dol, sol - re, re - la, etc., the use of this interval has a colloquial color effect closer to the language of music, full of the enthusiasm and joy of the toasting person.

- Extensive use of grace notes

Folk songs of the Buyi ethnic group are influenced by the local language and tone, and their melody usually uses more decorative sounds such as appoggiatura and portamento, and these decorative sounds such as appoggiatura and portamento constitute the so-called "tone with accent". These decorative sounds can be freely processed and used according to the needs of emotional development during the singing process and realize the second creation. When singing, it is more conducive to the singer's emotions and enriches the charm of the song. "Music with accent" occupies an important position in the vocal works of the Buyi ethnic group, because it can not only make the music melody more national flavor, but also bring the audience an intriguing and intriguing sense of beauty.

c. Rhythm

The mixed beat is a distinctive feature that distinguishes "Toast Song" from other songs. There are three rhythm types: 3/4, 4/4, and 5/4, in this 13-bar short song, which greatly enriched the performance of the song. Luo Hui mentioned in "Analysis of Dong People's Pipa Songs": "In order to express these complex and changeable language content, the rhythm shape also needs to be ever-changing." Relatively speaking, the regular rhythm shape is more limited, and the mixed beat The multiple combinations of, developed and changed on the basis of the basic beat, are sufficient to make up for the shortcomings in the performance of the basic beat. The song can focus on emotion, break the restraint of rhythm, and maximize its expressiveness. On the other hand, the use of mixed beats also shows a little freedom in the style of the song. For "The Toast Song", the most common and everyday song popular among the Buyi people, the mixed beat gives the singer a wide range of second-degree creation space. The singer can play freely according to the situation and emotional needs of the singing. Stick to the rigid restrictions of regular rhythm. In the sense of music itself, the different forms of mixed beats expand the form of music expression. The Buyi folk songs are rich in types and styles, which are closely related to the people's lives. To express people's cultural life, thoughts and emotions in such a wide range, music must be based on

its rich content and continuously expand its form. Combining basic beats greatly expands the space for rhythm expression and enriches the music's own form.

3) "Osmanthus blooms and happiness comes"

"Osmanthus blossoms and happiness comes" is a classic of modern Buyi folk songs, arranged by Cui Yongchang and Luo Zongxian. In 1949, the People's Republic of China was established, and the country attaches great importance to the development of folklore. At the end of the summer of 1950, the Guizhou Military Region Cultural and Industrial Troupe responded to the military's call to collect 10,000 folk songs. Members of the Cultural and Industrial Troupe went to the Buyi villages to promote policies and collect folk songs. After half a month of hard work, the staff found a Buyi folk song "Osmanthus blooms to guests", which is the prototype of "Osmanthus blossoms and happiness comes". The editor at the time, Cui Yongchang, liked the song very much, so he enriched the lyrics and showed the deep friendship between the Communist Party, Chairman Mao Zedong, the People's Liberation Army and the ethnic minorities. The arranger Luo Zongxian did a great deal of sorting and processing on the basis of folk music. The second creation of the song not only enriched the sentiment of the original song and made it more beautiful and touching, but also the score became richer and smoother, full of passion and praise. When the song was published, it was signed as "arrangement" instead of "composition". On the one hand, it reflects the high respect and respect of the adaptors for national folk works, and on the other hand, it reflects the artistic ethics of literary and art workers and artistic conscience.

"Osmanthus Blooms and Happiness Comes" is a song with Guizhou local characteristics. It was first sung by the famous singer Zhang Quan in 1956 and became popular all over the country because of its beautiful melody and healthy and positive content. "Osmanthus flowers open and happy to come" is considered a milestone in the successful development of Guizhou's national cultural resources, and its impact is huge. It became the first batch of classic national music repertoires in my country, fully demonstrating the joy of the liberation of Guizhou ethnic minorities and their masters.

a. Lyrics

Osmanthus grows on the cliff

Osmanthus is waiting for the nobles to come

Osmanthus must wait for the distinguished guests

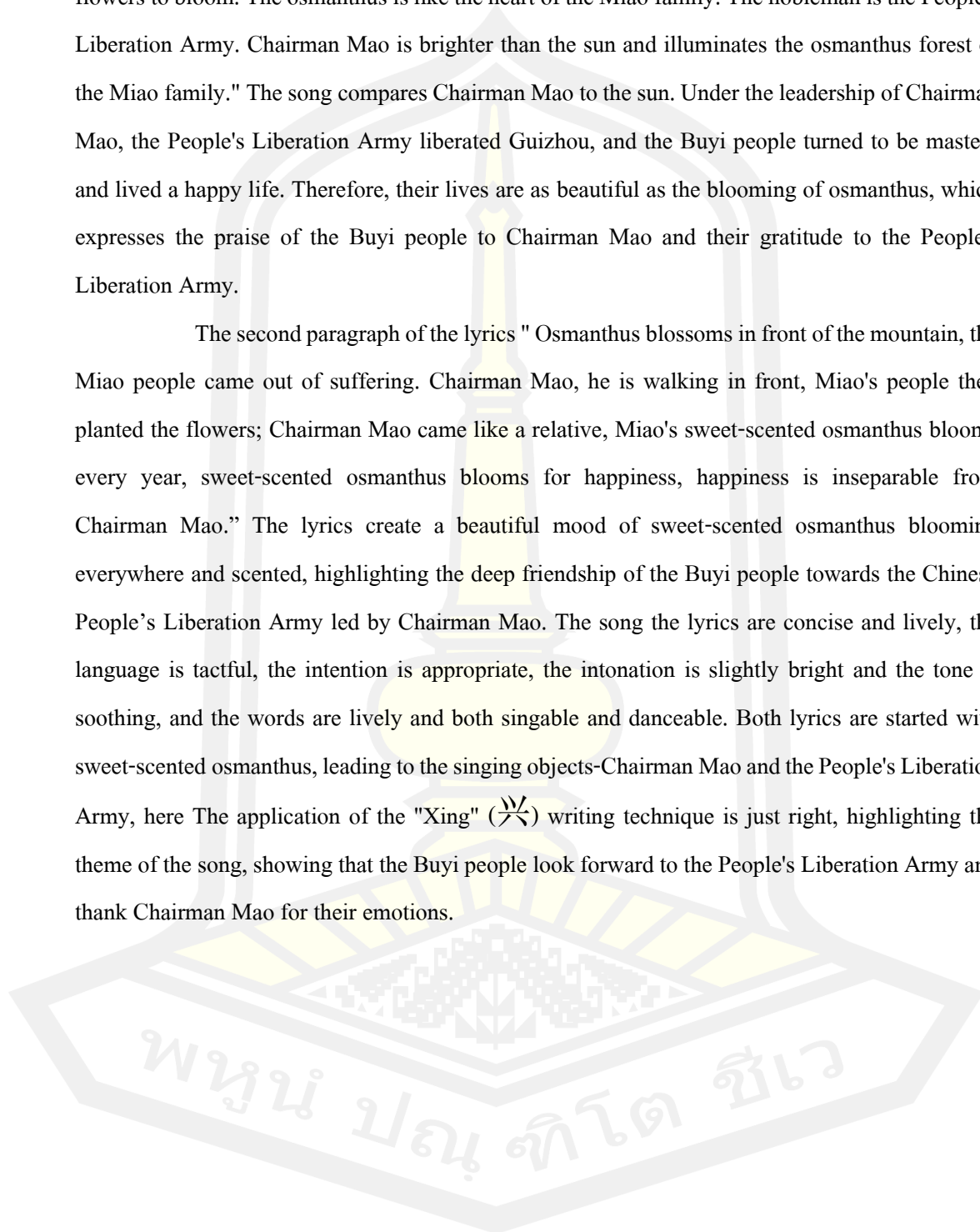
The flowers bloom when the guests come
 Osmanthus is like the heart of the Miao family
 The nobleman is the People's Liberation Army
 Chairman Mao is brighter than the sun
 Light up the Miao group laurel forest
 Osmanthus blossoms in front of the mountain
 The Miao people came out of suffering
 Chairman Mao, he is walking in front
 Miao's people then planted the flowers
 Chairman Mao came like a relative
 Miao's sweet-scented osmanthus blooms every year
 Sweet-scented osmanthus blooms for happiness
 Happiness is inseparable from Chairman Mao

There have been controversies in the past about the nationality of "Osmanthus blossoms and happiness comes". This is a folk song of the Buyi ethnic group, but because of the word "Miaojia" in the lyrics, it was once listed as a folk song of the Miao ethnic group and was introduced many times in books and magazines. In fact, the Buyi ethnic group was not unified at the time of collection of this song. The Buyi ethnic group in the place where the song originated was called "Zhong Miao", and the adaptor referred to it as "Miao" for the sake of lyrics creation, so it was misunderstood as being Miao folk song. In the "Chinese Minority Art Dictionary" published in 1991, edited and edited by the State Ethnic Affairs Commission, it was officially announced that the song was adapted from the folk song of the Buyi ethnic group.

The lyrics of this song adopt the writing technique of ancient Chinese poetry "*Bixing*" (比兴). "Bi" (比) is a metaphor, it is a metaphor for people or things to make their characteristics more distinctive and prominent. "Xing" (兴) is the beginning of an article with the help of other things to arouse the content to be praised. "Osmanthus peanuts are in the stone wall, and osmanthus flowers are waiting for the nobles." The song uses osmanthus as a metaphor for the Buyi people. Before the founding of People's Republic of China, the Buyi people were oppressed by imperialism and feudalism, just like the sweet-scented osmanthus growing on a cliff. It's very difficult. The "noble man" in the song refers to the People's Liberation Army and Chairman Mao. The Buyi

people look forward to the People's Liberation Army to rescue them. "The noble guests come to the flowers to bloom. The osmanthus is like the heart of the Miao family. The nobleman is the People's Liberation Army. Chairman Mao is brighter than the sun and illuminates the osmanthus forest of the Miao family." The song compares Chairman Mao to the sun. Under the leadership of Chairman Mao, the People's Liberation Army liberated Guizhou, and the Buyi people turned to be masters and lived a happy life. Therefore, their lives are as beautiful as the blooming of osmanthus, which expresses the praise of the Buyi people to Chairman Mao and their gratitude to the People's Liberation Army.

The second paragraph of the lyrics " Osmanthus blossoms in front of the mountain, the Miao people came out of suffering. Chairman Mao, he is walking in front, Miao's people then planted the flowers; Chairman Mao came like a relative, Miao's sweet-scented osmanthus blooms every year, sweet-scented osmanthus blooms for happiness, happiness is inseparable from Chairman Mao." The lyrics create a beautiful mood of sweet-scented osmanthus blooming everywhere and scented, highlighting the deep friendship of the Buyi people towards the Chinese People's Liberation Army led by Chairman Mao. The song the lyrics are concise and lively, the language is tactful, the intention is appropriate, the intonation is slightly bright and the tone is soothing, and the words are lively and both singable and danceable. Both lyrics are started with sweet-scented osmanthus, leading to the singing objects-Chairman Mao and the People's Liberation Army, here The application of the "Xing" (兴) writing technique is just right, highlighting the theme of the song, showing that the Buyi people look forward to the People's Liberation Army and thank Chairman Mao for their emotions.



b. Musical Form Analysis

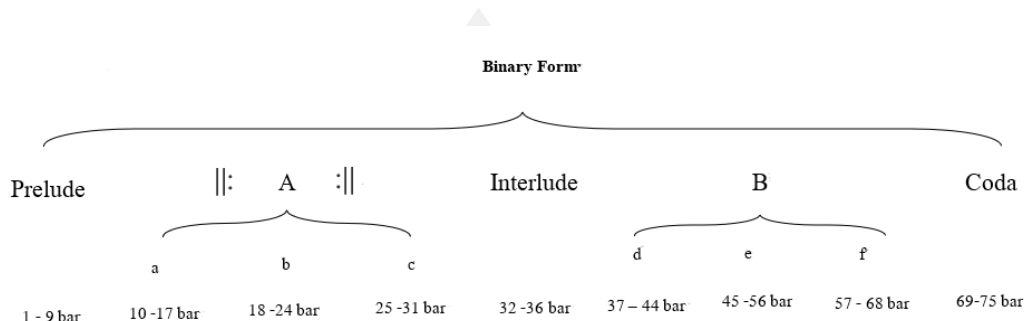


Figure 16 The musical form of "Osmanthus blossoms and happiness comes"

Make: Zhang Di

" Osmanthus blossoms and happiness comes " is an independent vocal music written in binary form, the mode is the “羽” (means the keynote is “la”) of the pentatonic. As shown in figure 16, the first 9 bars are the prelude, which has a certain generality and guidance, and makes a comprehensive statement of the main tones, rhythmic patterns and harmony of the whole song. The ending note of the prelude stops on the tonic "la" of feather mode, which paves the way for the main melody.

Figure 17 The staff of "Osmanthus blossoms and happiness comes" - Prelude

Make: Zhang Di

As shown in figure 17, section A is the presentation section of the song. It is a parallel section composed of three independent phrases. As shown in figure 18, the ending notes of the three sentences fall on the keynote "la", which highlights the tonality of the “羽” mode folk song minor. It is a furl section. This section has two important features: motivational writing and structure expansion. The first 2 bars of the first phrase a (i.e., the 10th and 11th bars) form a progressive gyration motivation, which expresses the inner excitement. The seeds of the music development later play different roles in different structural parts in the future. At the beginning of the third sentence (c) of section A, the lines of the song are elongated, and with the singing of one word and multiple notes, the emotions are agitated, the emotions are strong, and there is a partial climax. The overall downturn of the last 5 bars of pitch is the climax subsided, falling to the tonic, consolidating the mode, and completely ending.

A
a

1. 桂花儿生在 桂石的 崖 哎,
2. 桂花儿好比 苗家的 心 哎,

b

桂花儿要等 贵人 来 哎; 桂花要等
贵人就是 解放 军 哎; 毛主席他比

贵客 到 喂, 贵客 来到 花才 开 哎, 哎,
太阳 明 哎, 照亮 苗家 桂树 林 哎, 哎,

c

贵客 来 到 家 花才 开 哎,
照亮 苗家 桂树 林 哎.

Figure 18 The staff of "Osmanthus blossoms and happiness comes" – Section A

Make: Zhang Di

As shown in figure 19, the interlude still uses the material of the introductory to maintain the harmony of the plume key.

Interlude

B d
accel.

山前山后 桂花儿

pp

e

苗家从苦难中走出来。

f

毛主席他在前边走，苗家随后把花栽，毛主席在

边走，苗家随后把花儿栽。

毛主席呀亲人来，苗家的桂花年年开；桂花儿开放幸福来，

Coda

幸福和毛主席分不开；桂花儿开放幸福来，幸福和毛主席分不开！

mono mosso *rit.*


幸福和毛主席分不开！

The image shows a musical score for a piece titled "Osmanthus blossoms and happiness comes". It features a piano accompaniment and a vocal line. The score is divided into several sections: an Interlude, Section B, and a Coda. The Interlude begins with a piano introduction in a key signature of one sharp (F#) and a 2/4 time signature. The vocal line starts with the lyrics "山前山后 桂花儿" and "苗家从苦难中走出来。". Section B continues with the lyrics "毛主席他在前边走，苗家随后把花栽，毛主席在边走，苗家随后把花儿栽。". The Coda section concludes with the lyrics "幸福和毛主席分不开；桂花儿开放幸福来，幸福和毛主席分不开！". The score includes various musical notations such as dynamics (pp, f), articulation (acc., rit.), and performance instructions (mono mosso). The piano part features a rhythmic accompaniment with eighth and sixteenth notes, often beamed together, and some chords. The vocal line is written in a single staff with a treble clef and a key signature of one sharp.

Figure 19 The staff of "Osmanthus blossoms and happiness comes" – Interlude,

Section B and Coda

Make: Zhang Di

As shown in figure 19, the second section B of the song is a parallel section composed of three phrases, with sixteenth notes tightly used as the main texture. The speed is slightly faster than the first section. The melody flows between the upper and lower three degrees and the progressive two degrees. The f sentence maintains the  motivation and continues to develop, and the only six-degree jump of the song appears, which is in sharp contrast with the A section in color and emotion, and is also a derivative and development of the A section. The e-sentence is modelled as the unit of two bars, and the melody is gradually raised to show the driving force of the music. The music emotions continue to accumulate, showing that the accumulation of emotions is gradually strong. The f sentence has 8 bars, and the melody of every two bars is repeated. The first 4 bars and the last 4 bars form a modular progression, and the music melody spirals upward. Compared with the e sentence, the music line stretches longer, and the music is surging and emotional. The savings and advancement of China are about to reach their peak.

The coda is the climax of the song, the pitch reaches the highest note, and the emotions are completely released. The ending sound falls on the tonic "la" and terminates perfectly.

2.2 Informal Song

1) "Hao Huahong"

The song " Hao Huahong " is a classic representative piece of the national intangible cultural heritage "Buyi Folk Songs (Good Bonus)". It was recorded on June 7, 2008 with the approval of the State Council of the People's Republic of China. "*Buyi folk song (Hao Huahong tune)*" is a tune independent of formal songs and informal songs. The reason why it is analyzed in informal songs is because the Buyi people sang this tune mainly to connect feelings in the past. , Looking for the person you like, so you must choose the occasion, not just sing. When the men and women sang love songs due to each other, after three rounds of antiphonal testing, the affection was quite harmonious. Only then did they start with " Hao Huahong " as the beginning of the song and sing in duet as much as they want. It is an informal song. But now " Hao Huahong " has been widely used in various performance occasions as a representative work of the folk songs of the Buyi ethnic group in Guizhou. Its beautiful tunes and smooth melody are deeply loved by the public.

"Hao Huahong" is the most representative song in the folk songs of the Buyi people in Guizhou Province, which is sung by Chinese. For this reason, the certification of the national intangible cultural heritage is specially marked with "Hao Huahong tune". It is mainly popular in

central Guizhou, Huishui County, Guiding County and Longli County in Qiannan Buyi and Miao Autonomous Prefecture. The word "Hao Huahong" refers to the thorn pear flower, which blooms bright red and is very popular. In the eyes of the Buyi people, the thorn pear flower brings fame and good luck to the Buyi people. It implies happiness and auspiciousness. At the same time, it symbolizes the perseverance and stubborn spirit of the Buyi people. Since it was excavated in the early 1950s, it has been protected by the times. Its fresh and vivid tune has long been familiar to the Buyi people; after the founding of New China, the Buyi people have gained liberation and freedom, and they compare themselves to the bright thorn pear flowers compare the care and warmth of the Communist Party to the sun and become an important representative of the Buyi music culture. Subsequently, "Hao Huahong" was gradually known to the people of the whole country in the social development, and the music and tunes became more mature and perfect. Nowadays, "Hao Huahong" not only represents the song itself, but also has become a cultural brand and a cultural symbol of the Buyi people.

a. Lyrics

The lyrics of "Hao Huahong" are like this: Thorn pear flower red, thorn pear flower red, flowers are in the thorn peanut. Flowers are thorn pear trees, which one is sunny and which one is red. "The song uses the thorn pear flower as a metaphor for a girl in love, which symbolizes the beautiful love. The pink thorn pear flower is naturally hidden among the green leafy thorns. It is a bit shy and a bit arrogant. Not everyone can pick it at will, embodies the unique simplicity, tranquility, tenderness and self-esteem of the Buyi girl, and the charm of the formal love of the Buyi youth. This folk song embodies the praise of the Buyi people for the new life through the use of flowers.

The two paragraphs of this folk song overlap, with only the replacement of individual words and phrases (such as: "Hao Hua Hong", replaced with "'Hao Hua Xian"), which is a commonly used syntactic feature in Buyi folk songs. The concept of " thorn pear flowers face to the sun" perfectly expresses the Buyi people's positive and optimistic concept of life, and their life of the love and praise. The lyrics adopt "*Bixing*" (比兴) technique to make the characteristics of the song more distinctive. The two paragraphs of this folk song overlap, with only the replacement of individual words (for example: "hao hua hong", replaced with "'hao hua xian"), which is a syntactic feature commonly used in folk songs of the Buyi ethnic group. The fruit of the prickly

pear flower is unique to Guizhou Wild fruit-prickly pear, is called the "King of Vitamin C." Girls of the Buyi ethnic group often sing this song on hillsides and creeks when gathering at various festivals, reflecting the lush mountains and trickling rivers. Accompanied by the fragrance of the prickly pear flower, a beautiful and quiet picture is presented. The third sentence of the lyrics repeats the second sentence. The fourth game points out the theme "Which one is sunny and which is red", which shows that the sun is raining. Under the nourishment, the prickly pear flower blooms more and more, and the new life of the Buyi people is like the prickly pear flower in this mountain and wild. It is shining and prospering.

b. Musical form analysis

The figure shows a musical staff with a treble clef and a key signature of two sharps (F# and C#). The melody consists of four notes: Yu (羽), Gong (宫), Shang (商), and Jiao (角). Below the staff, the Chinese characters for these tones are listed, along with their Pinyin and Roll Call equivalents.

	羽	宫	商	角
Chinese Pinyin	Yu	Gong	Shang	Jiao
Roll Call	La	Do1	Re	Mi

Figure 20 The modal structure of "Hao Huahong"

Make: Zhang Di

As shown in figure 20, the mode of "Hao Huanhong" adopts the four-tone feather mode unique to the Buyi people: "Gong" (roll call is do1), "Shang" (re), "Jiao" (mi), "Yu" (la)."

Buyi Folk Song

The figure shows two lines of musical notation for the Buyi Folk Song "Hao Huahong". The first line is in 4/4 time and the second line is in 3/4 time. The lyrics are written in Chinese characters and Pinyin below the notes.

Lyrics	好 花	红 来	好 花 红	哎,
Pinyin	Hao hau	hong lai	hao hua hong	ai

	好	花	生	在	刺	梨	蓬	哎。
	Hao	hua	sheng	zai	ci	li	peng	ai.

Figure 21 Buyi Folk Song-- "Hao Huahong"

Make: Zhang Di

As shown in figure 21, "Hao Huanhong" is a Buyi folk song sung in Chinese, and the song

is short and concise. From the musical structure, the structure of "Hao Huanhong" is a single piece, composed of two phrases, the first sentence has four measures, and the second sentence has three measures. Each of the two phrases is composed of two music vocabularies, and the four music vocabularies form a structure of a relationship of "starting, continuing, turning, and combining". Many Chinese folk songs have this kind of relationship structure, which is a logical and complete structure process. The so-called "starting" is the initial presentation; "continuing" means continuation, often with the meaning of repeated emphasis; "turning" means change and contrast; "combination" means summary, often embodied in reappearance. This relationship is reflected not only in the use of music theme materials, but also in the arrangement of each sentence, reflecting the functional role of mode.

The first measure of the song starts with a continuous jump from the fourth degree of the "Jiao" sound (c1) to the tonic (f1), and the tonic sound of the fifth degree "Jiao" (c2). The two appearances of "Jiao" (c1 and c2) in the four degrees below the tonic (f1) and five degrees above the tonic (f1) make the tonic and feather mode clear and consolidate at the beginning of the song. The melody of the second bar is advanced, and then in the two bars of "starting", the main characteristics of the song's wave-like melody and the lyrical and smooth style of the song are presented; the two bars of "continuing" are based on "starting". Continued to develop a smooth and smooth melody. The first phrase ended at the long-term value of the strong beat through the tonic of the palace tone. However, the last beat of the palace tone was elevated, giving fluidity to the melody development; the "turning" part maintained the melody while proceeding smoothly with progressive progression, the fifth bar from the tonic (f1) appears in the downbeat, and becomes the support for the palace tone (a1) that appears in the long-term value of the upbeat in the sixth bar, making the melody in the sixth bar. The bright colors of the palace mode appear, which is closely integrated with the lyrics of "Which flower faces the sun". This is the ingenious embodiment of the Buyi nationality's optimistic and uplifting national spirit; the "combining" part can be described as a concise summary of the whole song. Fifth, the four-degree jump in, the "Yu" mode is once again consolidated, forming a response to "starting", and the subsequent progressive melody responds to the smooth style of the whole song. The whole song ends completely in the "Yu" mode.

c. Melody

As shown in figure 21, the melody line of "Hao Huanhong" is wavy, jumping upwards, and

the downward progressive is the main step. The performance of the melody line of the phrase is that the upward jump is large, and the downward movement is gentle. The song puts the word "good" on the only highest note, flowing from top to bottom like a stream, with slow and smooth rhythm, giving people a lyrical feeling.

d. Rhythm

As shown in figure 21, the beginning of the song starts from the weak, with the reliance on the weak tone, and the singing is full of strong language, which fully expresses the tender and shy form of the Buyi girl. From the perspective of rhythm, the song is alternately used in 4 / 4 beats and 3 / 4 beats. Generally speaking, three-beat songs express a lively and pleasant atmosphere, and four-beat songs express magnificent and atmospheric feelings. "Hao Huanhong" uses two kinds of beats, which not only express lyrical and beautiful emotions, but also have lively and happy elements. The rhythm is rich and it gives people a refreshing feeling. Although the mode of the song limits the pitch change of the song, the rhythm gives it more possibilities. Compared with many single-tempo type folk songs, this mixed-tempo song can bring more freshness and impact to the singers and listeners, and experience the charm and interest of its rhythm in singing and listening.

2) "Love Endless"

In the areas of Libo, Dushan and Sandu counties in Qiannan Buyi and Miao Autonomous Prefecture of Guizhou Province, Buyi folk songs are mainly multi-voice structure, while the structure of formal and informal songs is different from that of songs in other regions. The formal songs here usually have a fixed melody at the beginning and the end. Most of the singing forms are sung in the same voice. The singer uses natural voice. The singer is a fixed partner. The two have been trained in the long-term singing cooperation practice. An indescribable tacit understanding was formed, especially the coordination of the two voices and the harmony of intonation. Before singing, they must carefully adjust the pitch and sing a "pitch" song softly, so as to find a tacit understanding with each other, coordinate the harmony, and avoid starting directly.

Relatively speaking, the informal songs in Libo, Dushan and Sandu counties in Qiannan Buyi and Miao Autonomous Prefecture of Guizhou Province only have a fixed melody at the end of the song, and there is no fixed beginning melody. Singing forms are divided into two types: simultaneous singing and mixed singing. Mixed vocals are generally used when men and women

are looking for romantic partners (“浪哨”). After a certain period of antiphonal singing, men and women have a match for each other. Under the accompanying of relatives and friends, they leave the large group. Men and women sing together. Use a falsetto more often. Informal songs in this area must be sung by one person alone at the beginning of the complete four sentences, and then when the other part sings the first line of lyrics, follow up at the end of the sentence to form a harmony. In terms of song structure, the informal songs here are short and concise, generally composed of four sentences. If you want to express a complete content, it can be composed of multiple songs.

"Love Endless" is an informal love song popular in Sandu County, Qiannan Prefecture, Guizhou Province. It is sung by a mixed male and female singer. The male singer sings four lines. The female singer repeats the lyrics of the male singer. The male singer starts with harmony. Follow up in the second section. When the male singer is leading the singing, the female singer listens carefully while figuring out the content of the lyrics, preparing for the following singing. The female singer repeats the lyrics of the male singer not only because it is an ancient rule and etiquette, but also a response to the male singer, an expression of mutual confession between the two sides. The singing of a female singer can show her singing ability, show her wisdom and kindness. Then the male singer followed up and formed a harmony with the female singer's voice. The second-degree relationship between voices is like the feelings between men and women, closely dependent and accompanied by left and right.

a. Lyrics

Although they are separate today,
Two people go on one side each,
Although the weaving yarn is finished,
Love is endless.

There are four lyrics to the song, repeated twice, describing men and women going to different places separately. But their friendship is ruthless and endless. The lyrics use contrasting techniques, using the finite length of the weaving yarn to set off the everlasting affection between men and women. The two lyrics are sung in different ways, sublimating the theme, enriching the expressiveness of the song, and making the theme more distinct.

b. Musical form analysis

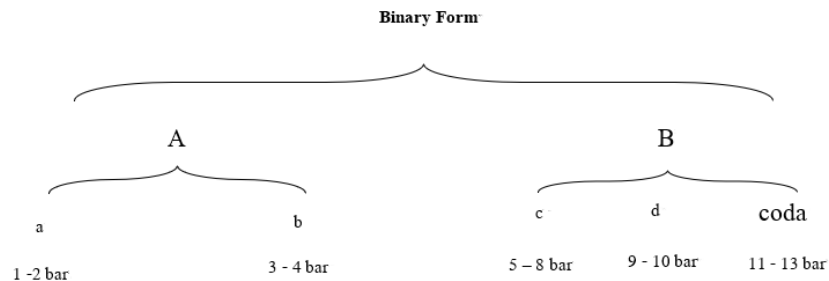




Figure 22 The musical form of "Love Endless"

Make: Zhang Di

As shown in figure 22, this song is a binary form structure, divided into two sections, A and B. Although the lyrics of the two parts are the same, the form and development are different.

Section A is a single-voice male solo, a parallel converging section, with a “宫” mode 

(pentatonic with "do1" as the main tone) and add the note “清角”  (“fa” in the movable-do system), with two bars per sentence. At the beginning of the two sentences, there is a clear angle of partial tone, and the appearance of the minor second interval makes the song more personal. The ending of the first sentence falls on “羽” (tonic descending minor third), with a subtle and soft tone; the second sentence falls on the “宫” (refers to the tonic) to converge and end, consolidating the tonality and paving the way for the beginning of the next paragraph. The section B adds new material on the basis of the A section, the voice part becomes a two-voice part, and the second-degree harmony enhances the contrast of the two sections, and the individual characteristics of the music development are more obvious.

c. Rhythm:

A Rubato



Lyrics 今天虽(呀啊) 分别, 一个走一方, 织布纱虽完, 情爱无尽头。

Pinyin Jin tain sui ya a fen bie yi ge zou yi fang zhi bu sah sui wan qing ai wu jin tou.

B


SOPRANO



今天虽分 别(啦), 一个走啊 一方,

Jin tian sui fen bie la yi ge zou a yi fang

TENOR




织(啊) 布纱虽完, 情爱无尽(啊)头, 情爱无尽头 (文 呢)

Zhi a bu sha sui wan qing ai wu jin a tou qing ai wu jin tou wen e

Figure 23 The staff of the "Love Endless"

Make: Zhang Di, Li Jichang

As shown in figure 23, the rhythm of the song belongs to the Chinese scattered beat (散), there is no fixed rhythm, the music development is relatively free, the singer can deal with it according to his own needs, and has great flexibility. At the beginning of the song, there are three

forward tones  used to express the gentle and soft tone of the love song. The song is in units of eighth notes, with short notes and compact travel, which tells the passion of men and women for each other. The B-segment harmony part appears at the end of the sentence with a longer half-note, which emphasizes the second-degree harmony color and makes the song tight and tight. Especially in the last two sentences of the song, the free extension of the previous empty shot completes the musical expression of the second paragraph. The slight pause in the music increases the emotional color of the last one. The repetition of the lyrics "Love Endless", progressively It expresses the unwillingness of separation between the man and the woman and the love that stays

together for life.

d. Melody:

In terms of attributes, the main tune of the “宫” mode has obvious characteristics, and the melody color is warm and clear, giving people a smooth musical experience. However, the partial tone "fa" was added to the song, which was repeatedly used in the song, and at the same time, temporary changes appeared. The interval appeared inconsistent elements such as the minor second, which added the instability of the melody, and gave people a feeling of detachment. There is no change in the mode center and the position of the palace tone, and the basic function of the five-tone normal tone is not affected. The use of the “清角” is used as an auxiliary decoration and plays the role of tone color. The melody is mainly in the second-degree progression and the third-degree small jump, and the melody flows smoothly, especially in the A section. At the beginning of section B, a pure four-degree jump is used, which reflects the turning of the melody and expands the musical tension.

e. Harmony:

As shown in figure 23, it can be seen that the harmony of the two voices is mainly characterized by two degrees, and the combination of the two is sharp. The combination of the two voices is only within a limited interval distance of the second to the pure fourth. The effect of the harmony and the limitation of the interval show the unique characteristics of the Buyi folk songs in this area. This feature is manifested in the contrast between the two voices, the upper voice should be clear and play the main role; the lower voice should be dim, attached to the upper and lower voices, and the two voices should be wrapped around the trunk like vines. The above is closely interdependent, and the second-degree harmony reflects this. There will be two tribes on the same note in the music, but they are separated after a brief overlap. Generally, the ending notes are second-degree harmony, forming a complementary and mutually restrictive relationship.

3) " Love Song of Missing "

Young men and women of the Buyi ethnic group communicate in the form of singing and convey their feelings through singing. This activity of getting to know each other through singing, understanding each other, building up feelings, and then choosing a partner who agrees with each other is called "*Langshao*" (浪哨). The song sung in the process of "*Langshao*" activity is called "*Langshao song*", and it can also be called a love song. It is the main content of the informal song.

As a tool of love, "*Langshao*" does not end in a single or a few days. It takes at least one year, or even two or three years, and its progress depends on whether the two parties are truly in love with each other, and whether there are many social factors interfering. The progress of "*Langshao*" is consistent with the steps of falling in love. It can be roughly divided into four stages: acquaintance, cross-examination, fall in love and engagement. Acquaintance is the first time young men and women meet, and they must begin with a song that is self-humble and expresses their intent to associate. Songs at this time often use a variety of ingenious "*Bixing*" (比兴) techniques to express mutual respect and goodwill to each other, in order to stimulate each other's desire to sing and the eagerness to look forward to the relationship, thereby testing the sincerity of the two parties and their intention to enter into a marriage. After the singing of the acquaintance process, the man and the woman have established a relationship basis for each other, and then borrowed songs to ask about each other's name, age, family status, moral sentiment and other related issues. The cross-examination process is not only an investigation of the opponent's character and knowledge, but also a test of mutual trust, emotional loyalty and firmness. After cross-examination, the two parties have improved their understanding. If the relationship development is not hindered by external forces, as long as the two people like each other, the "*Langshao*" will enter the stage of deep love, that is, the period of love. At this time, the songs sang are used to praise each other and express at the same time The love and longing in my heart. This "Love Song of Missing" was sung at this stage. Finally, enter the stage of engagement. Through the communication and test of singing, the two parties laid a solid emotional foundation for the conclusion of the marriage. The man and woman exchanged tokens to confirm the marriage relationship.

The gathering of young men and women of the Buyi ethnic group is also sometimes met and separated. They can only meet on a limited day stipulated by the custom, and usually work for life. They comforted their lonely heart by their mutual thoughts, and their thoughts were deep and moving. "Song of Missing" is a love song sung by female voices popular in Wangmo County, Buyi and Miao Autonomous Prefecture in southwestern Guizhou, expressing the shy and ardent yearning of a woman for a man she loves.

a. Lyrics

Miss you dear,

I sat here blankly holding the wooden comb.

Forgetting to draw the thread when embroidering,

Forgetting to make needles when making clothes.

Throw away all the sorrows and worries,

Let's not worry about dear,

We can make a good life together.

The song "Love Song of Missing" has a bright theme, strong emotions, affectionate tune, and infectious. It describes the inner activities of a girl in love. In terms of content, the first four sentences of the lyrics use wooden combs, floral threads, embroidery needles and other things to describe from the side the picture of the girl combing her hair and embroidering her clothes absent-mindedly. The last three sentences of the lyrics are the description of the girl's psychological activities. She originally worked unintentionally in the fantasy of being able to be with the person she likes in the future to create a beautiful and happy life together, expressing the girl's desire for love and the yearning affection for the person she likes.

b. Melody

The musical score is written in G major (one sharp) and 2/4 time. It is marked 'Alligretto' and 'a'. The score consists of three staves of music. The lyrics are written in Chinese characters and Pinyin below the notes. The first staff starts at measure 12 and ends at measure 23. The second staff starts at measure 24 and ends at measure 31. The third staff starts at measure 32 and ends at measure 39. The lyrics are: 想你呀哥(呀)哥,我手捏木梳呆呆坐。(姐呢妹) 呢) 绣花无心抽花线(哩),缝衣无心拿针(呀)脚。忧 愁烦恼一齐(啊)丢(嘞),无牵无挂来(啊)连 哥,(姐妹们呢)双手能造好(啊)生活。

A a Alligretto b

Lyrics 想 你 呀 哥 (呀) 哥, 我 手 捏 木 梳 呆 呆 坐。 (姐 呢 妹)

12 Pinyin Xiang ni ya ge ya ge wo shou nei mu shu dai dai zuo jie e mei c

24 E xiu hua wu xin chou hua xian li feng yi wu xin na zhen ya jiao you

32 Chou fan nao yi qi a diu lei wu qian wu gua lai a lian

Ge jie mei men e shaung shou neng zao hao a sheng huo.

Figure 24 The staff of the "Love Song of Missing"

Make: Zhang Di, Li Jichang

As shown in figure 24, the melody lines of the song are relatively gentle, with gradation and small jumps as the mainstay, with a gentle tone, which describes the girl's depression because she can't see the person she likes. The largest scale jump in the song is the pure fifth, which is the expression and catharsis of the girl's inner feelings, pouring out the long-awaited longing in the heart. The sentence of the melody is very clear, and the rest of the whole bar expresses the tone and breath like telling, whispering. The two sentences in the song have the same melody, which can accentuate the song-like intonation. The vocal range of the whole song is relatively high. The singer uses false voices when singing. The timbre is sweet and moving, which highlights the gentle and feminine image of the woman.

c. Musical form analysis

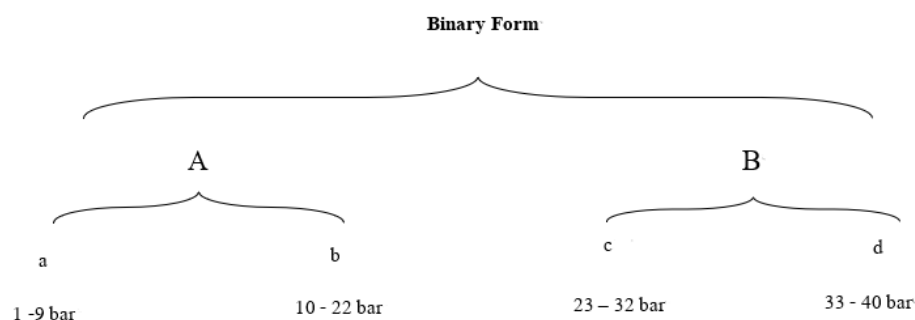


Figure 25 The musical form of "Love Song of Missing"

Make: Zhang Di

As shown in figure 25, the musical structure of this work is non-square two-stage, “宫” mode ("dol" in the movable-do system as tonic), the ending note falls on the tonic, and the tonal characteristics are distinct. The song is divided into two parts: section A and section B. Section A has 22 measures and section B has 18 measures. There is a rest bar in the song to separate the A and B section. The A section is descriptive, and the contraction ends on the main tone, with strong stability and weak development momentum. There is a short interval between the a sentence and the b sentence, and the tone of the breath is strong. The use of supplementary words in the first three bars of the b sentence is more lyrical, and reappears at the beginning of the d sentence and echoes at the end, which reflects the unity of the theme material of the music. The ending notes of

the phrases a, b, c, and d all use glide notes. This processing vividly expresses the girl's low mood. The B section also ends on the tonic note, which consolidates the tonality and achieves a complete termination.

3. Musical characteristics of Buyi folk songs

According to the singing occasion of Buyi folk songs, it can be divided into formal songs and informal songs. Formal songs are mainly used for solemn and serious occasions such as festivals, banquets, ritual and custom occasions, and are generally sung indoors, with the purpose of "entertainment and fun". Informal songs are mostly love songs for the purpose of seeking a spouse, entering into marriage, and entertaining relationships, including children's songs. This type of song is generally sung in the mountains and fields, village, and happening meeting on the road, and they are usually sung outdoors.

In terms of musical structure, the sentence structure of formal songs generally consists of four or six sentences as one song. The range of formal songs is generally only five degrees, and the tunes rarely make big jumps of more than four degrees, and they are mostly sung in their own voice, with calm and calm emotions. In the northeast of Qiannan Buyi and Miao Autonomous Prefecture, there are usually a song head and a song tail. The song head is used at the beginning of the song to greet relatives and friends, and the song tail greets the guests at the end of the song. The length is longer, and the singing method of chorus and repetition is adopted. Informal songs are mainly used to sing love songs, with a more developed pitch and an octave range. They are emotionally enthusiastic and have strong ethnic characteristics. Singers often use falsetto singing in the high pitch and ending. The song has no beginning, only an end, and the length is relatively short. When singing, they usually sing in duet.

In summary, the characteristics of the Buyi folk songs in Guizhou Province can be summarized as follows:

- 1) Folk songs are closely integrated with life

Buyi folk songs and life are closely integrated. Buyi people should sing wine songs when they entertain guests, sing bar-door wine when welcoming guests, and love songs when men and women are in love. All kinds of singing have suitable folk songs, especially formal. For serious occasions, the singing of folk songs is an essential part of the ceremony. Folk songs permeate their

daily lives, whether they are happy or sad, as long as the emotions burst, they will naturally sing to express their emotions. Singing is like talking, it is the further development of feelings.

2) Strong regionality

Guizhou is a mountainous province. When the transportation was not so developed in the past, the special geographical features blocked the communication between the Buyi people living in the mountains, thus forming a strong regional and distinctive music culture, so different regions There are differences in the folk songs of the Buyi ethnic group, and it also reflects the diversity of the folk songs of the Buyi ethnic group in Guizhou. For example, Qiannan Prefecture is rich in economic and cultural exchanges. Its Buyi folk songs are Sinicized, and the tunes and melody are modern; while Qianxinan Prefecture was developed late, and the ancient Buyi folk songs are more intact. Most of them are sung in the Buyi language, and the tunes are quite traditional.

3) Distinctive nationality

As one of the folk songs of Chinese ethnic minorities, it has a distinctive Chinese national character. Through the analysis of the repertoire, we can see that the Buyi folk songs usually adopt the national pentatonic, and sometimes add bias to enrich the musical color. The use of tone-row of thirds has a strong role in promoting the development of melody, not only can express bright and cheerful emotions, but also It can also express sad and dim colors. In the creation of lyrics, Buyi folk songs like “*Bixing*”(比兴) and other rhetorical techniques for creation, and the lyrics are improvised. The singer can adapt the lyrics according to different situations on the basis of the existing folk songs. The use of songs is closely related to the customs and etiquette of the Buyi people. To a certain extent, it is stylized, that is, what folk songs are sung in what occasions and situations are fixed, and they are inherited by the Buyi people from ancient times.

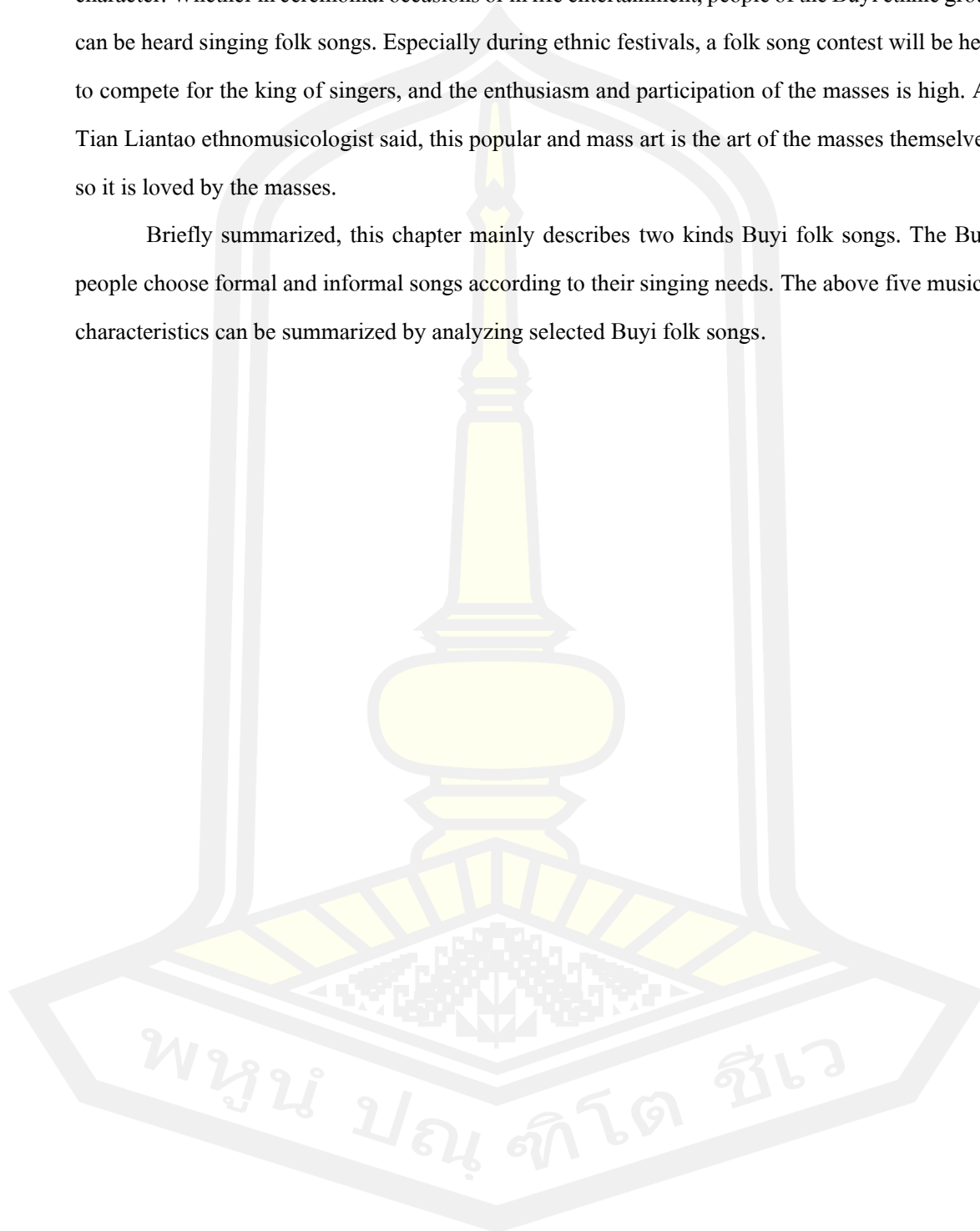
4) Simple form, rich feelings

In terms of the form of the song, the length of Buyi folk songs is usually relatively short. Although simple, the emotions expressed are extremely rich. They can be ancient songs for enlightening descendants, or bitter songs about life's difficulties, or protest songs that express dissatisfaction with the ruling class, or praise the People's Liberation Army and praise the new life. They are all true expressions of the Buyi people's emotions.

5) High degree of popularity and mass

Buyi folk songs are so closely integrated with life, so they also have a high degree of mass character. Whether in ceremonial occasions or in life entertainment, people of the Buyi ethnic group can be heard singing folk songs. Especially during ethnic festivals, a folk song contest will be held to compete for the king of singers, and the enthusiasm and participation of the masses is high. As Tian Liantao ethnomusicologist said, this popular and mass art is the art of the masses themselves, so it is loved by the masses.

Briefly summarized, this chapter mainly describes two kinds Buyi folk songs. The Buyi people choose formal and informal songs according to their singing needs. The above five musical characteristics can be summarized by analyzing selected Buyi folk songs.



Chapter VI

The Change in the Contemporary Status of Buyi Folk Song in Guizhou Province, China

This chapter is based on the collection of documents issued by the researcher on the protection and development of Buyi folk songs in Guizhou Province, as well as literature review and fieldwork. By comparing with traditional Buyi folk songs, the researcher found the changes of Buyi folk songs in contemporary society.

On October 1, 1949, the founding of the People's Republic of China opened up a new era in Chinese history. China has entered a period of contemporary history, and all aspects of society have flourished to this day. As a result, the Buyi folk song culture has also entered a new era. The trend of contemporary society has intensified the reform and development of Buyi folk songs, and also brought new opportunities and challenges to Buyi folk songs.

As the saying goes: "The economic foundation determines the superstructure." After the founding of the People's Republic of China, the Buyi people, who had been in the abyss of suffering for a long time, gained a new life and became the masters of the country. Under the leadership of the Communist Party of China, the Buyi countryside launched a vigorous land reform movement in 1951. The peasants were given land and the productive forces were liberated. In 1952, the peasants who had been allocated the land organized again and embarked on the collectivization path of common prosperity. In 1957, agricultural co-operation was realized in all Buyi villages. Individual handicrafts and private industries in cities and towns also underwent socialist transformation, and socialist ownership of the means of production was established. In 1956, Qiannan Buyi and Miao Autonomous Prefecture was established. In 1982, the Buyi and Miao Autonomous Prefecture in southwestern Guizhou was established. Over the past seventy years, industry, agriculture, commerce, transportation, culture and education in the Buyi ethnic regions have been greatly developed, and earth-shaking changes have taken place in the entire ethnic regions.

The stable development of politics and economy has brought prosperity of the Buyi literature and art. In the context of the rapid update of contemporary social information, content, development, transmission and social function of the Buyi folk songs have also undergone tremendous changes compared to the past.

By comparing with the status of traditional Buyi folk songs, the content of contemporary Buyi folk songs has become more positive. The language and style of the songs have been sinicized, and the Buyi folk songs scattered in the folk have been valued by the state and have been sorted out and preserved. The function of Buyi folk song have changed. There is a new way for the transmission and development of Buyi folk songs in contemporary.

1. The Content of Folk Songs is Positive

The Buyi people have always used singing to express their thoughts and feelings. After the founding of the People's Republic of China, the Buyi people, like the people of other nationalities, became the masters of the country, and their days became happier. Even during the ten-year turmoil of the "Cultural Revolution", they could feel the heat and light of the sun through the clouds. The content of folk songs has undergone fundamental changes with the development of the times. The Buyi people have stood in the position of masters of society and nature to sing their lives and express their ideals and desires.

In the traditional Buyi society, the main content of Buyi folk songs is to reflect the hard life and hard struggle, and expose and criticize the greed and brutality of the reactionary rulers. Even those works that extol the heroes of the people, praise the local customs, sing steadfast love, and express the yearning for freedom and happiness, are often shrouded in the shadow of the real life of suffering. After the founding of New China, the brilliance of the party's ethnic policy illuminated the Yunnan-Guizhou Plateau with overlapping mountains, and also clarified the hearts of the Buyi people. With the help of folk songs, the broad masses enthusiastically praised the great party, praised Chairman Mao, the leader of the people of all ethnic groups, praised the unity and friendship of the big family of the motherland, and praised the new life in the Buyi area. Although there are still rapids and rapids on the way forward, the Buyi people still feel the happiness of a new life and see a brighter future. Therefore, the folk songs are always filled with praise and passion for the light.

1.1 Praise the party and socialism

Without the Communist Party, there would be no New China, and without the Communist Party, there would be no standing up and liberation of the Buyi people. The Buyi people often sing passionately, sing the great party, sing the great motherland, and sing the great achievements of socialist construction with each passing day. These odes from the depths of the heart, like thousands of gorgeous mountain flowers, exude a strange fragrance in the literary garden of the socialist motherland.

Before liberation, in the darkness before dawn, the Buyi people tribe eagerly hoped that the Communist Party and the People's Army would rescue them from the arduous suffering, and when they broke free from the shackles under the leadership of the Party, what was it like? Joy and joy. Many Buyi folk songs in the early days of liberation vividly demonstrated the passion of the Buyi people towards the party. For example, "Osmanthus Growing in The Rocks", which is popular in southern Qiannan, sings like this: "Osmanthus growing in the rocks, Osmanthus must wait for the fairy godmother to come, and the osmanthus must wait for the fairy godmother to arrive, and the flowers will bloom only when the fairy godmother arrive." "Nobleman" is used to compare the party and the people's army, and "Osmanthus" is used to compare the true feelings of the Buyi people. The main melody is changed and repeated and chanted, it vividly expresses the Buyi people's longing for the people's army under the leadership of the party and the excitement and joy after the arrival of the savior.

For generations, the Buyi people have mainly lived on farming. In the past, they had overcome all obstacles, and the fields they had worked so hard to cultivate were all taken over by the reactionary rulers. Returning the land has become the long-cherished wish of the Buyi people, and it can only be achieved by overthrowing the ruler under the leadership of the Communist Party (Guizhou Academy of Social Sciences, 1983). Therefore, the successful completion of the land reform has made the Buyi people more support the Communist Party and love the socialist motherland more. There are also many Buyi folk songs singing the land reform, especially affectionate.

As the cause of socialist construction continues to achieve new victories, the material life of the Buyi people is also constantly improving. The elderly who have experienced human suffering often remember bitterness and sweetness. The seedlings are warmed by straw, and the bitterness of

being bitten by mosquitoes due to the lack of mosquito nets in summer tells future generations that they will always follow the Communist Party. Folk songs of this kind often become vivid teaching materials for the revolutionary ideological education of young people.

1.2 Sing a New Life

The sunshine of the Communist Party has dispelled the haze for thousands of years, illuminating the mountain villages of the Buyi people, and fundamental changes have taken place in the lives of the Buyi people. Therefore, folk songs that express new life are an important content of Buyi folk songs in contemporary society.

In 1978, the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China decided to shift the focus of the work of the whole party and the attention of the people of the whole country to the socialist modernization drive, and proposed the task of reform and opening up. Emphasize the need to fully promote democracy and develop the social economy. With the implementation of the ethnic policy and the literature and art policy step by step, the rural economic policy has mobilized the socialist enthusiasm of the majority of Buyi cadres and the masses. The Buyi people's mood is happier than ever. Their simple class sentiment in the early days of liberation has now risen to another revolutionary consciousness of consciously building socialism under the leadership of the party. For example, the song "Golden Autumn Is Coming" expresses the firm belief and joy of the Buyi people.

1.3 Sing about Marriage and Love in the New Era

After liberation, the social system has undergone fundamental changes. The Buyi people have gained political and economic freedom, and their concepts of marriage and love have also changed accordingly. Especially after the "Marriage Law" was promulgated, the feudal marriage system that cruelly persecuted the people was abolished, and the freedom of love and marriage of young men and women was guaranteed by law. In the new era, the majority of young people have created a number of love songs with characteristics of the times. , Showing the new style of the love life of young Buyi men and women in the new era. This kind of songs sang the equality of men and women and the freedom of marriage, liberating the majority of young men and women from the fetters of thousands of years of feudal marriage. The freedom of love and the autonomy of marriage have been guaranteed by law. They proudly sang free marriage with confidence: "Peach blossoms, plum blossoms, sister's husband is like a branch of flowers, not for your parents, but you

like him."

2. The Degree of Sinicization of Buyi Folk Songs Has Deepened

In the process of the development and evolution of Buyi folk songs, the period of pure Buyi language singing is the period of remote antiquity and ancient society. During this period, the Buyi language was the main language tool for the Buyi people to communicate. Historically, due to geographical constraints such as transportation, the exchanges between the Buyi and Han people were not as frequent as they are now. Most people stayed in their villages and villages throughout the year, and there were very few opportunities to communicate with the Han people. Therefore, Chinese infiltration the possibility of getting to the Buyi ethnic group is relatively small, and it is impossible for Chinese to be accepted in the Buyi ethnic area. In addition, as the crystallization of Buyi culture, the vocabulary of Buyi language is also very rich. This is fully reflected in the rich Buyi folk songs, especially in ancient songs and narrative folk songs. These Buyi language folk songs inherit the spiritual wealth created by the Buyi people for generations, and to a certain extent reflect the cultural characteristics of this folk song with their own characteristics. For example, in Buyi language folk songs, there are many language vocabularies with national characteristics, such as daily life, production and labor, marriage and family, ethics and morals of the Buyi people. From a development point of view, the language history and cultural history of each nation are advancing along parallel lines. It is impossible to avoid leaving certain traces in the language of various cultural phenomena that have existed in history. Through the existing Buyi language folk songs vocabulary, we can trace back to the history and culture of the Buyi people.

Of course, the Buyi nationality is also an early ethnic group influenced by Han culture. According to the research of historians, the ancestors of the Buyi people, the Guyue people, lived together with a large number of Chinese from the north to the south at the latest in the late Qin and early Han. At the end of the Western Han Dynasty, after the Han Dynasty destroyed Yelang and established Yanhe County, it further promoted the spread of Han culture to Yelang and Yanhe areas. At that time, the troops and officials stationed there were many well-educated people of the Han nationality in the Central Plains. And local scholars often go to Han areas to study. However, this kind of coexistence and cultural exchange did not have a fundamental impact and influence on the Buyi culture due to the limited scope of the Buyi ancestor "Luo Yue". In addition, since the Qin

and Han dynasties, the central dynasty has implemented a relatively loose "detention" policy in ethnic minority areas, that is, recognizing the political dominance of ethnic minority chiefs and chiefs in the nation and the region, and continuing to appoint ethnic minority local chiefs as local officials, to maintain or basically maintain its original form of social organization and management institutions. All affairs in the minority areas are managed by the minority leaders themselves, but they are politically subordinate to the central dynasty, and economically have certain obligations of regular tribute. In this policy, apart from the opportunities for the leaders of the ethnic minorities to communicate with the Central Plains dynasty, the broad masses of the people did not have much opportunities for exchanges.

However, the situation was different in the Ming and Qing Dynasties. One is the large-scale immigrants from the Central Plains, including officials, troops, businessmen, refugees, etc., entering the Buyi settlements in large numbers, and the exchanges and integration between ethnic groups have become more frequent. Second, because they can participate in the imperial examinations, it has aroused the enthusiasm of the Buyi people to learn Chinese culture. During this period, some elites of the Buyi nationality began to consciously learn Chinese culture and Chinese. Men of the Buyi ethnic group read Chinese books with their hair tied, and they eagerly admire follow-up officials to become fashionable. They not only enrolled in school, but also actively set up schools, so that more Buyi children have the opportunity to enter the school, which effectively promoted the popularization of Han culture in the Buyi area. In the cultural exchanges between this nation, language communication is the primary factor of cultural exchanges. Affected by this, in some areas of the Buyi ethnic group, the duet of the folk songs of the Buyi ethnic group began to appear mixed with Bu and Han. Some Chinese vocabulary enters the Buyi language system, because these new words are in the Buyi language system, people cannot find a more accurate translation and can only borrow Chinese directly. This phenomenon is also manifested in the duet singing of folk songs, so a unique phenomenon in the development of Buyi folk songs is formed. There are one or two sentences in Buyi language.

Since the Ming and Qing Dynasties, with the increasing frequency of exchanges and fusion of various ethnic groups, the Buyi people have contacted and influenced each other in their long-term contacts and lives with other ethnic groups. The Buyi language has also had a considerable amount of Chinese borrowings. pronoun. The existence of these loan pronouns not only greatly

enriches the Buyi language vocabulary, but also is valuable for studying the cultural exchange and mutual influence between the Han and Buyi people.

In the past, the Buyi people did not have their own scripts, and only a few people could master and use the common Chinese characters; the masses were forced to make a living, it was impossible to learn, let alone write and create in Chinese characters. For thousands of years, Buyi folk songs have been created orally and passed on from word to mouth. After the liberation, the Buyi people turned themselves up politically, economically and culturally, and more and more people went to school, and many of them were able to write in popular Chinese. After the Buyi script was officially created in 1956, some people have used Buyi script in their creations in certain areas. The passion for praising a happy life has enabled a group of talented Buyi researcher to pick up their pens and achieve fruitful results in written literary creation.

The reason why contemporary Buyi Chinese folk songs are abundant and colorful is the result of the development of Buyi literature itself. Once the clever and wise Buyi people have mastered the words, they will naturally resort to their own lives and feelings in songs, thus producing a large number of beautiful and moving Folk songs of the Buyi people. In addition, the influence of Han culture has also contributed to the development of Buyi folk songs. After the founding of New China, all ethnic groups have achieved ethnic equality, and cultural exchanges between the Buyi and Han ethnic groups have become more frequent. The vast majority of the Buyi people have not only learned many advanced things of the Han, but also an important tool for the Han to express their thoughts---Chinese characters. In the process of learning Chinese characters, it is bound to be influenced by Han culture. With the popularization of Chinese, this influence will deepen, which also accelerates the prosperity of Buyi folk songs.

The historical variation in the evolution of contemporary Buyi folk songs is the direct evolution of singing in Chinese in some areas. The main reason for this evolution is the loss of national languages. The communicative language of people in some Buyi areas has changed from the dominant Buyi language to Chinese. Only the southwestern region of Guizhou still retains the more primitive Buyi folk songs, and other areas basically sing them in Chinese.

3. Folk Songs of the Buyi People Have been Excavated and Organized on a Large Scale

The Buyi ethnic group originally had no written words. In addition to the brutal class

oppression and criminal ethnic discrimination policies carried out by the reactionary rulers of the past generations, the Buyi folk songs that the Buyi people have been passed on by mouth have not been carefully collected and sorted out. In April 1958, the "People's Daily" published the editorial of "A Large-scale Collection of National Folk Songs". On April 26, Zhou Yang, deputy minister of the Propaganda Department of the CPC Central Committee and secretary of the Party Group of the Chinese Writers Association, hosted the China Federation of Literary and Art Circles, Writers Association, and Folk Literature Research. The folk song symposium of the meeting issued the "General Mobilization of the Collective Army". At the second meeting of the Eighth National Congress of the Communist Party of China held in May, he gave a speech on "New Folk Songs Open up a New Path in Poetry", theoretically and systematically expounding the ideological content and artistic characteristics of folk songs, and clarified the party's role in collecting folk songs. And other folk literature policies.

Beginning in April 1958, the All-China Federation of Literary and Art Circles and the party committees of all provinces, cities, autonomous regions, and counties have issued notices on the collection of new folk songs and folk songs, requesting the establishment of a "collection" organization and editing agency to carry out a large-scale "socialist collection movement." And emphasized that this is a political task. Under Mao Zedong's advocacy and promotion, and the strong support of literary and art workers, the New Folk Song Movement quickly swept across the land of China and developed into a large-scale mass movement throughout the country. Newspapers and magazines from all over the country opened up special pages and columns for folk songs. It took only half a year. There are nearly 800 collections of folk songs officially published across the country. At the same time, the work of collecting and sorting out the folk music of the Buyi ethnic group has also received attention. In recent years, the development of this work has taken on a new look. Both the breadth and depth, the number of participants and the great harvest, have exceeded any previous period. This kind of rescue work can not only preserve many precious heritages, but also allow them to play their due educational role in the new era. At the same time, it also provides abundant materials for reference and research for the literary and art workers of the Buyi nationality and other nationalities.

In the seventy years since 1949, there have been three climaxes in the development of Buyi new folk songs. The first climax was in the early days of liberation. Under the leadership of the

party, the Buyi people have just broken free from their chains, and they feel particularly comfortable. Therefore, sincerely praising the Communist Party, praising Chairman Mao, singing the new socialist life in a contrasting way between the old and the new, constituted the main content of the Buyi folk songs during this period. The second climax was from 1958 to 1959. At that time, a large-scale new collection movement emerged across the country. In this movement, the folk songs of the Buyi people have been widely collected, and a huge number of new folk songs have emerged. The large number reflects the wide range of life and the preference for exaggeration, which is the characteristic of the Buyi folk songs in this period. Needless to say, due to the direct influence of the "exaggerated wind" in economic work, the Folk Songs of the Buyi people during this period, like the folk songs of other brothers, appeared in some crude works. The third climax was after the smashing of the "Gang of Four", especially after the Third Plenary Session of the Eleventh Central Committee of the Party, the implementation of a series of major policy decisions (including rural economic policies) of the Party has strengthened the broad masses of the Buyi people in the Party. The determination and confidence in realizing socialist modernization under the leadership of the central government, and the further implementation of the national policy and the double-hundred policy have inspired the creative passion of thousands of Buyi singers. During this period, the content of the new Buyi folk songs is still divided by In addition to praising the party and praising the new life, there have also been some benevolent allegories. The diversification of forms and styles and the aggravation of lyricism constitute the characteristics of the new folk songs of this period.

In the 1980s, the country initiated the major project of philosophy and social sciences "Top Ten Collected Books of Chinese Ethnic Folk Literature" (hereinafter referred to as "Jicheng"), which is composed of ten collections such as "Integration of Chinese Folk Songs" and "Integration of Chinese Folk Songs" and so on, a large-scale series of books composed, each integrated chronicle is divided into administrative divisions, with a total of 298 volumes. This is the most extensive and large-scale resource census, research combing, compilation and publication project of ethnic folk literature in the history of our country so far, and it is called the "encyclopedia" of ethnic folk culture by academic circles.

Under the leadership and care of the party and the government, many ethnic culture and ethnic literary and art workers have conducted comprehensive and in-depth investigations and

studies on the intangible cultural heritage of various ethnic minorities within the jurisdiction of Guizhou Province, and have achieved extremely fruitful results. "Jicheng" project has established a monument of national culture. Through the hard work of several music scholars and the dedication of several folk artists, "The Collection of Chinese Folk Songs · Guizhou Volume" and "The Collection of Chinese Folk Instrumental Music · Guizhou Volume" have been completed and published successively. These integrations have brought together the efforts of several musicians, folk singers, and ethnic cultural workers for many years. After a lot of collection and sorting work, the folk songs have collected more than 1,500 folk songs from various ethnic groups in Guizhou, and about 150 folk songs of the Buyi ethnic group.

In the work of excavation and collection, the core issue that many Buyi people are most concerned about is the prospects for the transmission of the Buyi music; the actual problem before us is that the soil for the survival of the Buyi folk music culture is constantly appearing "rocky desertification". The cultural successor is old or has passed away. Therefore, strengthening the efforts to rescue the national intangible cultural heritage, cultivating a good soil for the survival of the national culture, and protecting the national cultural heritage has become an urgent task at present. The 20 years of the "Jicheng" project from 1982 to 1995 was an era of great changes in Chinese society, and the period of greatest change in the Buyi folk culture. The record of cultural salvation in historical changes has not been long, and it is in a period of social transformation. The work of "Jicheng" seized the historical opportunity and was obviously irreplaceable for the preservation and preservation of traditional Buyi folk songs. The music culture of the Buyi nationality is accompanied by the social development of the mass culture and the rapid development of the society. This has made the oral music tradition that has been nurtured and inherited mainly on the basis of agricultural culture in the past 70 years has undergone rapid changes that have not been seen in a thousand years. The traditional folk culture has been greatly impacted by modernization and the market economy and disappeared. This makes the excavation and sorting work a historically forward-looking cultural project. A large number of valuable materials with cultural genetic properties can be retained for future generations, and its value is sufficient precious. All these work results have laid a solid foundation for the future intangible cultural heritage protection in terms of basic materials, type classification, basic conditions, transmission, etc., and also an important aspect of the current and future intangible cultural heritage protection work-

record The long-term nature of the filing work has laid a solid theoretical and practical foundation. It provides us with an irreplaceable cultural wealth for us to understand the law of the development of the Buyi folk culture, respond to the cultural transformation brought about by the rapid development of the society. Therefore, the pioneering and unique cultural value of the excavation and sorting work carried out in contemporary society (such as the "Jicheng" project) is the value basis of the Buyi cultural classics, which will comprehensively record the cultural narratives that have been passed down since ancient times. Preserved forever in the form of national classics, and become a permanent national memory. As time goes by, its value will be more reflected.

4. Changes in Social Functions

In the traditional Buyi society, Buyi folk songs have the social functions of national cohesion, ethnic affinity, moral education, cultural transmission, sacrifice to exorcise evil spirits, seeking spouses, entertainment, and marriage. Once the Buyi people have social activities, they will gather together to sing songs. This is a national custom that has been handed down since ancient times. It can be seen that the most primitive social function of Buyi folk songs is to exorcise evil spirits and sacrifices. It is an art form wrapped in primitive religious beliefs. In primitive society, people's production, life and group activities are inseparable from the dominance of primitive religious beliefs. In this situation, the main purpose of the party composition is to entertain the gods with songs, to please the gods with songs, and to pray for the blessings of the gods, and hope that under the protection of the gods, the evil will be turned away from the evil, and the evil will be driven away. Such as "Song of Sacrifice", "Song of Gods", "Song of Exorcising Ghosts" and so on. In primitive clan society, nature is supreme, and people can only respect it. Whenever there are sacrificial activities, all members of the clan are dispatched, and the people sing and dance, sing collectively, express their respect for the gods with their voices, and pray to the gods. This special productivity condition highlights the social function of Buyi folk songs to please the gods.

With the continuous development and changes of society in modern period, the level of productivity of the people has been qualitatively improved, and the people's knowledge of God has become more and more rational. In the 1970s and 1980s, the exorcism function of the Buyi folk songs gradually faded and disappeared, while the etiquette and communicative functions were

gradually strengthened. According to the survey, in the original Buyi village, more than 80% of young people would sing Buyi folk songs, and most families were formed by choosing their spouses through antithetical songs (Xiao Yu, 2010). During traditional festivals, there are crowds of people in the singing field, and men and women stand opposite each other, and the sound is very lively. At that time, the sacrificial activity gradually evolved into a cultural activity in which young men and women sang due to each other. When the social marriage system developed to the duality system, the song festivals and song festivals of traditional ethnic festivals chose places for young men and women to rely on songs for their spouses. The function of pleasing the gods in singing activities has become the cloak of religious belief, and its main body has become the choice of mates for songs.

After the 1990s, the etiquette and communicative functions of Buyi folk songs have also changed, and antiphonal songs have gradually faded out of people's social life. Investigating the reasons, we can summarize two points: First, with the deepening of contemporary reform and opening up and the acceleration of the modernization process, the entry of modern media such as television and telephone has led to the development of the social group national entertainment function of antiphonal music. decline. The second is that with the continuous expansion of foreign exchanges, young people have gone out to work one after another, which has brought about a new change in the concept of making friends. The choice of antithesis is no longer dependent on traditional antiphonal methods. Moreover, the scope of choosing antitheses is not limited to their own people. Antithetical songs have lost their actual needs and real meaning.

With the deepening of my country's reform and opening up, the rapid economic development, especially the rise of tourism, national culture has become an important resource to promote economic development. As one of the important symbols of Buyi traditional culture, Singing party is a national cultural brand strongly supported and promoted by the government. Various ethnic styles, folk songs and cultural festivals, etc. appeared on the stage. The integration and development of culture and tourism, and the brand effect and publicity function of national culture are fully demonstrated under the promotion of market economy. Singing parties show that under the social background of economic culturalization and cultural economicization, a culture with individuality is the foundation of contemporary people and the foundation of cultural diversity. We know that national culture is the long-term condensation of a nation, and it is the cultural root

of the individual nation. The genes of national culture have strong continuity and expression ability, which is one of the foundations of contemporary people's cultural creation. As a kind of cultural capital, the folklore activity of Buyi people's antiphonal song is a kind of cultural brand that can be transformed into economic benefits.

At present, with the development of social economy and the great improvement of infrastructure construction such as transportation and communication, the function of "relying on songs to choose a mate" in antithetical songs has been weakened or disappeared, and modern lovers no longer climb the mountain like the predecessors, gathering and composing songs, using antithetical methods to talk about love, relying on songs to choose a spouse, mobile phones, computers and other modern tools make people's contact more convenient. In addition to cultural brand endorsements, the current Buyi song festivals also have functions such as publicizing the policies of the party and the government, promoting social progress, coordinating interpersonal relations, cultivating temperaments, and developing cultural industries.

It can be seen from the above that the social functions of songs at different stages are different, but the various functions are not isolated from each other. Of course, there will be many different functions coexisting in different periods. However, it is worth noting that with the changes of social culture, in different humanistic and social environments, only one function has been continuously enlarged as the main function. When we pay attention to the cultural brand effect of the current song club and think about the transmission and development of national culture in modern society, we must understand that the true meaning of national culture lies in its role in the reconstruction of humanities. The ancient folklore activity of the Buyi nationality has undergone a transformation from "sacred" to "secular" in its development from ancient times to the present, and its social functions have also been constantly changing with the changes in social culture. In this process of change, the change of the Buyi folk song culture is not only a problem of its own development, but also involves many non-folk song factors, such as religious beliefs, political, social, national psychological and natural ecological environment. and many more. Among them, social factors are an important driving force.

From the continuous evolution of functions, it is not difficult to see the profound impact of social and cultural changes and the humanistic environment. This is a gradual process of cultural development. We must note that this process of cultural development always has its own law of

development, which is to move along the development and evolution track of absorption and sublation. Under the influence of self (internal cause) and external force (external cause), in order to maintain the coordinated development with the social and humanistic environment, the change of folk songs is an inevitable development trend. The changes in the social and cultural environment change the social functions of folk songs, and the changes in the social functions of folk songs have a negative effect on the social and cultural environment.

5. Transmission and Diversification

With the rapid development of modern electronic information and the Internet, most Buyi youths go out to work, far away from their hometowns and fixed living groups. As a result, the original sense of locality and the resulting sense of identity with specific cultures gradually fade and disappear. They adopt a modern lifestyle, make friends online, and listen to popular music. Most people are unwilling to learn to sing Buyi folk songs, and there are fewer and fewer folk singers and artists. Changes in the environment have caused serious faults in the transmission of Buyi folk songs that were passed down from generation to generation and word of mouth. The current status of the transmission of folk songs is worrying.

5.1 Enter School

In order to meet the needs of social development and improve the problem of the transmission of Buyi folk songs, schools have become the main battlefield for the transmission of Buyi folk songs. As the most effective way to inherit cultural knowledge, school education plays an irreplaceable role in the transmission of folk songs. Letting folk songs enter the school and the classroom can not only enrich the learning content of students, but also better inherit the excellent traditional culture of the nation. In the process of learning folk songs, the good moral qualities of unity and mutual assistance, respect for the old and love for the young, humility and courtesy conveyed in the songs will also subtly nurture students.

In recent years, whether elementary schools, middle schools or colleges and universities have hired transmitters to enter the campus to train students, guide them to understand the traditional music culture of their own people, sing their own folk songs, and improve the younger generation's awareness of Buyi folk songs. Awareness. On the one hand, this change in the way of transmission has adapted to the needs of social development, not only has a wide audience, but also

made the education and teaching of Buyi folk songs more institutionalized and standardized. On the other hand, the problem of the transmission of Buyi folk songs has been effectively resolved (Wang Qiongying, 2014). In contemporary society, Buyi children's children have received education and influence from Buyi folk songs from an early age, which is conducive to increasing their national pride and sense of belonging. Cohesion and centripetal force are conducive to the continuous transmission of Buyi folk songs.

5.2 Training

In addition, in public institutions in southern Qiannan, the transmitters of Buyi folk songs were also hired to public institutions to provide training and lectures on Buyi folk songs for public officials. The purpose of this initiative is to promote the transmission of Buyi folk songs, expand the coverage of training, and fully support the protection of intangible cultural heritage. In addition, Buyi folk songs are an effective tool for public servants to communicate with the Buyi people. A strong sense of cultural identity and locality can quickly draw the psychological distance between public officials and the people, which is conducive to the smooth development of work.

5.3 Hold a Competition

In order to encourage Buyi people to sing folk songs, transmit and develop Buyi folk songs, the local government will host various types of folk song competitions every Buyi folk festival. Many singers actively come to participate in the "King of Singer" and "Singer" trials, and participate in the festival activities, just to show off their talents, and they have a great feeling of vomiting. Some singers participate in the competition not to win prizes, but to sing songs. Through the platform established by the government, they can show themselves and realize their personal value. From this, we can also see that in contemporary society, the Buyi folk songs have their social function of entertainment and the orientation function of realizing self-worth highlighted.

5.4 Multimedia Communication

In the context of the Internet era, Buyi folk songs are spread through news media and online platforms. In the past, folk songs that were only popular among the Buyi people were spread throughout the country in contemporary society, and even became famous overseas. Luo Youyu, one of the main informants of this dissertation, is an Internet singer. She updates her Buyi folk songs on a certain online platform from time to time to promote the Buyi music culture. She has received 130,000 praises and support. This new type of dissemination method is deeply loved by

people. People can feel the spiritual enjoyment of Buyi folk songs without leaving their homes. While entertaining the public, it is permeated with Buyi culture and provides more possibilities for the development of Buyi folk songs. There is more room for development in the future.

Compared with traditional Buyi folk songs, contemporary Buyi folk songs have undergone five changes:

1) The content of folk songs is positive. Praising the Communist Party and Chairman Mao, praising the new society, and a large number of folk songs reflecting the new life of socialism have emerged.

2) The degree of sinicization of Buyi folk songs has deepened. Many areas no longer sing Buyi folk songs in Buyi language. Instead, Buyi folk songs in the Han language have lost their original authentic charm.

3) Buyi folk songs have been excavated and organized on a large scale. Guizhou Province compiled and published books such as "Chinese Folk Songs Collection: Guizhou Volume", "Chinese National Folk Instrumental Music Collection: Guizhou Volume" and other books, published and recorded nearly 150 Buyi folk songs, laying the foundation for the protection and transmission of Buyi folk songs.

4) Changes in social functions. The original social function of exorcising evil spirits and eliminating calamities has gradually faded, while the function of entertainment and social interaction has become prominent.

5) Transmission and diversification. In the Internet age, the protection and transmission of Buyi folk songs has become more diversified. People are no longer confined to oral transmission in the past. Instead, they use modern media methods to increase publicity, and purposefully introduce Buyi folk songs into school classrooms, from children.

Briefly summarized, this chapter mainly describes the changes in five aspects of contemporary Buyi folk songs: 1) the content of folk songs is positive; 2) the degree of sinicization has deepened; 3) Buyi folk songs have been excavated and organized on a large scale; 4) changes in social functions; 5) transmission and diversification have changed.

Chapter VII

Conclusion, Discussion and Suggestions

Conclusion

1. Folk songs of the Buyi people in traditional society

Traditional Buyi folk songs occupy a crucial position in the life of the Bouyei people. On the one hand, as a mirror, it reflects the life of the Buyi people in ancient society, reflecting the thoughts and worship of the ancestors; on the other hand, as a tool, it becomes a necessary means for the Buyi people to fear the world, resist oppression, and communicate. This is also the value of the existence and spread of Bouyei folk songs to the contemporary age.

2. Musical characteristics of Buyi folk songs

According to the singing occasion of Buyi folk songs, it can be divided into formal songs and informal songs.

In terms of musical structure, the sentence structure of formal songs generally consists of four or six sentences as one song. The range of formal songs is generally only five degrees, and the tunes rarely make big jumps of more than four degrees, and they are mostly sung in their own voice, with calm and calm emotions. In the northeast of Qiannan Buyi and Miao Autonomous Prefecture, there are usually a song head and a song tail. The song head is used at the beginning of the song to greet relatives and friends, and the song tail greets the guests at the end of the song. The length is longer, and the singing method of chorus and repetition is adopted. Informal songs are mainly used to sing love songs, with a more developed pitch and an octave range. They are emotionally enthusiastic and have strong ethnic characteristics. Singers often use falsetto singing in the high pitch and ending. The song has no beginning, only an end, and the length is relatively short. When singing, they usually sing in duet.

In summary, the characteristics of the Buyi folk songs in Guizhou province can be summarized as follows:

- 1) Folk songs are closely integrated with life
- 2) Strong regionality

- 3) Distinctive nationality
- 4) Simple form, rich feelings
- 5) High degree of popularity and mass

3. Contemporary Buyi folk songs

Compared with traditional Buyi folk songs, contemporary Buyi folk songs have undergone five changes:

1) The content of folk songs is positive. Praising the Communist Party and Chairman Mao, praising the new society, and a large number of folk songs reflecting the new life of socialism have emerged.

2) The degree of sinicization of Buyi folk songs has deepened. Many areas no longer sing Buyi folk songs in Buyi language. Instead, Buyi folk songs in the Han language have lost their original authentic charm.

3) Buyi folk songs have been excavated and organized on a large scale. Guizhou Province compiled and published books such as "Chinese Folk Songs Collection: Guizhou Volume", "Chinese National Folk Instrumental Music Collection: Guizhou Volume" and other books, published and recorded nearly 150 Buyi folk songs, laying the foundation for the protection and transmission of Buyi folk songs.

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Discussion

Through a literature review and fieldwork, the researchers expressed the following observations on three research objectives:

1. The status of Buyi folk song tradition

Buyi folk songs reflect all aspects of Buyi and its own development and evolution. The social history of the Buyi people and the living conditions of the Buyi people determine the ideological content of the Buyi folk songs, which in turn determine their artistic form and artistic characteristics. Therefore, Buyi folk songs and Buyi life are inseparable.

Regarding the ancient history and folk songs of the Buyi people, some materials are not recorded, and they are all passed down through people's word of mouth. In the long historical development process, people will inevitably change in the process of transmission from generation to generation, and in order to meet the needs of social development, their musical forms will also be innovated and developed, thus forming a mature music structure. As for the original Buyi folk songs, we don't know. History is developing and times are progressing. No matter what kind of music form in any period of history, it is worthy of our respect. This is the process of historical development and the result of inevitable experience.

2. Analysis the Selected Buyi Folk Songs

Buyi folk songs are flexible and improvised when used in daily life. Singers can improvise lyrics according to the situation and occasion to express their personal feelings. The ability to improvise the lyrics reflects the talent of the singer. Whether it is sung in Buyi or Chinese language, there is a certain rhythm. Buyi folk songs have their own special requirements in this regard.

The lyrics of Buyi folk songs pay attention to rhyme, which can make the songs more rhythmical. Folk songs sung in the Buyi language have various rhymes, and the singers can use them flexibly according to their needs. In some special occasions, like the Buyi Folk Song Competition, there are clear requirements for the rhythm of the lyrics, and the singer needs to write the lyrics strictly according to the requirements, which tests the singer's ability and wisdom.

3. The Change in the Contemporary Status of Buyi Folk Song

Compared with the arguments in Peng Dexian's "The Status Quo and Existing Problems of Buyi Music Cultural Inheritance", the researcher has the following two views:

3.1 Han nationalization

At present, the serious Han nationalization of Buyi folk songs is a major problem facing the

protection and transmission of Buyi folk songs. Due to the current openness of cultural exchanges and the spread of Internet multimedia, young Buyi people are exposed to the influence of Han culture. They speak Mandarin, write Chinese characters, and have a clear tendency to go out to work. The people's congress who can speak Buyi language in the village and sing ancient songs of the Buyi nationality has been high for many years and has even passed away, and there are fewer and fewer young people in the village, which has caused serious problems in the transmission of the Buyi folk songs. There are two main reasons for the above-mentioned problems: First, in contemporary Buyi society, there are too few occasions to use Buyi language folk songs, and some are even easily transformed into cultural activities of other nature in order to meet the needs of social development, and the society lacks their own nationality. The soil environment for the survival of language folk songs; second, young Buyi people are unwilling to learn ancient Buyi folk songs, for them lack of motivation to learn, and the spread of folk songs has withstood resistance.

3.2 Transmission and development

In view of the practical problems in the transmission and development of Buyi folk songs, the researcher believes that the most effective means is to give play to the educational function of Buyi folk songs, enter schools, and assist with the guidance and support of the government. The so-called "education should start from the children". School education is the main battlefield to solve the problem of transmission faults and strengthen the native culture of the Buyi language.

1) Give full play to the intellectual education function of Buyi folk songs

The process of singing and learning the folk songs of the Buyi nationality is itself a process of intellectual education. The ancient songs of the Buyi people are an important content to strengthen the cultural belonging of the Buyi language. Through the education of ancient songs, students not only learn Chinese knowledge, but also return to the basics and regain their traditional culture.

2) Give full play to the moral education function of Buyi folk songs

The folk songs of the Buyi ethnic group involve extensively the content of moral education, including the principles and norms of people's interactions, the praise of virtues and good deeds, and the criticism of behaviors that do not conform to moral norms. The folk songs of the Buyi nationality include the precepts and deeds of the elders to the younger generation, the

influence of traditional festivals and customs, the customary norms of the family rules and family rules, etc. Folk Songs Come On

The mouth is easy to sing, the form is lively, the audience is wide, and it can play the function of persuading others to do good.

3) Give full play to the transmission function of Buyi folk songs

The spread of folk songs is also the transmission of culture. Folk songs record the history of the development of the Buyi people, which can reflect the life of the ancients and the footprints of cultural development. Learning Buyi folk songs is also the transmission of Buyi culture and is of great significance to the future development of Buyi people.

Suggestion

1. Suggestions for further research

1.1 In this research, the researcher studied the traditional historical status of the Buyi folk song in Guizhou Province, selects 6 representative songs to conduct a musical analysis of the Buyi folk songs, and summarizes its musical characteristics. I hope that subsequent researchers will continue to study the musical characteristics and culture of Guizhou province. In order to let the Buyi folk songs play its unique cultural and artistic value in the new era.

1.2 Should be study of music of Buyi folk song in other areas for comparison

1.3 Should be study and analyze the lyrics improvisation techniques

1.4 Should be study the musical form of Buyi language folk song.

2. Suggestions for applying the results of the study

2.1 Schools in Guizhou Province can use the research results to develop a series of teaching materials, which is conducive to the protection and transmission of Buyi folk songs.

2.2 The local cultural centers in Qiannan and Qianxinan prefectures can organize and preserve the results of this study to enrich the materials of the Buyi music culture.

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APPENDIX

Appendix A: Interview record of fieldwork

1. Time

February to August 2021

2. Location

Yin village, Guiding County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province; Wangmo County, Qianxinan Buyi and Miao Autonomous Prefecture, Guizhou Province.

3. Interviewees

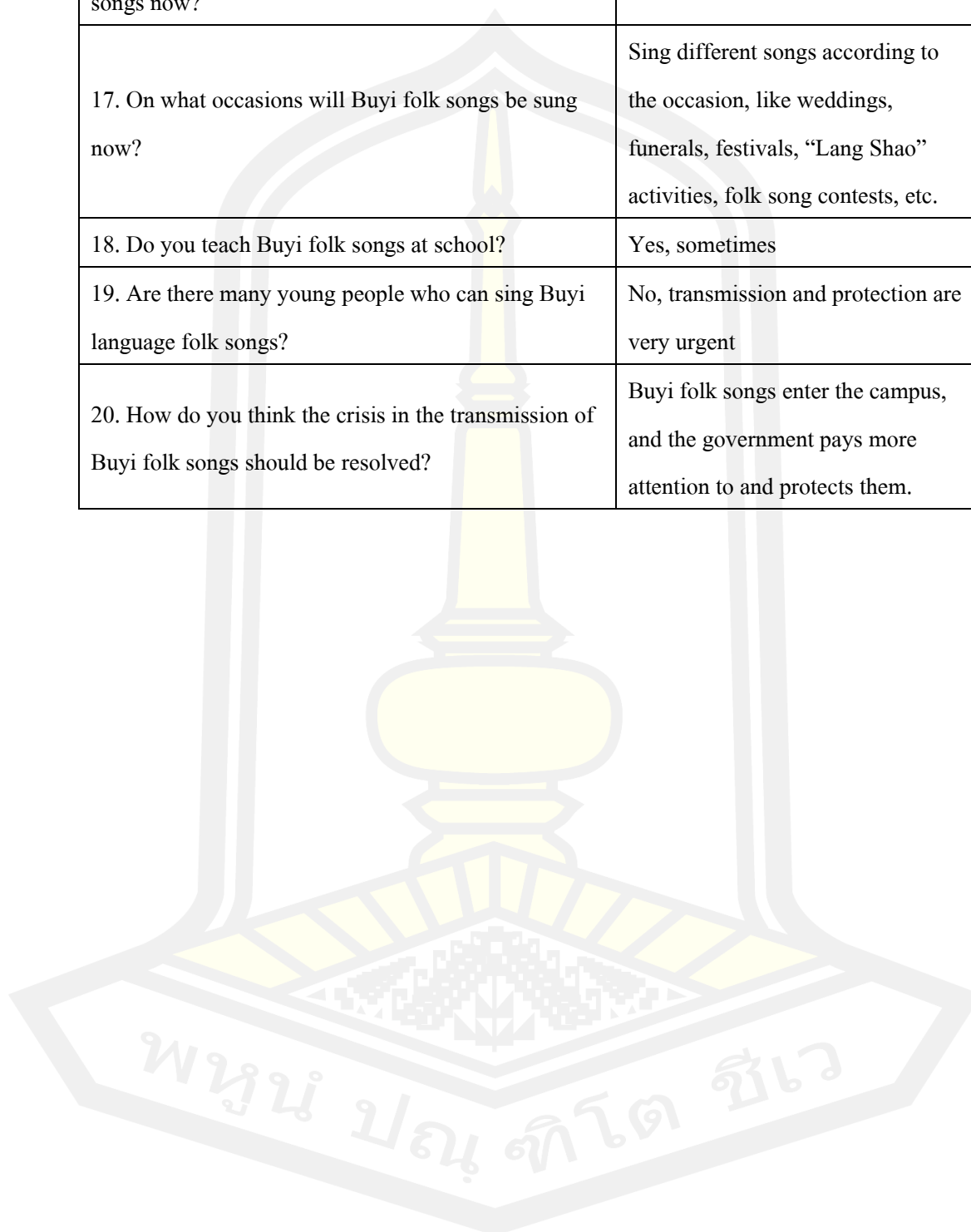
1) Ms. Wei Guangfen, 59 years old, singer, inheritor.

2) Ms. Luo Youyu, 53 years old, singer, inheritor.

Question	Result
1. When did you start learning Buyi folk songs?	4 years old
2. Who did you learn the Buyi folk songs from?	Parents
3. How many generations are you the inheritor of Buyi ancient songs?	Seventh
4. Do Buyi folk songs still continue the master-apprentice system?	Yes
5. In what form are Buyi folk songs transmit?	Transmission from mouth to mouth, but no record
6. When did the Buyi folk songs come into being?	Born from the life of ancient Buyi ancestors
7. What are the types of Buyi folk songs?	Formal song and Informal song
8. What are the formal songs?	Like toast song, wedding song, ancient song, song about house construction
9. What are the informal songs?	Love song and so on

10. What are the singing forms of the Buyi folk songs?	Solo, chorus and duet. The duo singer is a fixed partner, and the two have formed an indescribable tacit understanding after training in the long-term singing cooperation practice.
11. How many people usually sing Buyi folk songs?	4-5 people
12. Is there any difference in musical characteristics between formal and informal songs?	The vocal range of formal songs is generally only five degrees, and the tunes rarely make big jumps of more than four degrees, and they are mostly sung in true voice; informal songs are mainly used to sing love songs, with a more developed pitch and an octave range. Singers often use falsetto singing in the high pitch and ending.
13. Which one does the children's song belong to? formal song or informal song?	Children's songs are also informal songs, because their melody and singing skills are relatively simple, their style is euphemistic and delicate, and they have the artistic characteristics of informal songs.
14. What changes have taken place in the social function of contemporary Buyi folk songs?	The function of sacrifice and exorcism gradually weakened, while the function of entertainment and communication increased.
15. How has the content of contemporary Buyi folk songs changed compared to before?	The content has become more positive, celebrating the good life.

16. Are there many young people who study Buyi folk songs now?	No
17. On what occasions will Buyi folk songs be sung now?	Sing different songs according to the occasion, like weddings, funerals, festivals, “Lang Shao” activities, folk song contests, etc.
18. Do you teach Buyi folk songs at school?	Yes, sometimes
19. Are there many young people who can sing Buyi language folk songs?	No, transmission and protection are very urgent
20. How do you think the crisis in the transmission of Buyi folk songs should be resolved?	Buyi folk songs enter the campus, and the government pays more attention to and protects them.



Appendix B: Questionnaire

1. Time

August 2021

2. Location

Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province; Qianxinan Buyi and Miao Autonomous Prefecture, Guizhou Province.

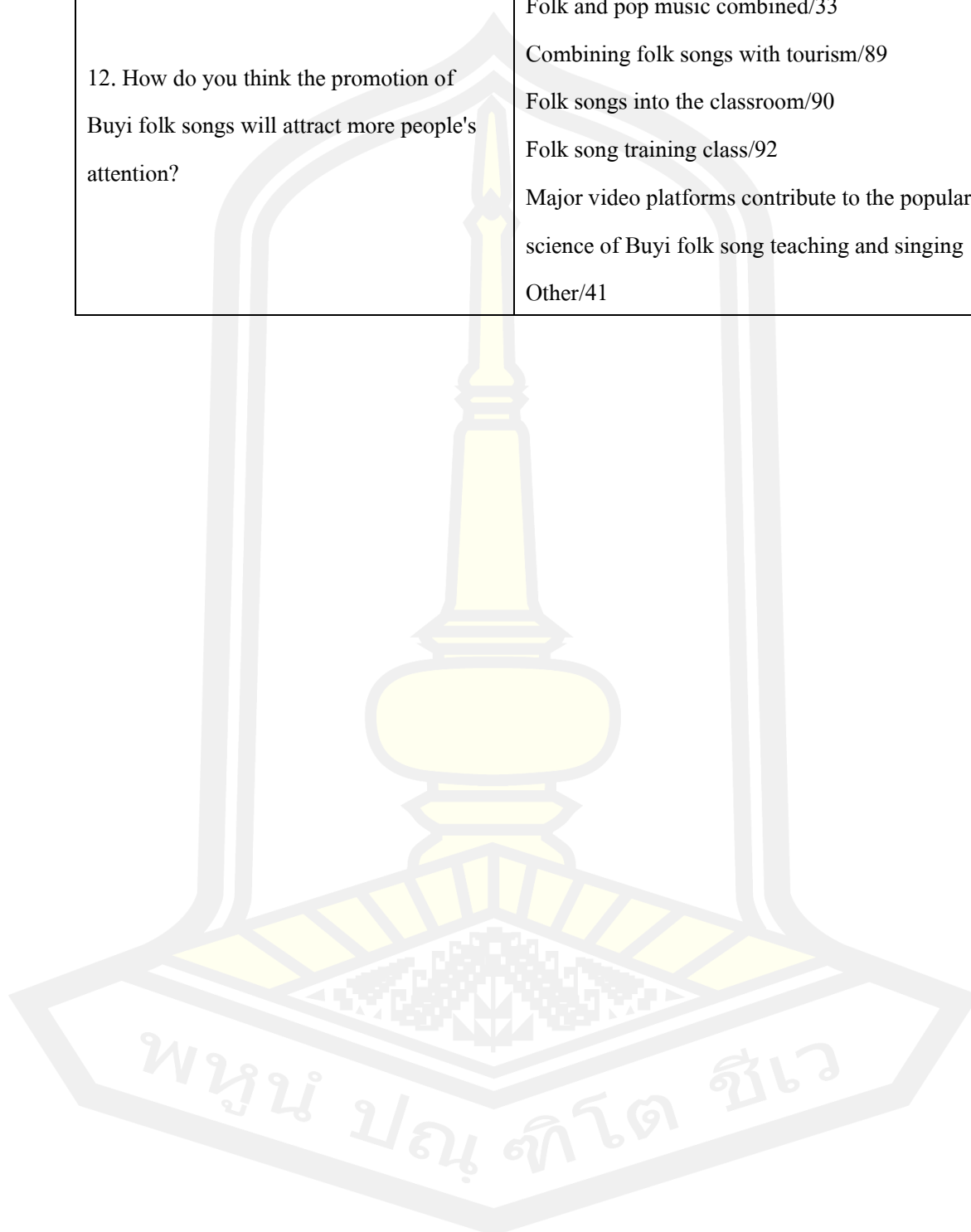
3. Interviewees

100 Buyi people, adults who can sing Buyi folk songs

Question	Options / Result (quantity)		
1. Your gender	Male / 42 people; Female / 58 people		
2. Your age	10-20 age /5	20-30 age /17	30-40 age /33
	40-50 age /21	50-60 age /18	60-70 age / 6
3. Can you sing Buyi folk songs?	Yes / 100; No / 0		
4. Where did you learn Buyi folk songs?	Family/73; School/22; Society/5		
5. Please write three Buyi folk songs you are most familiar	"Twelve Suns"/ 57; "Toast song"/45; "Osmanthus blooms and happiness comes"/ 79; "Hao Huahong"/96; "Love Endless"/24; "Love Song of Missing"/31		
6. Can you sing folk songs in the Buyi language?	Yes / 37; No /63		
7. What do you think the style of Buyi folk songs is?	Free/82 Direct/64 Sincere/75 Simple/57 Interesting/46 Beautiful/28		

	Gorgeous/4 Brainwashing/17 strong feelings/78 high-pitched and vast/19 easy to sing/76
8. Through which channels do you get in touch with folk songs?	Classroom/19
	Show/81
	Music software (QQ Music, Kugou Music, NetEase Cloud, etc.)/43
	Television/80
	Old man singing/92
	Other/11
9. Have you ever participated in a folk song contest organized by the government?	Yes / 13; No /87
10. Do you think the current situation of the development of Buyi folk songs is good?	Yes / 22; No /78
11. What factors do you think hinder the development of Buyi folk songs?	The government doesn't pay enough attention/16
	Not enough publicity/38
	Unable to keep up with the times, unattractive/81
	Singing range is small/66
	Influenced by popular music and foreign cultures/79
	Other/7

<p>12. How do you think the promotion of Buyi folk songs will attract more people's attention?</p>	<p>Buyi Folk Song Competition/80</p> <p>Folk and pop music combined/33</p> <p>Combining folk songs with tourism/89</p> <p>Folk songs into the classroom/90</p> <p>Folk song training class/92</p> <p>Major video platforms contribute to the popular science of Buyi folk song teaching and singing</p> <p>Other/41</p>
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