



The Vocal Music of the Zhuang Nationality in Hongshui River Basin, Guangxi Province, China

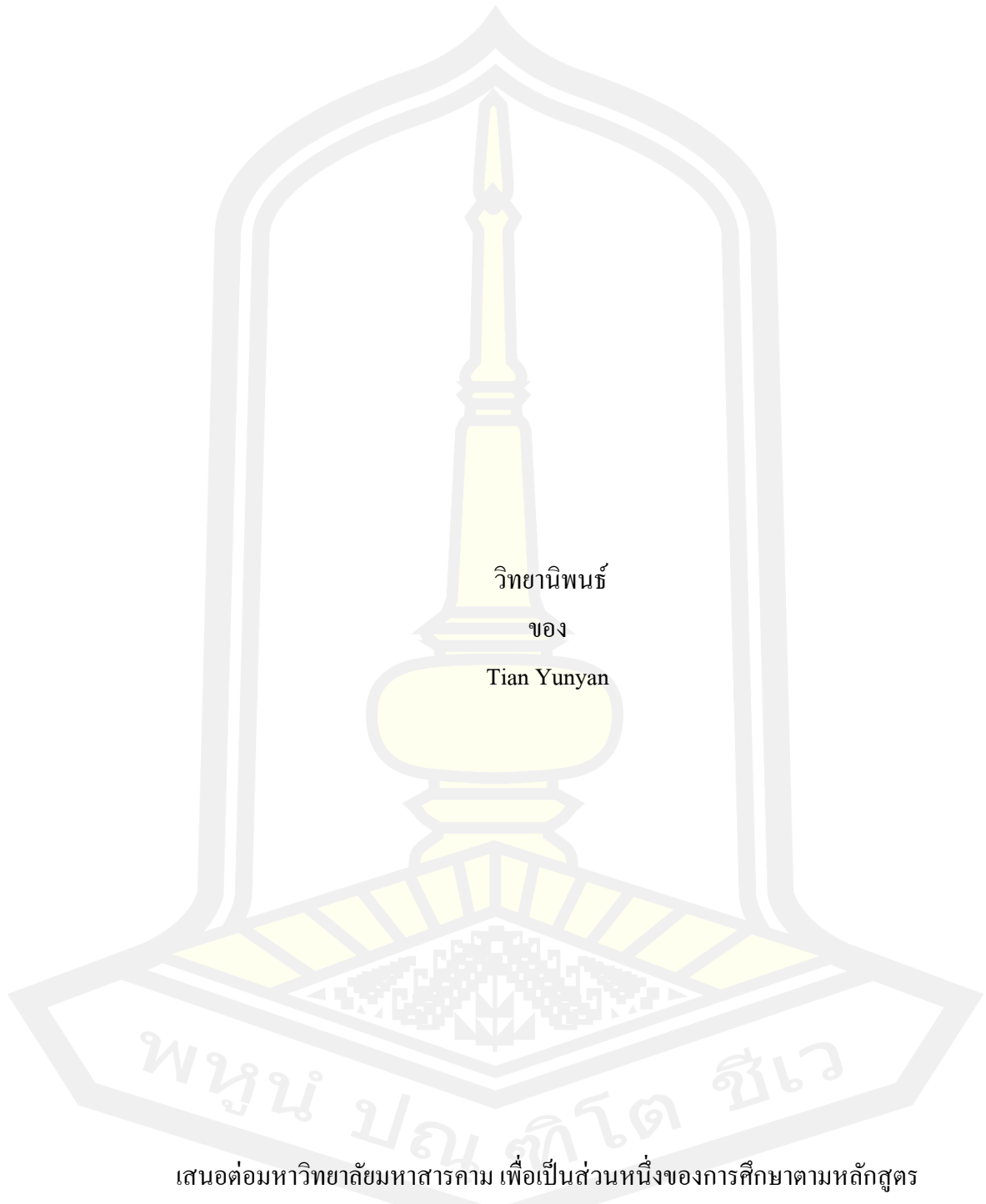
Tian Yunyan

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

April 2022

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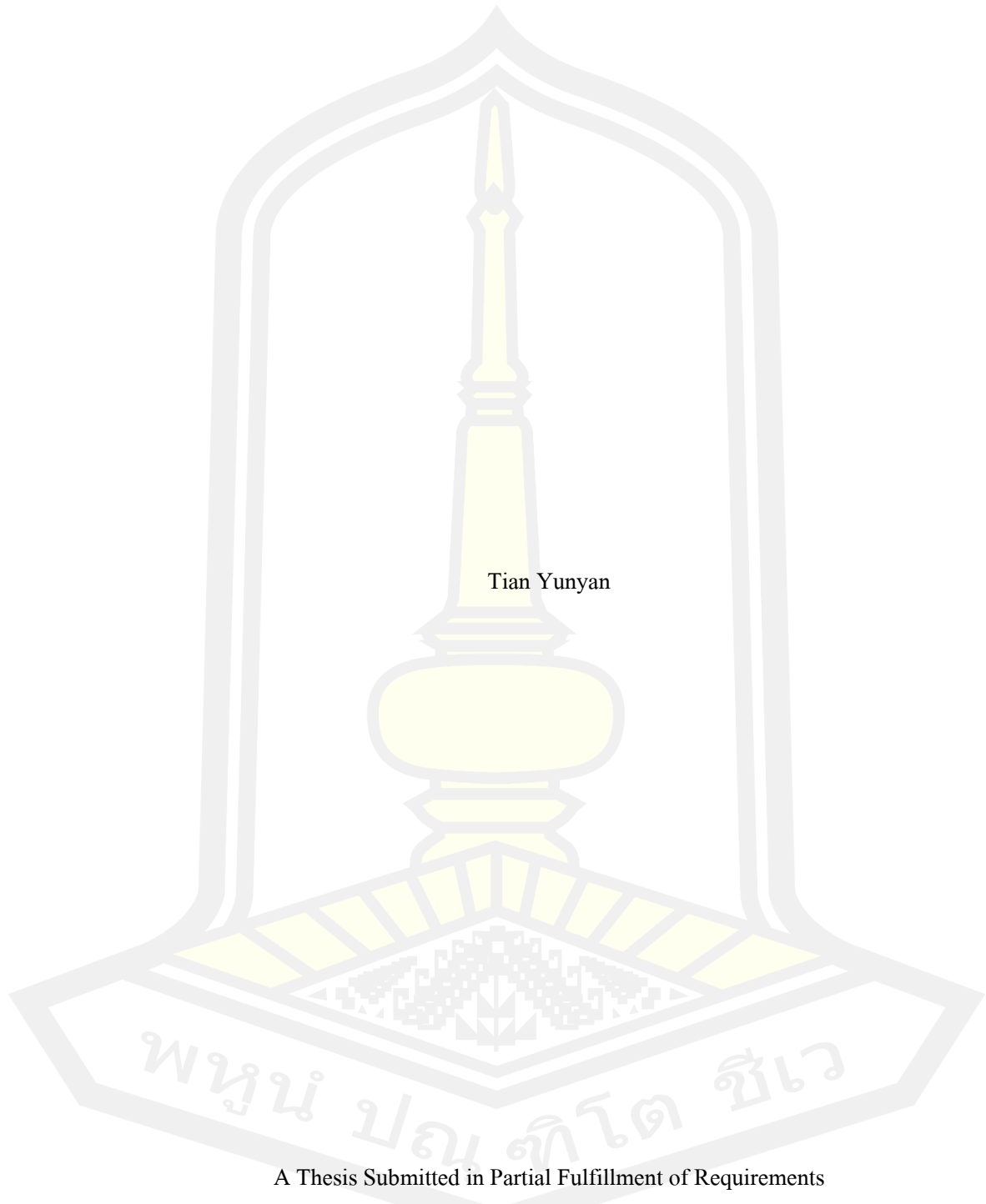


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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The Vocal Music of the Zhuang Nationality in Hongshui River Basin, Guangxi Province, China



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April 2022

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### ABSTRACT

This dissertation deals with the study of the vocal music of the Zhuang nationality in the Hongshui River Basin, Guangxi Province, China. It is composed of seven chapters. It traces the origin of the vocal music of the Zhuang nationality from work theory, sacrificial worship theory, love theory, and Gexu theory. It further describes the development of Zhuang vocal music from the aspects of function, mode of transmission, content of vocal text and the way of deduction. It classifies the different types of Zhuang vocal music according to five important classification criteria, such as dialect attribute, vocal part characteristics, vocal text content, melodic characteristics, and vocal text rhyming style. It analyzes the music of selected vocal forms based on musical form feature, melody, rhythm and singing. It offers an examination of the problems in transmission of vocal music of the Zhuang. Through field work and interviews in five counties in the Hongshui River Basin, the current status of the transmission of Zhuang vocal music is presented, describing some problems and finding some solutions. It concludes with the description of its development, and types and characteristics of Zhuang vocal music. Finally, it recommends the preservation of traditional culture requiring the joint efforts of institutions, organizations, education departments, and cultural departments at all levels to form a good concept to effectively transmit and promote Zhuang vocal music culture in the Hongshui River Basin in Guangxi, China.

Keyword : Vocal music, Zhuang nationality, Hongshui River, Guangxi

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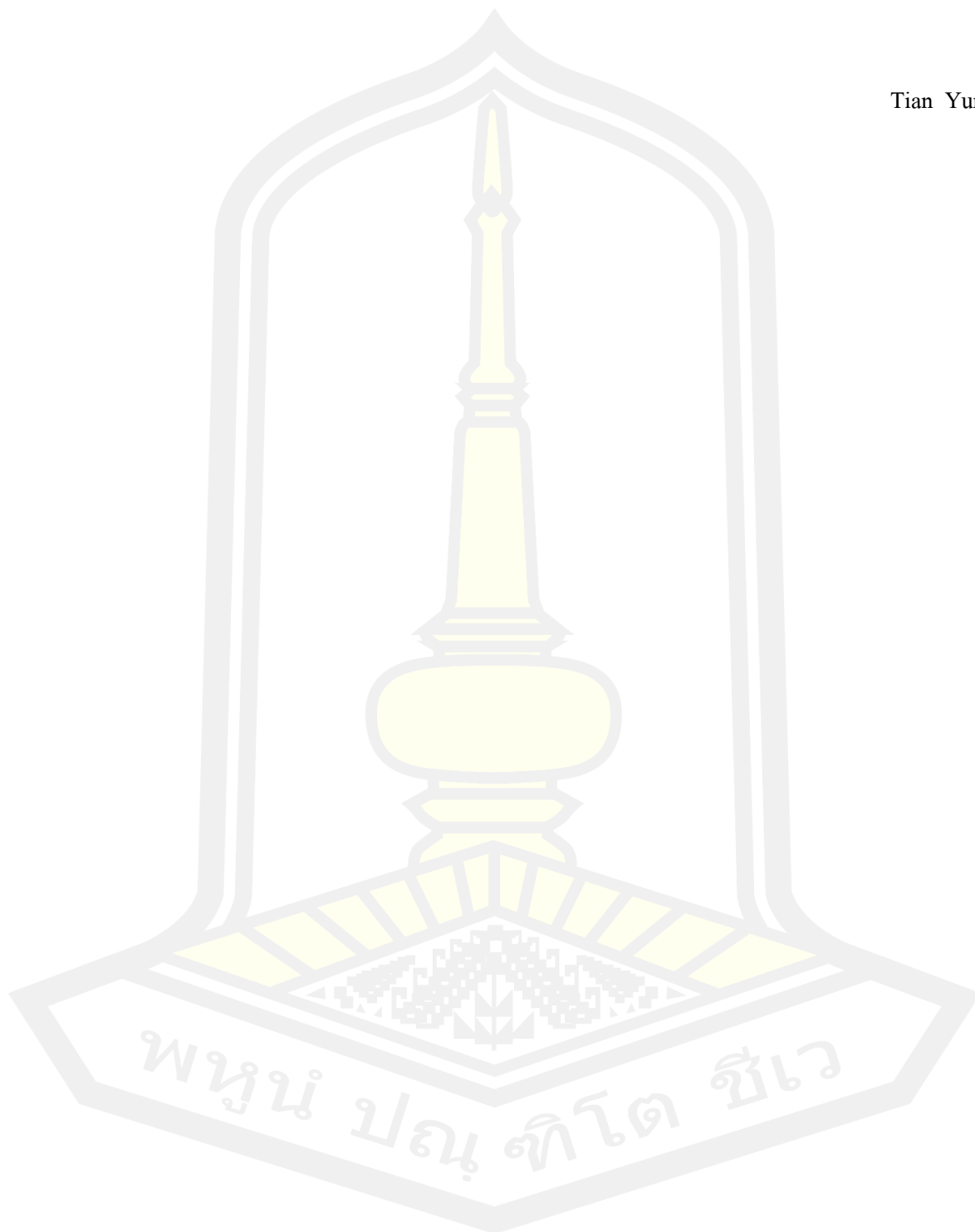
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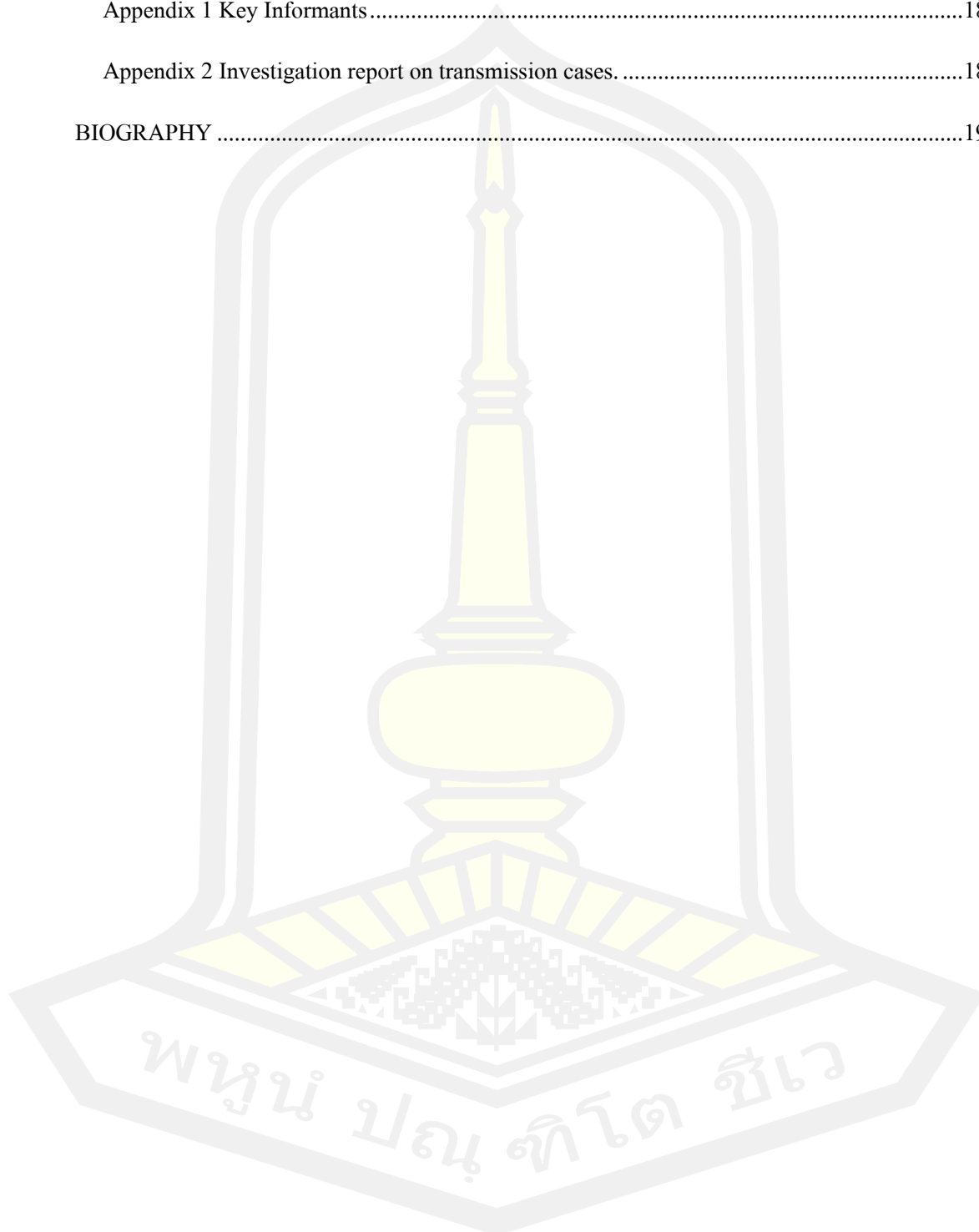
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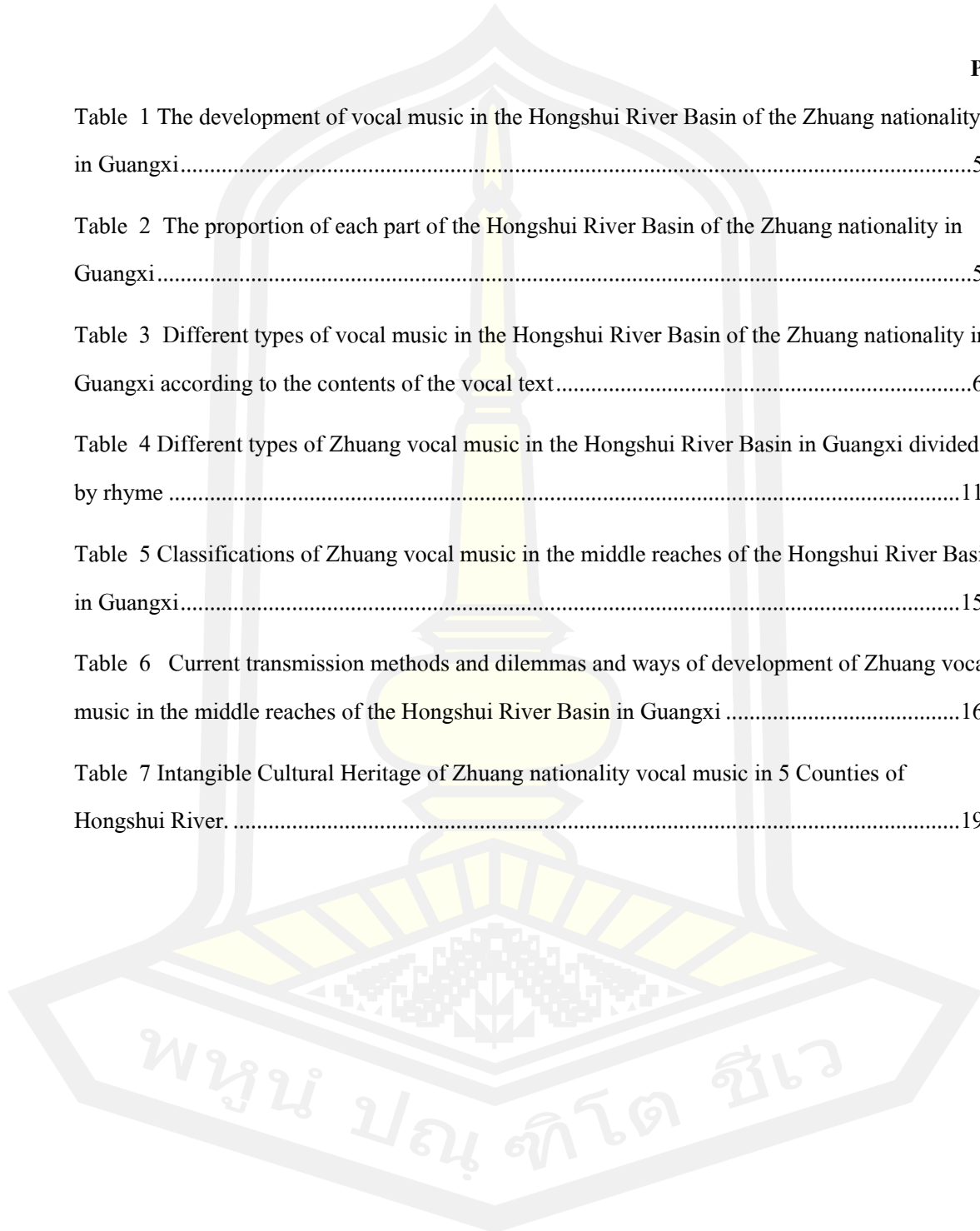
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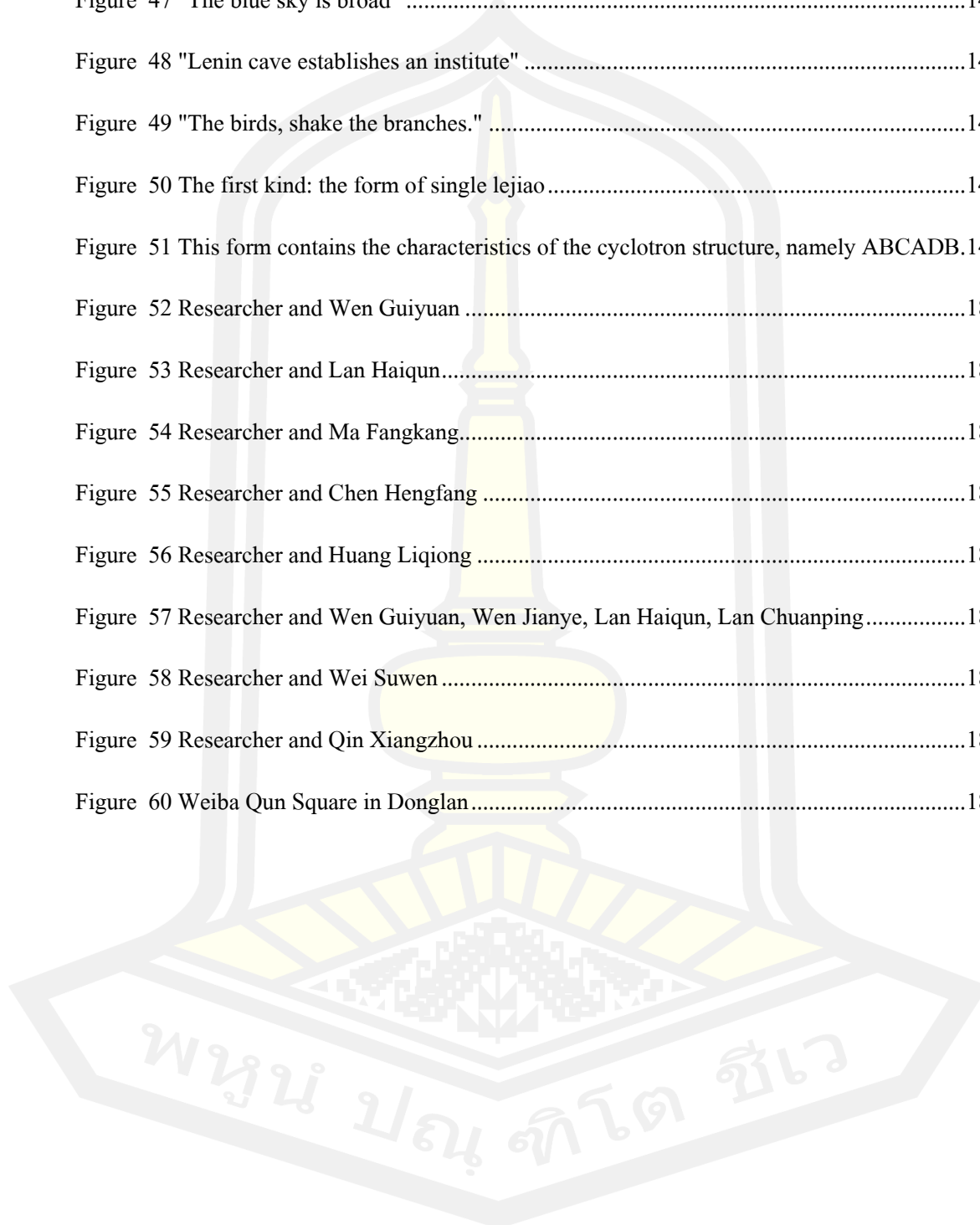
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## CHAPTER I

### INTRODUCTION

#### 1. Background of research

The Hongshui River belongs to the main stream of the Xijiang River in the Pearl River Basin, and its upstream originates from the southern part of Zhanyi County, Yunnan Province. The Panjiang River, which merged with the Beipanjiang River at Zhexiang Village, Wangmo County, Guizhou Province, was originally called the Hongshui River. As a result, the Hongshui River cored through the central part of Guangxi from west to east, with a total length of 659 kilometers, and was renamed Qianjiang when Shilong Town, Xiangzhou County, Laibin City merged with the Liujiang River. Its drainage area is 63, 162 square kilometers, accounting for 37.4% of the total area of Guangxi, including Xilin, Longlin, Tianlin, Leye, Lingyun, Tianmo, Nandan, Fengshan, Donglan, Bama, Pingguo, Hechi, Dahua, Duan, Mashan, Yizhou, Xincheng, Heshan, Laibin, Liuzhou, Xiangzhou, Wuyi, Guiping counties and cities. (Rong Xiaoning, 2005)

The Hongshui River Basin is an important ethnic corridor in southwest China. 12 ethnic groups including Zhuang, Han, Yao, Miao, Dong, Yi, Shui, Buyi, Mulao, Maonan, Hui and Gelao live here. Among them, the Zhuang, Dong, Shui, Buyi, Mulao, Maonan and Gelao ethnic groups are indigenous peoples and have a long history of living in the Hongshui River Basin. The Han, Yao, Miao, Yi, Hui and other ethnic groups are in different historical periods, they moved to live in the Hongshui River Basin. In the long course of history, the people of all ethnic groups in the Hongshui River Basin have given full play to their talents. Combined with the unique ecological environment of the Hongshui River Basin, a rich and splendid national culture has been created. Among them, Shigong culture, bronze drum culture, ballad culture, frog (frog) worship culture, Na (rice farming) culture, longevity culture, as well as "Ge Xu", "Flower Seeking", "Following the Husband", "Naked Bath" And other ethnic customs are the most famous. (Rong Xiaoning & Liao Mingjun, 2005)

The Zhuang nationality is a hard-working, brave and a long-standing nation, and at the same time a nation capable of singing and dancing. There are more than 17 million Zhuang nationality people in the country (2001), making it the most populous ethnic group among the

ethnic minorities in my country. Among them, there are more than 16 million people in Guangxi Zhuang nationality Autonomous Region, more than 1.1 million people in Wenshan Zhuang nationality and Miao Autonomous Prefecture and other counties in Yunnan Province; 110,000 people in Lianshan Zhuang nationality and Yao Autonomous County of Guangdong Province. (Fan Ximu, 2009)

The Zhuang nationality people love to sing since ancient times. The beautiful Zhuang nationality township is known as the "Sea of Songs. The Zhuang nationality people have a wide variety of vocal music, diverse forms, unique rhythms, rich and beautiful melodies, vivid language images, variable styles, and strong artistic characteristics. Zhuang people, both male and female, began to learn vocal music at the age of four or five. The father teaches his son and the mother teaches his daughter, forming the traditional custom of children learning to sing and old people teaching singing. In rural areas, people use vocal music to express their feelings when they go up the hill to cut firewood and celebrate their marriage. Vocal music plays an important role in the vocal music of the Zhuang nationality and is the representative of the Zhuang nationality. It reflects the lives and ideals, love and hatred of the Zhuang nationality people in various times. (Fan Ximu, 2009)

The national culture and art of Hongshui River Basin have a very important position in the national culture of Guangxi. It not only attracts domestic scholars engaged in the study of national culture and art, but also attracts foreign scholars from related disciplines to investigate ethnic culture in the Hongshui River Basin. At present, academia has done a lot of research on Zhuang nationality vocal music, but few focus on the Hongshui River Basin. The predecessors mainly conducted research from the transmission and development of the vocal music of the Hongshui River Basin, the effectiveness and significance of the vocal music of the Hongshui River Basin, and the survival field of the vocal music of the Hongshui River Basin. There are few records about the vocal music of the Hongshui River Basin, and even if there are, it is only a brief introduction, without systematic description and analysis. There is still room for in-depth research on the origin, development, and musical characteristics of vocal music in the area.

Based on the above reasons, researcher have a strong interest in vocal music in the Hongshui River Basin.

This dissertation analyzes the development, classification and characteristics of vocal music in Hongshui River Basin, and gives some suggestions for its transmission.

## **2. Objectives of research**

2.1 To investigate the development of vocal music of the Zhuang nationality in Hongshui River Basin, Guangxi Province, China.

2.2 To classify the different types of vocal music in Hongshui River Basin, to describe the characteristics of vocal music of the Zhuang nationality and to analyze the music of selected vocal music in Hongshui River Basin.

2.3 To analyze the transmission of vocal music of the Zhuang nationality.

## **3. Questions of research**

3.1 What is the development of the Zhuang nationality vocal music in Hongshui River Basin, Guangxi Province, China?

3.2 What are the characteristics of vocal music of the Zhuang nationality in Hongshui River Basin?

3.3 How to transmit Zhuang nationality vocal music?

## **4. Benefit of the research**

4.1 We will know the development of vocal music of the Zhuang nationality in Hongshui River Basin, Guangxi Province, China.

4.2 We will know the characteristics of vocal music of the Zhuang nationality in Hongshui River Basin, Guangxi Province, China.

4.3 We will know how to transmit vocal music of the Zhuang nationality in Hongshui River Basin, Guangxi Province, China.

## **5. Scope of the research**

The scope of the research is Donglan County, Dahua Yao Autonomous County, Duan Yao Autonomous County in Hechi City and Mashan County in Nanning City, Guangxi Province, China.

## 6. Definition of terms

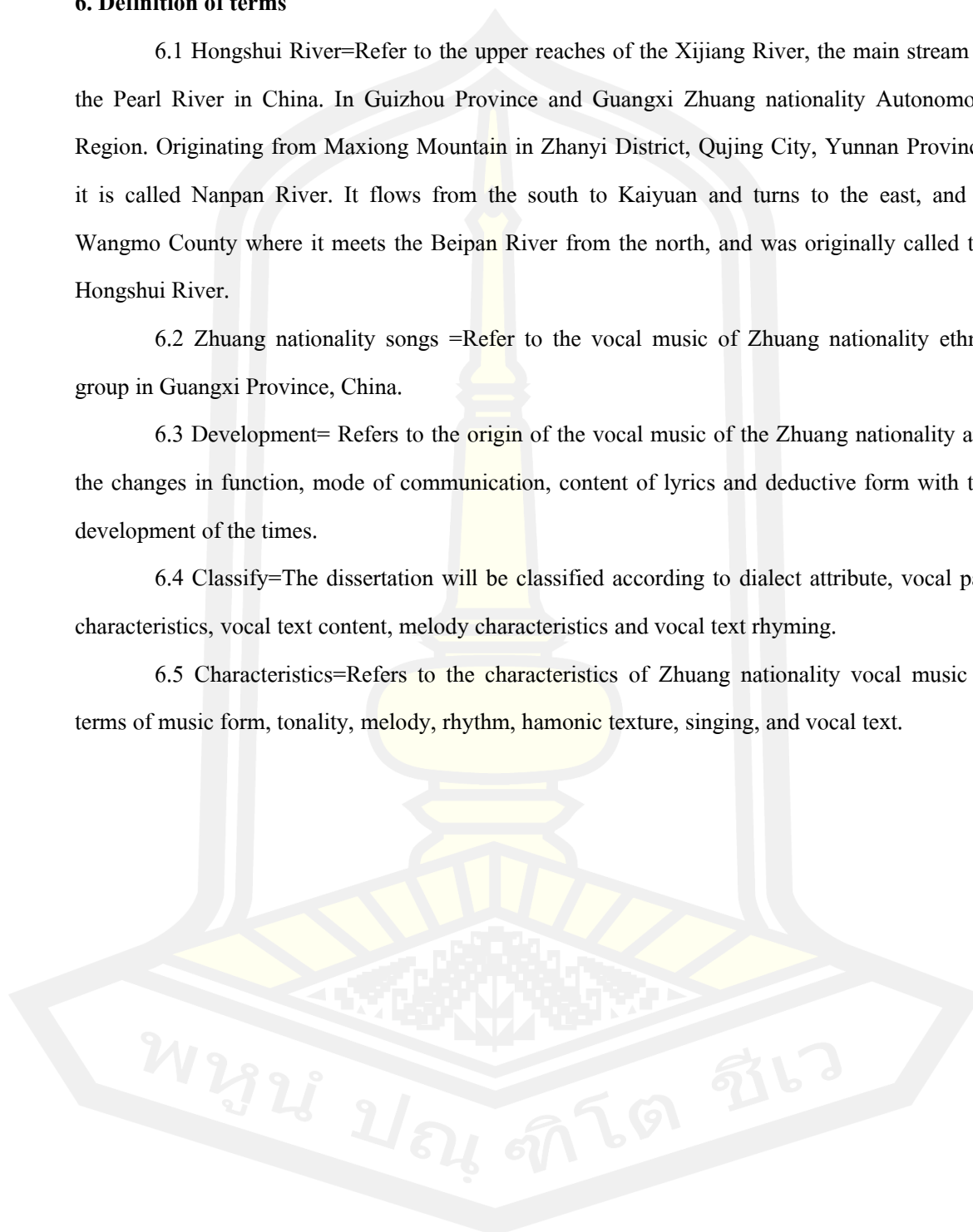
6.1 Hongshui River=Refer to the upper reaches of the Xijiang River, the main stream of the Pearl River in China. In Guizhou Province and Guangxi Zhuang nationality Autonomous Region. Originating from Maxiong Mountain in Zhanyi District, Qujing City, Yunnan Province, it is called Nanpan River. It flows from the south to Kaiyuan and turns to the east, and to Wangmo County where it meets the Beipan River from the north, and was originally called the Hongshui River.

6.2 Zhuang nationality songs =Refer to the vocal music of Zhuang nationality ethnic group in Guangxi Province, China.

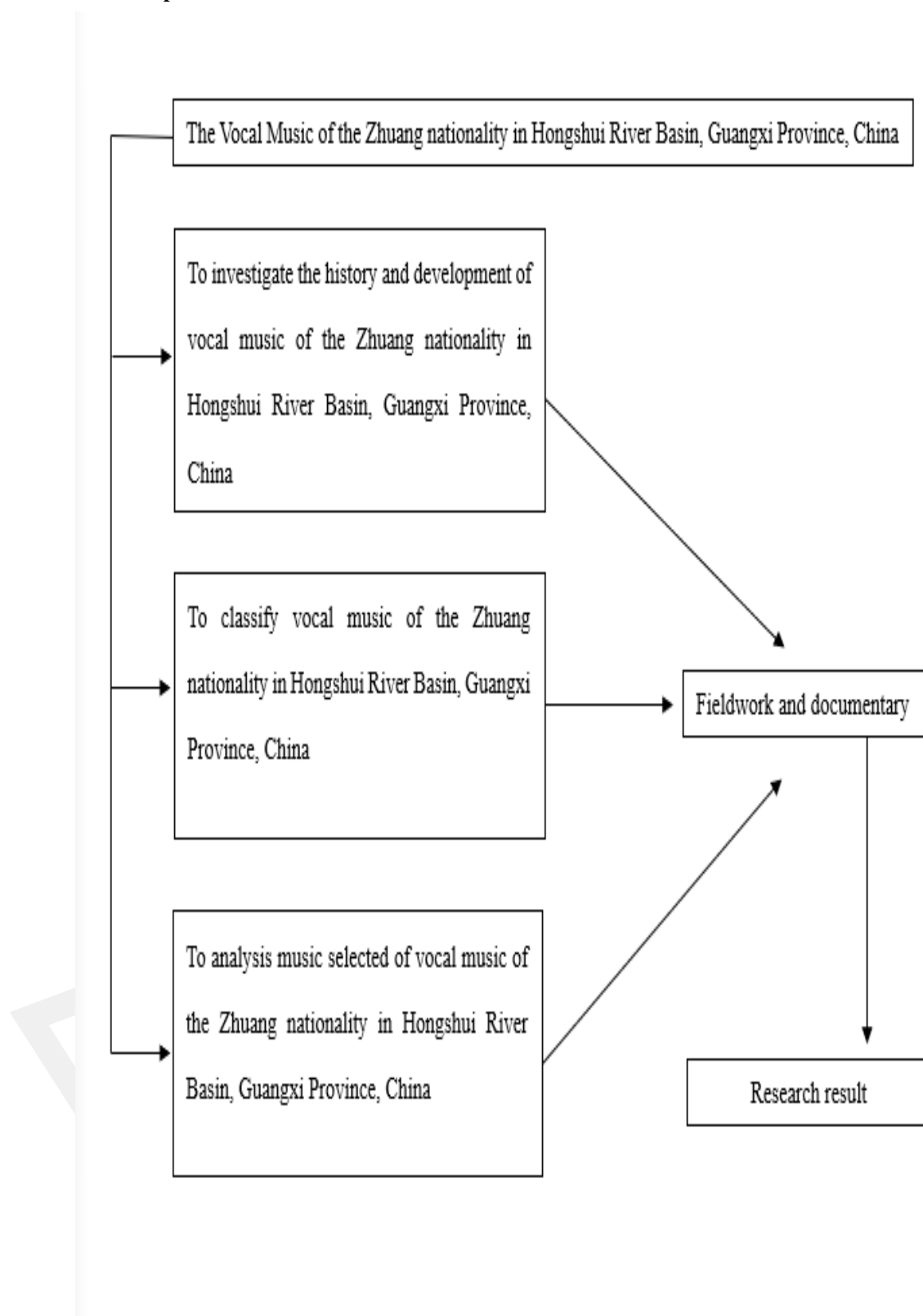
6.3 Development= Refers to the origin of the vocal music of the Zhuang nationality and the changes in function, mode of communication, content of lyrics and deductive form with the development of the times.

6.4 Classify=The dissertation will be classified according to dialect attribute, vocal part characteristics, vocal text content, melody characteristics and vocal text rhyming.

6.5 Characteristics=Refers to the characteristics of Zhuang nationality vocal music in terms of music form, tonality, melody, rhythm, hamonic texture, singing, and vocal text.



## 7. Conceptual of framework



## CHAPTER II

### LITERATURE REVIEW

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 of Zhuang nationality in China.
2. The general knowledge of Hongshui River.
3. The general knowledge of vocal music of ethnic minorities in Hongshui River Basin.
4. The general knowledge of Zhuang nationality vocal music.
5. Theories used in this research.
6. Terms in the dissertation.

#### **1. The general knowledge of Zhuang nationality in China.**

The Zhuang nationality is an ethnic minority with a large population and an ancient indigenous nationality in Lingnan. Their ancestors were active on the land of South China at least 100000 years ago. (Wei Guixi, 2012). There are many branches of Zhuang nationality. Each name, Guigang, Wuxuan, Laibin, Liujiang, Rongan, Xiangzhou, Luzhai, Hechi, Nandan and other self-proclaimed "Bu Zhuang nationality"; Yizhou, Nandan, Hechi, Laibin, Longsheng, Duan, Liucheng, Shanglin and other places some Zhuang nationality people call themselves "cloth clothing "; Qinzhou, Nanning, Baise areas call themselves "cloth soil "; Zuojiang, Wenshan Zhuang nationality people call themselves "Buyi ": around the river called "cloth Man "; Longzhou, Qinzhou, Dongxing and Yunnan Zhuang nationality people call themselves " Bu Dai "; Wenshan some Zhuang nationality people call themselves "Busha ", various self-proclaimed more than 20 kinds. After the founding of New China, after negotiation, because the place called "Zhuang" is relatively large, it is uniformly called "Zhuang nationality". Zhuang nationality is a transliteration of Chinese and Zhuang language read as "Cuengh". In Zhuang nationality the original meaning is "cave". Zhuang nationality people live in karst land forms, there are wide and



dry caves everywhere, Zhuang nationality ancestors had previously lived in caves, thus calling themselves "cave people ". When the gexu was held, it went down from under the cave to the ground. So we call "Songwei ""Longdong ", which means" downhill cave ". That is, from the cave to the flat,go to the flat ground to sing. (Liang Tingwang, 1987)

The ancestors of Zhuang nationality mainly originated from the Yue people of Lingnan, and their history in Lingnan can be traced back to at least 50,000 to 100000 years. The era of "Liujiang people" 100000 years ago was followed by "Qilinshan people" and "Zengpiyan people". (Wei Huiling, 2018). Neolithic sites spread throughout eastern Guangdong, Bagui, southern Hunan and eastern Yunnan, which were the cradles of the Zhuang nationality. The name of the Zhuang nationality has a process of evolution. In the early Shang Dynasty, the ancestors of the Zhuang nationality, ou, Gui and Kuizi paid tribute pearls and other valuables to the central dynasty, whose name was found in historical records, and passers-by (Luo Chaoren) sent Dazhu in the Western Zhou Dynasty. (Liang Tingwang, 1987)

During the Spring and Autumn and warring States period, Yue people were widely distributed in the south of the Yangtze River, which were collectively called "Baiyue" because of their numerous tribes. (Tang Zeming, 2020). The word "Baiyue" was first found in "Master Lü's Spring and Autumn Annals ":" To the south of Yangzhou and Hanjiang River, during the Baiyue period, there were no monarchs in the Kaizhu, Fufeng, Yumo tribes and the countries of Lou, Yangyu and Dou." Before that, the books said that Yue or Yiyue, the above Yue, Yiyue, Baiyue, generally refers to the Yue people in the south of the Yangtze River. But sometimes it refers to the Lingnan Yue people. For example, (Wei Xian, 2020). "Historical Records of Qin Benji ":" To capture the land of Baiyue in the south and set it as Guilin and Elephant County." Hundred means many, or another transliteration of the human quantifier "pou". (Liang Tingwang, 1987)

It is difficult to find out exactly how many of Lingnan Bai yue are now. The clans, tribes or tribal alliances that may be related to Zhuang, mentioned in the ancient books, mainly include Cangwu, Xi'ou, Luoyue, Guiguo, Sunzi, Chanli, Juting, Yelang, Wulian, Wolou, Pu and so on. The above parts are only the more famous tribes or tribal alliances in Baiyue in Lingnan, which are famous in the Central Plains because of war or present tribute, which are recorded in the history books. In fact, (Wei Ying, 2012). Baiyue must be more than that. According to research, Zhuang nationality people once had 12 large parts, namely buffalo department, wasp

department, frog department, sheep department, mosquito department, fish department and the Thunder King's own bird department. The five lost parts are the Yellow Bull Department, the Tiger (Forest) Department, the Bamboo Department, the Lake Department and the Yellow Land Department (or the Snake Department). (Liang Tingwang, 1987)

After continuous combination and division ,12 tribes or tribal alliances became four powerful tribal alliances during the Qin and Han dynasties. (Wei Ying, 2019). This is from Nanning in southern Guangxi to the north of Yulin, including the Hongshui River. The vast areas of the lower reaches and the Liujiang, Guijiang and Xijiang basins were occupied by Xiou. The south of Xiou, including southwest of Guangdong and Lingao of Hainan, were occupied by Luo Yue. From western Guangxi to eastern Yunnan were occupied by Juting, and northwest Guangxi were occupied by Bamboo. (Liang Tingwang, 1987)

After the war between the Qin Dynasty and Xi'ou, the names of Xi'ou and Luo Yue were found in Zhao Tuo period. In the Eastern Han Dynasty, the names of Mai and Niaoji appeared in the distribution area of Zhuang nationality ancestors. The name of Wuhu was also seen in the Eastern Han Dynasty, but its name was never seen again after the Han Dynasty.

“Liao” is the first name of the Zhuang nationality group, the name of “Liao” throughout the southwest, south China and other places. In the Song Dynasty, the name "zhuang" and "Tong" appeared. In the Ming Dynasty, there was also the appellation of “Liang”. It can be seen that Tong song and Liang song are both folk songs of the Zhuang nationality, while Liang and Tong are both of the Zhuang nationality. (Liang Tingwang, 1987)

## **2. The general knowledge of Hongshui River**

Hongshui River is the main stream of Xijiang River system in the Pearl River Basin. The upstream originates from Nanpanjiang River in Guyi County, Yunnan Province. It converges with Beipanjiang River in Wangmo County, Guizhou Province. As a result, the Hongshui River runs through the central part of Guangxi from west to east, with a total length of 659 kilometers. Its basin area reaches 63162 square kilometers, including Xilin, Longlin, Tianlin, Leye, Lingyun, Tiane, Nandan, Fengshan, Donglan, Bama, Pingguo, Hechi, Dahua, Du'an, Ma Shan, Yizhou, Xincheng, Heshan, Laibin, Liuzhou, Xiangzhou, Wuxuan, Guiping and other counties and cities. (Rong Xiaoning & Liao Mingjun, 2005)

The Hongshui River's bed is deep, the slope is large, the flow rate of the river is fast, the total annual runoff is 130 billion cubic meters, which is three times that of the Yellow River. Guangxi is a concentrated area of hydraulic resources, accounting for 70% of Guangxi. The annual power generation is more than 60 billion degrees, which is known as the "rich mine" of hydropower resources in China, and is one of the three major hydropower bases developed by the state. The peculiar topography and subtropical monsoon climate make the whole Hongshui River basin form a relatively independent and systematic ecological environment, which lays a good natural ecological foundation for the life of the people of all nationalities and the formation of the mysterious and strange national culture of the Hongshui River. (Rong Xiaoning & Liao Mingjun, 2005)

Hongshui River Flow is an important ethnic corridor in the southwest of China. 12 ethnic groups, including Zhuang, Han, Yao, Miao, Dong, Yi, Shui, Mulao, Buyi, Maonan, Hui and Gelao, live here. Among them, Zhuang, Dong, Shui, Buyi, Mulao, Maonan and Gelao are indigenous peoples, and have a long history of living in the Hongshui River Basin. In the long historical process, the people of all nationalities in the Hongshui River Basin have given full play to their ingenuity, combined with the unique ecological environment of the Hongshui River Basin, and created a rich and splendid national culture. Among them, Shi Gong culture, bronze drum culture, ballad culture, (Guan Yuechan, 2020) Maguai (frog) worship culture, Na (rice cultivation) culture, longevity culture and national customs such as "Gexu", "asking for flowers", "not staying in my husband's house" and "naked bath" are the most famous. (Rong Xiaoning & Liao Mingjun, 2005)

### **3. The general knowledge of vocal music of ethnic minorities in Hongshui River Basin.**

#### **3.1 The function and significance of vocal music of ethnic minorities in Hongshui River Basin**

In the minority areas of the Hongshui River Basin, vocal music is a unique art form of singing life, singing labor and expressing emotion. Every festival or sacrifice and major festival activities, people wear the most solemn clothes, sing and dance, showing a rich and unique national customs and folk atmosphere. (Turner J A, 2010). Among the ethnic minorities in the Hongshui River Basin, most of them, men and women, young and old, can sing and dance,

express their life with beautiful songs, and express their thoughts and feelings. For example: young men and women like to sing love songs when they are fall in love, to sing crying marriage songs at the wedding, to sing mourning songs at the funeral, as well as banquet guests singing wine songs, praying for rain singing prayer songs and so on. As a medium to express culture and feelings, folk songs among ethnic minorities in the Hongshui River Basin express people's thoughts and feelings in a unique way, reflect people's life, stimulate people's emotions, and edify people's sentiments. Yuan Liangwang (2010) It plays a special educational function. It can train people's recognition abilities, make people clear the behavior of glory and shame, make clear the goal of sympathy and disgust, make clear what should be done and what should not be done, so as to promote the continuous development of vocal music of ethnic minorities in Hongshui River Basin. (Pu Yuanming, 2020) vocal music of ethnic minorities in the Hongshui River Basin can promote cultural exchange and integration among ethnic groups. The vocal music of ethnic minorities in the Hongshui River Basin can promote the rapid development of local economy and culture. The vocal music of ethnic minorities in the Hongshui River Basin can promote the prosperity and growth of ethnic areas. The vocal music of ethnic minorities in Hongshui River basin can build harmonious national relations and harmonious society. (Zeng Honghua&Xie Zimei&Chen Zhaoqin, 2012)

In a word, the vocal music of ethnic minorities in the Hongshui River Basin are not only an indispensable part of the life of the minorities in the Hongshui River Basin, but also a deep national cultural psychology, a link to maintain the nation and an important cultural basis. It also shows their cultural characteristics. It attracts people's attention with its distinctive regional characteristics, deep mass foundation, rich national characteristics and rich cultural background. It is an important spiritual link to strengthen national cohesion, build a harmonious society and harmonious interpersonal relations, and it is also one of the precious resources for building advanced socialist culture. (Zeng Honghua&Xie Zimei&Chen Zhaoqin, 2012)

The minority vocal music culture in Hongshui River basin is an important resource for sustainable development. For the minority vocal music culture in the Hongshui River Basin, we should take its essence, transmit and develop it in combination with the spirit of the times, and make it serves the spiritual civilization construction in the minority areas of the Hongshui River Basin. Transmitting and developing the vocal music culture of ethnic minorities in Hongshui

River Basin can make the minority people in Hongshui River Basin acquire knowledge and strength, and thus improve their quality. The folk song culture of ethnic minorities in the Hongshui River Basin is of great value in social life. Transmitting these cultures can promote the harmony between people, between people and society, and between people and nature, which is conducive to the construction of a socialist harmonious society. Many vocal music of ethnic minorities in the Hongshui River Basin are about their own national legends, stories, myths, daily production activities and so on, which not only enrich people's daily life, but also promote other ethnic groups' understanding of the ethnic minorities. In the mutual transmission and singing of vocal music, national exchanges and ethnic integration have been promoted, and many common national values have been reflected and sublimated. Most of the vocal music of the Zhuang people in the Hongshui River Basin are for practical purposes, and they have always used singing instead of speaking. These songs are like friendly and vivid textbooks, so that the hard-working people in the study of singing to acquire a lot of knowledge of production and life, in the teaching of agricultural technology and agricultural production time arrangements have an important role and status. (Xie Zimei, 2013)

### 3.2 Transmission and Development of Minority vocal music in Hongshui River Basin.

In the process of developing vocal music of ethnic minorities in Hongshui River Basin, the role of local government is inestimable. Government departments should raise awareness of the development of vocal music of ethnic minorities in the Hongshui River Basin, increase investment in human, material and financial resources, and organize specialized personnel to manage, protect, support and develop vocal music of ethnic minorities in the Hongshui River Basin. Otherwise, the development of local vocal music will become "water without source". The relevant government departments should find ways to set up a cultural museum for ethnic minorities' vocal music in the Hongshui River Basin, collect and organize the vocal music of various ethnic minorities in the Hongshui River Basin, and use various modern techniques to show them in their museums, so that more people can understand the vocal music of ethnic minorities in the Hongshui River Basin and translate them into long-term data, so that the singing form and performance form of ethnic minorities' vocal music in the Hongshui River Basin can retain their original appearance. In the process of the development of ethnic minorities' vocal music in the Hongshui River Basin, government departments can try to develop some villages

which are inhabited by ethnic minorities and with strong vocal music atmosphere into cultural tourism scenic spots. Invest part of the increased income of cultural tourism scenic spots into the development and support of local vocal music. This can not only solve the problem of the source of funds, but also expand the influence of ethnic minorities' vocal music in the Hongshui River Basin to a certain extent. Local governments can also promote the extensive exchange of vocal music of all ethnic groups linked by vocal music of ethnic minorities in the Hongshui River Basin, launch a number of classic tracks, hold concerts of vocal music of ethnic minorities in the Hongshui River Basin, or hold cultural activities such as the Hongshui River Basin vocal music competition and various vocal music art festivals to further expand the influence of ethnic minorities' vocal music in the Hongshui River Basin and demonstrate the development achievements of ethnic minorities' vocal music in the Hongshui River Basin. Vocal music of ethnic minorities in Hongshui River Basin as an important part of vocal music, local schools should take up the important responsibility of developing ethnic minorities' vocal music in Hongshui River Basin. It is possible to construct a system of ethnic minorities' vocal music education in primary and secondary education and teaching, so that ethnic minorities' vocal music in the Hongshui River Basin can really enter the classroom of primary and secondary schools. Schools can increase the section of ethnic minorities' vocal music in the Hongshui River Basin in music textbooks, and select some classical and representative works of ethnic minorities' vocal music in the Hongshui River Basin. It can also encourage local primary and secondary school students to collect local vocal music in their hometown and cultivate students' interest in ethnic minorities' vocal music, so as to achieve the goal of popularizing vocal music.

It can also arrange the local characteristic courses of ethnic minorities' vocal music in colleges and universities, even invite the local song king into the campus, and introduce the vocal music of ethnic minorities in the Hongshui River Basin into the classroom of colleges and universities. The local people should first realize their own responsibility for transmission, and the inheritors should take active action, conscientiously impart experience and technology, at the same time, intensify propaganda and education work, raise the awareness of development and protection of the local people, and let the vocal music of ethnic minorities in the Hongshui River Basin continue to fly in their own lives. The communication mode of contemporary media is diverse and the coverage is wide, and the influence of media on people's ideas is enormous. The



development of ethnic minorities' vocal music in Hongshui River Basin should make full use of media resources and strengthen the exchange and interaction of vocal music of ethnic minorities in the Hongshui River Basin. The development of vocal music of ethnic minorities in the Hongshui River Basin requires the joint participation of various forces, the joint efforts of the local government, local schools and local media, and the realization of protective joint development through the scientific planning and extensive publicity of experts. However, no matter what form of development, it is inseparable from the understanding and support of the masses, without this subject, the vocal music of ethnic minorities in the Hongshui River Basin will no longer exist. (Zeng Honghua, 2013)

### 3.3 Characteristics of the vocal music of Ethnic Minorities.

Zhuang nationality dialect includes Yongbei dialect, Youjiang dialect, Guibian dialect, Liujiang dialect, Guibei dialect, Hongshui River dialect, Qiubei dialect and Lianshan dialect. (Wu Qiao, 2017)

The voice of vocal music is an important form of expression of regional music colors. It is the relatively stable aesthetic psychological quality and aesthetic habits formed by singers in the process of vocal music singing due to historical transmission, geographical environment, language, music style and various ethnic groups in the long-term singing art practice. When people sing, because of their different regions, dialects and customs, they have different aesthetic choices of sound. When they use their voice to pronounce the tone, we cannot only feel the singer's intellectual and emotional character, but also distinguish their national and regional attributes through the color of their voice. The main forms of the Hongshui River native language area are folk songs, minor tunes and ballads. The sound color characteristics are: folk songs are high-pitched, and deep, and the voice is like the reverberation of bronze drums, showing the indomitable spirit and temperament of the people here. Long, tortuous, euphemistic, soft and beautiful in minor, the rhyme is like the rippling water of the Hongshui River, and the songs are inner, peaceful and beautiful, symbolizing the love of life in the old revolutionary base and the hometown of longevity, and their desire for a happy and peaceful life forever. (Wu Qiao, 2017) Chinese belongs to the Han-Tibetan language family. Zhuang nationality is good at using the connection of double sound and rhyme to create a crisp, pleasant, sonorous and bright sound color. (Wu Qiao, 2017) From the perspective of language, the special form of Zhuang literature,

vocal music, not only reflects the beauty in rhyme, but also vaguely reflects the national aesthetic taste of the Zhuang people. (Wei Da, 2005) Zhuang nationality vocal music are basically waist rhyme and foot rhyme, and the rhyme often changes, song rhyme often constitutes a tortuous wave shape, although rhyme is not easy to use, but Zhuang nationality people make beautiful rhyme harmony with wisdom, so vocal music can be heard everywhere. Hongshui River traditional Zhuang song remains the ancient "Yue Zhi" mode of four: sol la do re (5612), in the native language area of Hongshui River, from the point of view of musical characteristics, its vocal music are divided into two categories: multi-part vocal music and single-part vocal music. According to the characteristics of melodies and singing methods, they are divided into three categories: high tone, flat tone and ballad singing. People like to sing vocal music to express their feelings, please body and mind, and relieve their fatigue when their production and life are more difficult. "Han Dan" or "Jiao Shan" is a kind of high-pitched vocal music, which is characterized by the special way in which the inhabitants of the mountain communicate. Singers often like to sing loudly in the mountains and valleys. This kind of individual singing is suitable for emotional expression and catharsis, Most of the contents are directly expressed or the feelings caused by life and nature. The singers of Zhuang nationality vocal music in Hongshui River dialect area have historical transmission and innovation in the aesthetic choice of sound tone color and the construction of vocal text and tunes, which reflects that most of the melodies are sung with traditional melodies. The traditional melodies is the sound color which is passed down from word of mouth in the history of Zhuang nationality, has the common cultural psychological identity, and fits the aesthetic value of Zhuang nationality, so it has been sung to this day. On the other hand, the vocal text are impromptu, paying attention to the rhyme, the tone according to the word, the tone turning with the word. In the creation of the tune, the relationship between the word and tone is based on the rise and fall of the word tone and the rhythm of the language. Of course, some melodies do not depend on the tone of the vocal text, only pay attention to the expression of emotion, there is a disharmony between the tone structure and the melody structure. (Wu Qiao, 2017)

#### 3.4 Hongshui River vocal music and customs

The Zhuang nationality has a tradition of choosing a mate by song since ancient times and has a long history. In the upper reaches of the Hongshui River, song gexu are still widespread



after liberation. In some places, the scale of gexu is very large, with tens of thousands of people coming hundreds of miles away. Some gexu last for three to five days. At the gexu, many young men and women find their loved ones and finally get married. (Qin Naichang& Zheng Chaoxiong& Qin Deqing& Liao Mingjun& Song Shuqiao, 2000)

Zhuang gexu are gatherings of people from one or more villages who come together to sing songs, primarily on the topic of romantic love. (Qin Jin Dun and John Widman, 2012)

Zhuang performers in one village were taught by a Dong performer and folklorist. Zhuang performers in Leye perform national-style fan dances in cultural shows. Yao and Zhuang together sell handicrafts to tourists in one site I visited. (Jessica Anderson Turner 2010)

#### **4. The general knowledge of Zhuang nationality vocal music**

##### 4.1 Origins

The so-called "original ecological vocal music", which originated in the agricultural civilization society, is relative to the natural environment of the industrial civilization society. "The original vocal music refers to a song sung in a specific area (usually a relatively closed national settlement), less influenced by foreign music culture, pure style and not processed and refined, it is the natural formation of people in life and labor, through the folk word of mouth retained ." (Li Ling, 2006); The earliest record of Zhuang nationality vocal music can be verified is Liu Xiang's Yue Song in Han Dynasty, but in fact the history of Zhuang nationality vocal music will be longer than the original song and dance of the wizard in the sacrificial ceremony which is the source of Zhuang nationality vocal music. (Chen Liming & Lei Jie, 2018);

In the real sense, the Zhuang nationality song should start from the productive labor and sacrificial activities in the primitive society. It originated from the labor practice of the Zhuang nationality people and was the product of the struggle between man and nature (Wang Keyong, 2015) Zuojiang Zhuang nationality vocal music spread in the Zuojiang River basin area of Guangxi Zhuang nationality Autonomous region, and are divided into singing poems, nursery rhymes, vocal music and so on. Dun Q J&Widman J (2012) The differences between vocal music and general songs are that they are not dominated by some professional composition techniques. It is the spontaneous oral creation of the working people. And mainly rely on the people word of mouth. In Zhuang, men and women, from childhood began to learn to sing vocal music, father

taught his son, mother taught her daughter from generation to generation. In the countryside, whether they are farming, mountain firewood or social love, marriage and funeral, can be expressed in vocal music. (Li Debiao, 2014)

Traditional festivals are highly valued throughout China and are currently given full government's support and encouragement. Each of China's ethnic groups has its own traditional festival celebrated at special times of the year. The vocal music festival is one activity widely celebrated among the minorities. The Zhuang nationality's festivals and vocal music practices in general are representative of the festivals practiced by many minority nationalities.) (Standifer J, 1986)

There are three general genres of Zhuang Opera, the analysis of selected musical pieces of these four types focuses on the music structure of Pingban melody, and the rhyme of the song texts Yaojiaoyun. This study is a pioneering work on the Zhuang Opera's musical form as there is currently no published work on the music of the opera and its association with related music categories. (Zhang Jian and Nicolas A., 2021)

#### 4.2 Application of Zhuang nationality vocal music

They mostly use the same-sex elders to teach the younger generations, such as mothers and daughters, fathers and son, and then form the transmission and continuation system of "children's learning songs, youth singing, and elderly teaching songs". Whether it is labor or daily life, weddings, funerals, love marriages, or even through visit the village and welcome guests, they all communicate with each other in the form of songs. It can be said that the tentacles of Zhuang nationality vocal music have penetrated into every aspect and every corner of the people's lives, and have become an important part of people's social life. From the perspective of the content of Zhuang nationality vocal music, it involves many cultural aspects such as ancient songs, narrative songs, labor songs, life songs, custom songs, ritual songs, and love songs. (Huang Ling, 2016)

Vocal music in Productive Labor: Productive labor is the most basic practical activity of mankind. The Zhuang people regard the development of rice farming as the basis and material guarantee. Thus formed the theme of agricultural labor, "Song of ploughing", "Song of selecting seedlings", "Song of Rice cultivation", "Song of planting Flowers", "Song of December", "Song of the four Seasons". The themes are "Architecture Bridge Song" and "Ship building Song",

"Zhuang Blue Indigo", "Weaving Song" and "Water cloth Song", "Architecture Bridge Song" and "Ship building Song". With "picking tea", "joy in the rain", "charcoal song", "watching cow song", "melon seed song" and "labor emotion" as the theme. Their feelings of labor express the joy or sadness, love or hate of their inner world, as well as their optimistic and open attitude towards life. (Huang Ling, 2016)

Vocal music in daily life: Daily life covers all aspects of clothing, food, housing, transportation, weddings and funerals. Especially in marriage, funeral and other aspects of the highest frequency of use. For example, when a young man and woman love each other, they want to sing "first encounter song", "seduction song", "right question song", "first love song" and "deep friendship" and a series of love songs. At the wedding, we should highlight the festive and warm wedding theme and sing a series of hymns such as "Song of Wedding", "Song of Marriage", "Song of Welcome", "Song of sending relatives" and so on. During the funeral, according to the gender of the deceased, a series of sad songs such as "lamentation", "October pregnancy song", "crying song", "24 filial piety", "filial piety song" and "Shuibao funeral" should be sung, and other series of sad songs. During the birthday ceremony, people are will come to sing a series of vocal music such as "birthday song" or "toast song". When there are guests, in addition to wine and meat, but also give "toast song", "thank song" and "farewell song" and other vocal music. In addition, in the full moon, behavior, etiquette and other levels, they all express their personal feelings or views on some issues in the form of vocal music, which is a good inspiration for people. Establish a good moral outlook and outlook on life. (Huang Ling, 2016)

Vocal music in Belief: The Zhuang nationality people believe in polytheism, including Taoism and primitive religion, accompanied by witchcraft. They also use songs instead of words in a variety of mysterious and boring religious activities, or use vocal music to express certain beliefs and customs. For example, you should sing the "Song of Sacrificing Rice" when you taste new things, sing the song of agriculture or when you sacrifice to the God of Hemiao in the seventh lunar calendar. When offering sacrifices to the ancestors during the New Year, we should sing "The Ceremony of the Ancestors", and "Opening the Doors on the First Day of the Lunar New Year" and other sacrificial songs should be sung during the family offerings on the New Year's Day. In addition, sacrificial activities such as worshipping the frog woman, worshipping the land god, and worshipping the land woman must be accompanied by songs. (Huang Ling, 2016)

Vocal music in festival celebrations: As one of the ethnic groups with many festivals, the traditional festivals of the Zhuang nationality include March 3rd, Spring Festival, Tasting Festival, Ox Soul Festival, Qingfeng Festival, Fireworks Festival, etc. Whenever the festival comes, they will take a certain festival celebration as the theme and sing the corresponding vocal music simultaneously. For example, after the arrival of the New Year, people often use songs to cheer them up and sing well-known vocal music such as "New Year's Songs", "New Year's Season Songs", and "Zhengyue Songs". When the March 3rd Song Festival comes, vocal music such as historical songs, seasonal songs, and pan songs are sung. The coming of the Ox Soul Festival, the Zhuang nationality people also have to celebrate collectively, in addition to holding a grand ceremony of honoring the ox, they must also sing the "Song of the ox" in unison. In short, the Zhuang nationality people use various ethnic festivals, especially in the form of vocal music singing, or express cheerful and enthusiastic or solemn thoughts and feelings, and use songs as media and dance as companions to further strengthen the unity within the ethnic group. Enhance the cohesion and centripetal force between ethnic groups. (Huang Ling, 2016); With the development of the times, art works also reflect the integration of national characteristics. For example, many piano works are inextricably linked with the ethnic elements of the Guangxi Zhuang nationality. (Chen Jie, 2016)

There are three ways of expressing the ethnic elements in the works, one is original, one is reusable, and the other is new-emerging. This kind of creation not only transmits the customs of traditional culture, but also allows people to better appreciate the beauty of art. As China's deepening reforms continue, society is becoming more and more open, and under the background of cultural integration, several generations of Zhuang nationality musicians have worked hard to develop the poetic piano music of Zhuang nationality vocal music, and they are accepted by the public. Many excellent works were born. This transformation of Zhuang vocal music has not only better spread and protected their national treasures, but also revitalized local vocal music. With the development of the vocal music of the newborn Zhuang nationality, people pay more attention to and cherish these primitive and real national treasures. (Chen Ying, 2016); Gexu plays a special role in the history and culture of the Zhuang nationality. It is a natural carrier of the folk culture of the Zhuang nationality. As a place for young men and women of the Zhuang nationality to carry out social activities on the gexu, they can make friends through singing and seek spouses.

In the secular age, gexu has become an important place for young men and women of the Zhuang nationality ethnic group to fall in love freely and choose their own marriage. For holiday gathering places such as gexu, the main crowd nowadays is declining, or even disappeared. Even if there is such a place, the scale continues to decrease. (Qin Yuekui, 2014); The use of minority vocal music resources in northwest Guangxi for music education can not only enrich the teaching content of music education, but also make students feel the nation music, improving aesthetics and appreciating abilities, and cultivating outstanding professionals, can also play an active role in the transmission and protection of ethnic minority vocal music. (Tang Wensheng & Wang Keyong, 2014)

The application in folklore research, as recorded in the "Hanshu Yiwenzhi", sent a special person to collect poems for the purpose of "observing customs, knowing gains and losses, and self-examination." In December 1922, Peking University's "Songs and Ballads" Weekly's "Publication Ci" said: "ballads are an important material in folklore..." It can be seen that ballads have become an important basis for the study of folk culture since ancient times. (Tang Wensheng & Wang Keyong, 2014)

Minority vocal music in northwest Guangxi are used in literary creation, and writers who apply vocal music to literary creation are not uncommon. There are also many local writers who apply vocal music from minority groups in northwest Guangxi to literary creation. Now take Zhuang nationality novels, Mulao prose and Maonan poetry as examples to illustrate the application of minority vocal music in northwest Guangxi in the content and form of literary works. In the application of artistic creation, vocal music as a kind of music resource are also widely used in artistic creation, which is reflected in the creation of piano works and musical works. (Tang Wensheng and Wang Keyong, 2014)

The vocal music of ethnic minorities in northwest Guangxi is used in festival activities and various cultural activities in the society. Literary activities have the function of publicizing national policies, guidelines, and routes. They can expand people's cultural quality and have a strong educational function. While reflecting people's working life, it also plays a role of propaganda and education. Therefore, the vocal music of many ethnic minorities have been applied to various cultural activities in the society, and the vocal music of the ethnic minorities in northwest Guangxi are no exception. Many ethnic minorities in northwestern Guangxi do not

have their own written languages. Vocal music is mainly taught by word of mouth. The use of vocal music in various cultural activities in schools has become the transmission and protection of vocal music. (Tang Wensheng and Wang Keyong, 2014) Teachers should fully realize the value and role of vocal music in the teaching process, actively integrate into the vocational education system in the teaching process, give play to the advantages of vocal music in traditional cultural cognition, and enhance students' recognition of vocal music. Combined with the actual situation of vocational colleges, vocal music education must integrate with the characteristics of existing vocational teaching, integrate its own rhythm, music theory and other content into the vocational education system, actively help students improve their personal abilities and levels, and let students master vocal music in the learning process. We consciously integrate vocal music into our own learning system, identify with vocal music and actively practice vocal music in learning, only in this way can we truly play the role of vocal music. Teachers should do a good job in the teaching of vocal music in the teaching process, help students quickly integrate into the local music learning scene in Guangxi, truly identify with vocal music, learn vocal music, transmit and carry forward vocal music. (Zhou Zhiyi, 2020)

#### 4.3 Aesthetic connotation of Zhuang nationality vocal music

The vocal music of the Zhuang nationality in Guangxi have their unique charm, which not only has multi-angle beauty, such as human beauty, artistic conception beauty, philosophical beauty and so on, but also has profound cultural connotation, not only contains daily life culture, but also has traditional custom culture, social system culture and so on. These vocal music have not only become an indispensable part of Guangxi Zhuang nationality people's life, but also become a unique banner in Chinese culture.(Wang Henghua, 2020) Zhuang nationality vocal music, as the traditional culture of Zhuang nationality, embodies the beauty of character, intelligence, rhythm and rhyme of traditional music culture in China, through the cultural connotation and artistic beauty of the voice, it presents the rich history and culture of the Zhuang nationality. (Li Yiyang, 2019) The aesthetic connotation of Guangxi Zhuang nationality multi-part vocal music can be explored from different dimensions. From the micro perspective, different regional characteristics shape different cultural backgrounds, which leads to the differences in aesthetic concepts of different cultural groups. The change of culture gives the evolution of the concept of the group as a whole, that is, the aesthetics of the same group will change with the



change of society, but its essential characteristics will not be separated from its essential culture. From the macro perspective, the aesthetic connotation of vocal music can be extended to a broader field and deeper thinking. (Ao Xueying, 2020) Zhuang nationality vocal music are closely related to the historical existence of Zhuang nationality and are the spiritual sustenance of the Zhuang people. In the context of Zhuang language, the original expressions of vocal music are "Home" and "Huan". This expression contains the Zhuang people's respect and love for the house of nature, the belief and awe of gods, the pursuit and persistence of a good marriage and a happy family, the construction and publicity of a harmonious and friendly social home, and the prayer and practice of living happily between heaven and earth. It embodies the integration and unity of "Heaven, Earth, God and Man". (He Feiyan, 2019)

Zhuang nationality vocal music art has the characteristics of natural aesthetics, interpersonal aesthetics and romantic and open-minded historical memory aesthetics. There are some aesthetic dilemmas in the process of Zhuang nationality vocal music art from tradition to modern, such as the interlacing of virtual and realistic, the choice between public and exclusive music, the competition between freedom and form, the collision between single aesthetic subject and multiple aesthetic subject. It is necessary to realize the aesthetic discourse in the aesthetic study of Zhuang nationality vocal music art from off-the-spot theory to on-the-spot theory, as well as from "tool field" to "interpretation field" and "original field" to "derivative field", which is the path practice of aesthetic modernity. The modern aesthetic of Zhuang nationality vocal music art is an important manifestation of Zhuang nationality vocal music art to realize its special right to speak. The realization of the aesthetic modernity of traditional vocal music art affects the transmission and development of Zhuang nationality vocal music art. (Chen Mingbin, 2020)

#### 4.4 Transmission and Development of Zhuang nationality vocal music

In recent years, the traditional culture of minority areas in China has been more and more recognized by the world. How to effectively transmit and develop the original vocal music of ethnic minorities in China, especially the intangible cultural heritage projects, has become a new topic of concern from all walks of life. (Yang Chunfeng, 2020) The three most important basic models of Zhuang nationality vocal music transmission: family-style individual transmission, folk transmit characters represented by singers and women; social-style group transmission, such as gexu, song hall, song competition and other folk activities; modern media transmission, mainly

through television media, Nanning International vocal music Art Festival, the Internet and cultural tourism. Whether it is a folk singer who sings vocal music or a Zhuang nationality woman who works at home, from the traditional gexu activities to the modern "Nanning International vocal music Art Festival" cultural tourism, they all shoulder the historical responsibility of inheriting vocal music. (Li Anran, 2011) The transmission of Zhuang nationality vocal music is mainly oral singing, simple structure, stylized expression, mainly oral text, supplemented by written text. (Liao Zhien, 2020)

When great changes take place in the cultural ecology, the fragility of the survival of vocal music will be exposed, especially the industrialization and information society brings people unlimited choices of cultural entertainment, vocal music as intangible culture appears to be lack of realistic cultural vitality. Zhuang vocal music are strongly out of step with today's life from the content form to the aesthetic level. How to objectively and rationally examine the current situation of the protection of Zhuang vocal music in Guangxi, interpret the difficulties existing in its inheritance, find and solve problems as soon as possible, and let the traditional vocal music art coruscate the brilliance of the times and show the spirit of the times in the new period? it will be a topic that needs to be discussed for a long time. (Guan Yuechan, 2018)

The inheritance activities of vocal music in Zhuang nationality areas are gradually moving towards marketization and commercialization, which causes many Zhuang people to join the ranks of marketization and commercialization of vocal music in order to obtain corresponding economic benefits. however, it ignores the national cultural connotation of the original vocal music and lacks successors. With the continuous promotion of the market economic system and the rapid development of the market economy, more and more young people of the Zhuang nationality go out to work to earn money, which will not only affect the creation and renewal of the original ecological love songs. at the same time, there is bound to be a serious fault in the cultural inheritance of vocal music. The content of singing is shrinking day by day, and Zhuang vocal music are attached to people's lives, with a wide range of subjects and all-inclusive, reflecting all aspects of people's lives and containing rich national cultural information. However, due to the influence of various factors, such as the lack of follow-up crowd, the influence of market economy and the change of people's thinking, the content of singing has not been enriched with the passage of time, but has become more and more simplified. cultural connotation and



singing art have been greatly reduced, which has seriously restricted the inheritance and development of vocal music culture. (Li Debiao, 2014)

With the economic and social transformation and upgrading in Zhuang nationality areas, Zhuang nationality vocal music are facing unprecedented development difficulties, such as fewer and fewer participants, aging inheritors and talent gaps, increasingly simplified transmission content and serious shortage of transmission funds. (Huang Ling, 2016)

The transmission and development of vocal music should not only embody the characteristics of minority areas, but also make them a beneficial supplement to the prosperity of local culture and the development of cultural industry. It is the most effective and practical way to follow the objective development law of vocal music and adapt to the development of contemporary society. (Liang Dong & Huang Liming, 2020) As an important part of education transmission, local colleges and universities should shoulder the responsibility of inheriting and developing minority music culture, integrate Zhuang nationality vocal music into vocal music teaching in colleges and universities, optimize teaching contents and models, and realize the in-depth research and multi-dimensional development of Guangxi Zhuang nationality vocal music and other music culture.(Wang Shun, 2020a). School is an important carrier of knowledge transmission, and the transmission and development of Zhuang nationality vocal music are inevitably brought into the category of school music education and constantly enriched and improved. (Huang Wencui, 2013) Teachers in higher vocational colleges should guide students to love national culture, explore the rich music resources around them, strive to spread the excellent music culture of their own nation, and contribute their own strength to the development and transmission of Guangxi vocal music art on campus. (Wang Ruyue, 2020); Learning to sing the original vocal music of Zhuang nationality is helpful to broaden the way for students to understand the traditional culture, history of development and geographical characteristics of Zhuang nationality. It is the main means to enter the inner world of Zhuang nationality people and feel the positive and optimistic attitude of Zhuang nationality people. Learning to sing the original vocal music of Zhuang nationality is the analysis and transmission of Zhuang nationality traditional culture, which lays a foundation for changing the wrong view of traditional national culture, studying and carrying forward the traditional national culture (Yi Xiaoping, 2020). Zhuang's bilingual music classroom can not only carry forward the value of three-voice part vocal

music, but also promote the innovation and reform of Zhuang's bilingual education and teaching. It provides new ideas and ways to inherit and carry forward the excellent traditional national culture. (Zhang Haiping, 2020)

The singer is the direct listener and practitioner of vocal music and the most important entry point in the study of vocal music. In the past, the research was only for the sake of dignitaries, and today's oral history is really for the masses:" oral history returns history to the people in their own language. It shows the past and helps people build their own future (Paul Thompson, 2000). Through the construction of the song king's singing life, we can get a glimpse of fate of vocal music and traditional culture. which is a precious material to study the history of social history and the history of vocal music. Therefore, the construction of oral history and personal life history of singers has very important cultural history significance, which is a part of the study of Zhuang nationality vocal music in the future. (Tang Qianhua, 2008)

Zhuang nationality vocal music contain rich cultural connotations and aesthetic value, and have important historical significance. Therefore, in the process of transmission, On the one hand, we should continue to follow the traditional way of inheriting by word of mouth. on the other hand, they should be recorded completely and spread to the world. Meanwhile, integrate some new factors and carry out timely transformation to make the vocal music culture of Zhuang nationality last for a long time. (Li Debiao, 2014) By setting up a distributed Zhuang nationality vocal music resource bank, it can not only centralize and distribute the Zhuang nationality vocal music resources in various regions which are gradually losing, but also facilitate experts, scholars and users around the world to provide a consistent interface. (Chen Jie, 2016) As far as the actual situation of Zhuang nationality vocal music in Xincheng County, by giving full play to the functions of song-book inheritance and electronic media, and making good use of the "joint force" of the two, the effect of the dissemination and inheritance of vocal music will be more significant. (Fan Yuanzhu, 2012)

Guangxi Napo Zhuang vocal music and their folk culture are often interdependent, permeate and promote each other. Vocal music reflect folk customs, which have a profound influence on the content, form, spread and development of vocal music. It not only provides a place for the survival and development of vocal music, but also provides rich themes for the creation of vocal music. It can be said that the vocal music of the Zhuang nationality in Napo is a

wonderful work of art blooming in the soil of its own culture, and its generation and development are inseparable from the folk cultural environment of the Zhuang nationality in Napo. With the changes of the times, the vocal music of the Zhuang nationality in Napo show a declining phenomenon and are facing a severe inheritance crisis. In order to make the inheritance and development of Napo Zhuang vocal music art move towards a virtuous circle, it is very important to effectively protect its survival soil-Napo Zhuang folk culture. (Chen Liqin, 2011)

For cultural administration, while protecting and promoting a folk festival, cultural integration and its impact on different cultural areas should also be considered. In the case of preserving the inheritance and continuation of local culture, we can promote a folk festival, which can not only maintain the diversity of regional culture, but also develop the local culture. (Liao Bingguang, 2021)

How to better spread the art of multi-part vocal music through television media is of great significance to the inheritance and development of vocal music and the integration and development of vocal music and television communication. (Yang Mei, 2020) The essence of culture is communication, and the transmission of culture depends on communication. (Gao Weihua & Ma Yan, 2010) Guangxi vocal music art is not only a treasure in the field of Chinese art, but also an important part of the world's national culture. Focusing on the present situation of the development of Guangxi vocal music, we should spread them widely with the help of traditional and modern media, so that contemporary Guangxi vocal music can not only preserve their essence, but also keep pace with the times, and enrich the content, form and aesthetic connotation of Guangxi vocal music. (Wang Ruyue & Geng Huarui, 2020). Guangxi vocal music intangible cultural heritage has rich cultural connotations, which is also an important cultural tourism resources in Guangxi. To create non-heritage cultural tourism is the most win-win way of Guangxi non-heritage vocal music in the social heritage. Not only played the purpose of dissemination, but also brought economic returns to non-heritage. (Xie Chunyu, 2019). After the Belt and Road Initiative, Guangxi TV media has been exploring, using Guangxi's unique advantages the cultural resources of "March 3th" vocal music, taking TV communication as the channel, taking the cultural origin of " March 3" as the root vein, taking vocal music culture as the main body, conducting overseas cultural exchanges through television communication. (Yang Mei, 2020) With the development of society, TV has realized "household communication" and

went deep into every corner of the countryside. The communication of TV is more vivid than radio and newspaper. TV is composed of language symbols, non-verbal symbols, auditory symbols and visual symbols, so its communication function is very powerful. The government can set up special programs on Zhuang nationality vocal music on TV, so that those who want to listen to or learn songs can be used at any time. And through the investigation of the villagers, it is found that the acceptance of TV in the villagers' hearts is very high, the operation is convenient, simple and intuitive. (Liu Zhili & Xie Zhenzhen, 2018)

Folk vocal music association, folk performance troupe, characteristic song team, national characteristic choir and new vocal music band are cultural and artistic groups with unique cultural and aesthetic interests formed in the multicultural context. It is an objective cultural phenomenon in social life in ethnic minority areas. They prefer different artistic styles, skills and techniques, and creative exhibition methods. They carry different cultural missions and have different and indispensable roles and values for the protection and transmission, innovation and development, promotion and dissemination of Guangxi's local music heritage. They should be taken care of, supported and developed. (Wen Quan, 2020)

The transmission, protection and innovation of Zhuang nationality vocal music is a complex "proposition", which requires the government and scholars. Zhuang nationality people, even merchants and other forces involved, any single force cannot answer this proposition. Among them, the government plays a leading role. It should be noted that the government should avoid simple and rude administrative force intervention in the process of administration; scholars and literati's academic thoughts can provide intellectual power. Of course, they should avoid "scholar spirit" and idealized ideas. As the main body of inheritance, the people of Zhuang nationality have undoubtedly played a decisive core force. Only by constantly debugging themselves and strengthening each other's "dialogue" can Zhuang nationality vocal music be rebuilt and reborn in the changing social and cultural context and usher in their own spring. (Zhang Kunli & Chen Fengjie, 2019)

The intangible cultural heritage of Guangxi vocal music is transmitted through digital broadcasting media, social and cultural industries, school education and other innovation and development, so that people love their own national culture, consciously learn the excellent national culture, Guangxi vocal music intangible cultural heritage fire carry forward. (Xie

Chunyu, 2019) With the rapid development of economy, Zhuang nationality vocal music not only did not disappear, but also derived new lyric space and function. This is an inevitable choice to adapt to the development and change of the times. The development of vocal music cannot blindly encourage the transmission of tradition, but needs to be innovated on the basis of tradition. Although the soil suitable for the growth of traditional vocal music has gradually disappeared, vocal music are appearing in different lyric spaces in various new forms. We treat the inheritance and protection of vocal music with a tolerant mentality. (Zhang Xi, 2020) Zhuang nationality vocal music will not disappear, but in what form it will go to the future, it may be difficult or impossible to know exactly in the present. But what is certain is that with the awakening of the consciousness of the Zhuang people, making full use of modern media science and technology, actively grasping the development opportunities brought about by the modern market, and correctly understanding and grasping the trend of globalization, it is a necessary measure for Zhuang vocal music to seek a new growing point and development platform under the background of the new era, as well as the theoretical guidance of academia and the active support of the government. We look forward to Zhuang vocal music in the new era to show a more beautiful posture, coruscate a more powerful vitality. (Zhao Lin, 2009)

To sum up, the research on the Zhuang nationality and the Hongshui River is relatively rich, but there are few papers focusing on the Zhuang vocal musics in the Hongshui River basin and collecting, sorting, classifying and analyzing them, which provides a space for the research of this dissertation.

## **5. Theories used in this research**

### **5.1 Ethnomusicology**

Ethnomusicology is the study of music from the perspective of ethnology. A nation is a relatively stable community of people formed in history. Generally speaking, a nation has four characteristics: a common language, a common region, a common economic life, and a common psychological quality based on a common culture. Ethnology is a social science that mainly uses field investigation methods to study the laws of national development and evolution. Ethnology has the nature of historical science, but it is different from history. The main research materials of history are archives and documents with written records, while the research materials of

ethnology are mainly non-written. Ethnology expects to study their origin, distribution, society, economy, culture, way of life, and the historical and cultural relations between ethnic groups through field inspections of individual ethnic groups. The research purpose of ethnology is to reveal the common law of the development of various nations in the world or the special law of the development of a certain nation by combing through the historical development and evolution of the above-mentioned aspects. (Du Yaxiong, 2002) The researchers will use the fieldwork and library work methods of ethnomusicology to study the vocal music of the Guangxi Zhuang nationality in the Hongshui River Basin. (Chen Wenqin, 2011)

## **6 Terms in the dissertation**

6.1 Gexu = It is a form of festival gathering and singing activities held by the Zhuang people at a specific time and place.

6.2 Liu Sanjie= A Zhuang nationality figure in folklore, an ancient folklore singer, very clever. people love Liu Sanjie very much, and there are many stories and records about her, and they commemorate her as a holiday on March 3th every year.

6.3 Pangu = The god of creation in Chinese mythology and legend, is said to be born in a dragon egg and nurtured by Yinglong in Tongbai.

6.4 Lejiao songs = One of the forms of Zhuang nationality folk songs. Lejiao, Zhuang nationality language is the meaning of duet. There are "Single Le Huan" and " Double Le Huan" in the folk.

6.5 Gong mode = In ancient Chinese music, the mode composed of Gong mode (1) as the tonic is called palace mode.

6.6 Shang mode = In ancient Chinese music, the mode composed of Shang mode (2) as the tonic is called Shang mode.

6.7 Jue mode = In ancient Chinese music, the mode composed of Jue mode (3) as the tonic is called Jue mode.

6.8 Zhi mode = In ancient Chinese music, the mode composed of Zhi mode (5) as the tonic is called Zhi mode.

6.9 Yu mode = In ancient Chinese music, the mode composed of Yu mode (6) as the tonic is called Yu mode.



6.10 San fen sun yi fa = The method of calculating pitch was invented in ancient China. According to the tube length or string length of a standard tone, the tube length or string length of the other series of pitch must be calculated according to a certain length ratio. The san fen sun yi fa provides a criterion of length ratio. (Chen Liming & Lei Jie, 2018)

6.11 Fu, Bi, Xing = They are the three main means of expression used in The Book of Songs, and they are the means of expression of poetry summed up in ancient China according to the creative experience of The Book of Songs.

Fu = It is a straightforward statement, that is, people express their thoughts and feelings and related things directly.

Bi = It is a way of proving an argument by comparing known things (or cases) with things (or cases) that have some of the same characteristics.

Xing = It is a way of talking about something else first to lead to what you really want to say.

6.12 Fish bite tail = Fish bite tail refers to the same structure of the ending note of the previous melody and the first note of the next melody, also known as tail style and dragon style, which is not only a structural form of Chinese traditional music, but also a creative technique of music. (Wu Xiao, 2020)

6.12 Runqiang = A set of unique techniques to beautify and decorate singing formed in the long-term development of Chinese national vocal music.

6.13 Heterophony = A kind of multi-part music, also known as foil music. Its characteristic is that when several parts sing and play the same melody together, some parts and main melodies sometimes separate and some variant tones sometimes converge into the form of singing and playing together.

6.14 Waist and feet rhyme = That is, the last word of the first line rhymes, and a word rhymes with it at the waist of the second line, which is usually in the third-to-last position.

6.15 Qian ju huan = It embeds three words and two sentences in five words and four sentences to form the format of "five, three, five". (Editorial Committee on Information Dissemination and Social Development in Minority Areas of China, 2009)

## CHAPTER III

### Research Methods Period

Methodology. I went to Donglan County, Dahua Yao Autonomous County, Du'an Yao Autonomous County in Hechi City and Mashan County in Nanning City to collect data and find key informant for fieldwork. So, I have the methods as follow.

#### 1. Research site

In this topic, I chose Donglan County, Dahua Yao Autonomous County, Du'an Yao Autonomous County in Hechi City and Mashan County in Nanning City, Guangxi Province, China to conduct fieldwork.

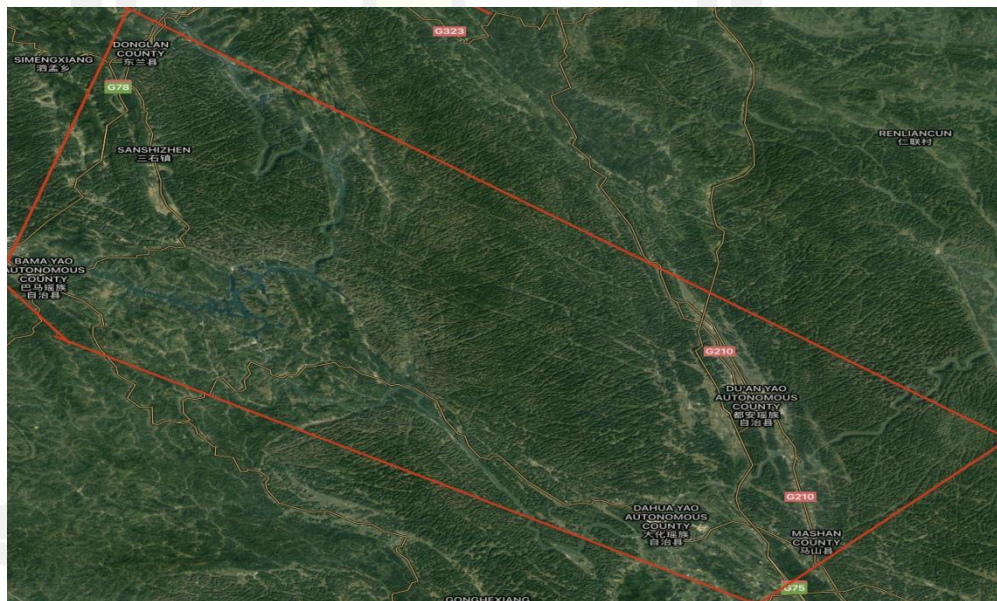


Figure 1 Map of the middle reaches of Hongshui River basin

Retrieved from: (<http://maps.google.com.hk>)

#### 2. Content

The content will include the history and development of vocal music of the Zhuang nationality in Hongshui River Basin, Guang Xi Province, China, and the classification of vocal



music in Hongshui River Basin, Guang Xi Province, China, as well as the analysis of the vocal music selected.

### 3. Research Tools

I will use interview form, observation form, camera, cellphone and pen.

Regarding the questionnaire, it will include the following:

1. name
2. sex
3. age
4. When did you start to get in touch with vocal music?
5. How did you sing these vocal music?
6. How to improvise the vocal text of vocal music?
7. What does vocal music bring to your life?

### 4. Data Collecting

Data Collecting in documentation and related research according to the following types

- Information about the history and development of Zhuang nationality vocal music in the Hongshui River Basin of Guangxi, China.
- Knowledge about vocal music of the Zhuang nationality in the Hongshui River basin of Guangxi, China.
- Observe the singer's singing and learn how to sing.
- Picture and voice record in order to be physical evidence and proved evidence.

### 5. Data Analysis

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

-The first objective I sort out the collected data, the main steps are as follows:

1. Find out information about the vocal music of the Zhuang nationality in the Middle reaches of Hongshui River Basin in Guangxi from documents, sort out and integrate them.

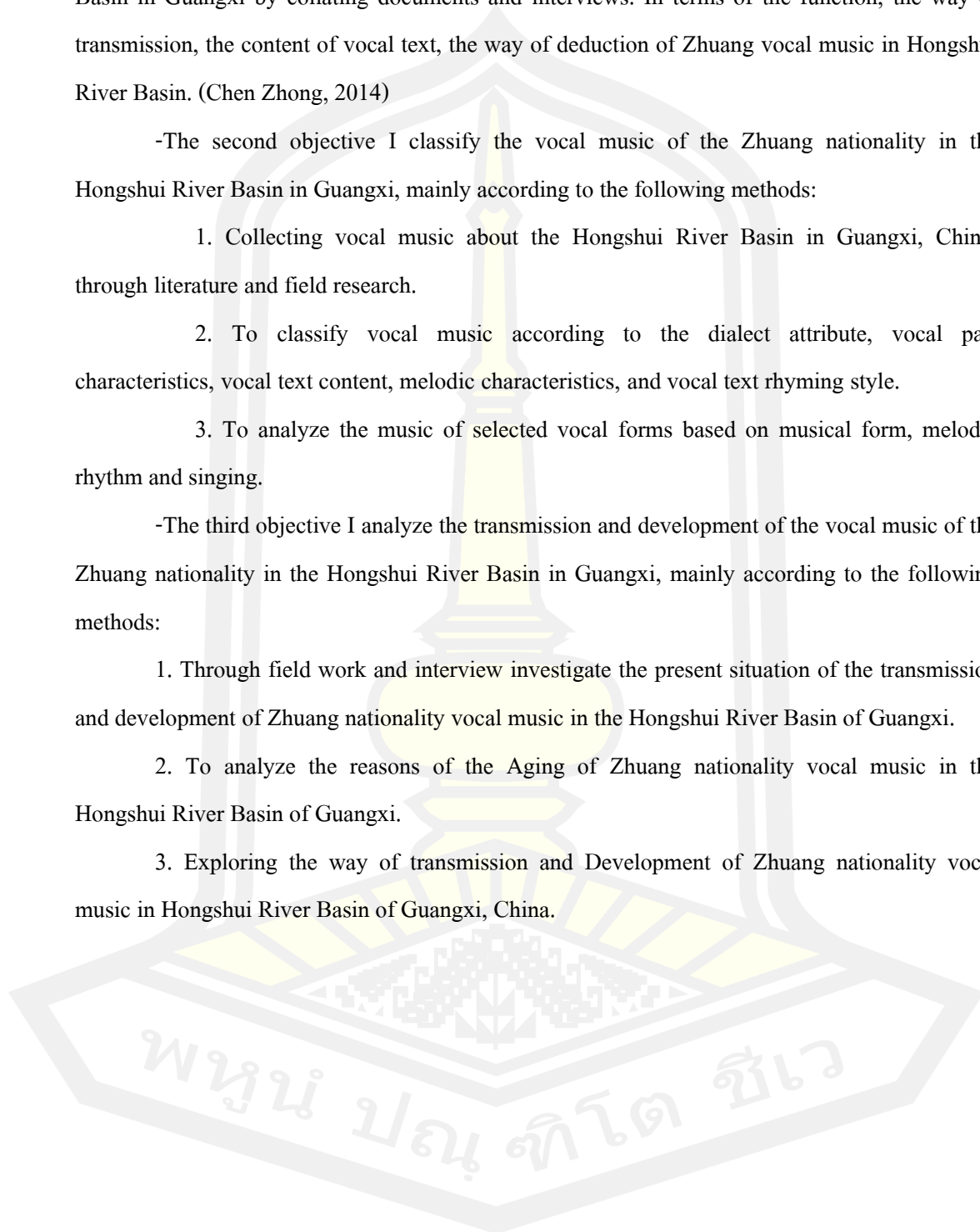
2. Exploring the development of vocal music in the Middle reaches of Hongshui River Basin in Guangxi by collating documents and interviews. In terms of the function, the way of transmission, the content of vocal text, the way of deduction of Zhuang vocal music in Hongshui River Basin. (Chen Zhong, 2014)

-The second objective I classify the vocal music of the Zhuang nationality in the Hongshui River Basin in Guangxi, mainly according to the following methods:

1. Collecting vocal music about the Hongshui River Basin in Guangxi, China, through literature and field research.
2. To classify vocal music according to the dialect attribute, vocal part characteristics, vocal text content, melodic characteristics, and vocal text rhyming style.
3. To analyze the music of selected vocal forms based on musical form, melody, rhythm and singing.

-The third objective I analyze the transmission and development of the vocal music of the Zhuang nationality in the Hongshui River Basin in Guangxi, mainly according to the following methods:

1. Through field work and interview investigate the present situation of the transmission and development of Zhuang nationality vocal music in the Hongshui River Basin of Guangxi.
2. To analyze the reasons of the Aging of Zhuang nationality vocal music in the Hongshui River Basin of Guangxi.
3. Exploring the way of transmission and Development of Zhuang nationality vocal music in Hongshui River Basin of Guangxi, China.



## Chapter IV

### **The development of vocal music of the Zhuang nationality in Hongshui River Basin, Guangxi Province, China.**

The Hongshui River Basin in Guangxi has numerous mountains, rapid water flow, and the natural conditions are relatively hardy. The Hongshui River breeds the character of the people here who are hardworking, brave, honest, kind, enthusiastic, optimistic and good at singing and dancing. Zhuang vocal music carries the collective memory of the Zhuang people in the Hongshui River Basin. It is the norm of life to convey love with songs, and have become an important carrier of Zhuang nationality traditional culture. The origin of Zhuang vocal music in Hongshui river area is the same as the origin of Zhuang vocal music in other places. For thousands of years, Zhuang vocal music have exuded poetic thinking in the scenes of labor, sacrifice and love in social life, which has enhanced the expression of Zhuang people's emotion. Although today the singing field and singing forms of Zhuang vocal music have changed, the emotional gene of folk song culture still continues.

#### **4.1 Origin theory**

The origin of Zhuang vocal music is closely related to labor, sacrifice, gexu, love and so on. Among them, there are many records about the singing of Zhuang vocal music in gexu, sacrificial weddings, courtship between men and women and other occasions in ancient literature.

Among the eight ethnic minorities of "King Wu of Zhou conquered Zhou and joined forces to herd wild animals", there is Pu nationality also known as Bafang, which is the ancestors of Zhuang nationality. "King Wu of Zhou conquered Zhou benefit from armed forces from two ancient states in modern Sichuan, according to the book of history, the army in Sichuan is very brave, use song and dance to push back the attack Yan people, the Bafang nationality refers to the ancestors of the zhuang nationality. It can be seen that Zhuang nationality vocal music have a long history (Huang Yongcha, 1983)

The book recorded "Yue people's song", through the research of Zhuang nationality scholars, it is the Zhuang ballad, which records a complete Zhuang nationality ancient vocal music "Yue people's song". (Liu Xiang, 17 BC). The article stated that "Yue people's song" was recorded by the method of recording the sound of Chinese characters. Not only the pronunciation, grammar, and part of speech are completely consistent with Zhuang nationality language, but also the metric and rhyming method are the same as the Zhuang vocal music circulating today. It is an ancient Zhuang vocal music (Wei Qingwei, 1981). Regarding the era of "The Song of Yue People", You Guo'en presumed that the "Song of Yue People" should have preceded the "Songs of the Chu" and succeeded the "Poetry: Guofeng" based on the E Jun zizhen mentioned in the record. It can be seen that the "Song of Yue People" was produced during the Spring and Autumn Period and the Warring States Period of nearly three thousand years, and formed the ancient Zhuang nationality character recording vocal music of the Zhuang nationality, which has a strict rhythmic structure.

The origin of Zhuang vocal music in the middle reaches of the Hongshui River in Guangxi has always been an issue of concern to the academic community. Scholars have their own opinions. There are mainly four types: work theory, sacrificial worship theory, love theory, and gexu theory.

#### 4.1.1 Labor theory

The Zhuang vocal music in the middle reaches of the Hongshui River Basin, we can infer that they are vocal music that are related to labor like other ethnic groups. The art of language originated in the labor process of primitive people, which is recognized and confirmed by many scholars and experts. There are several explanations for singing while working. First of all, the ancestors of Zhuang have been engaged in farming for a long time, the labor work is heavy, the mountains are deserted, singing can help people drive away the fatigue of working, boost the working morale, and improve the efficiency of working. Secondly, they vent their emotions through singing when they are engaged in manual labor, relieve the pressure of working, and eliminate the depression in their hearts. They simply shouted at first, and gradually they used singing instead of language to express feelings further, and gradually formed a four-sentence song structure. Once again, when Zhuang people work on the mountain, they feel gloomy on the mountain. In order to get rid of the fear, they relied on singing to boost their

courage. They often sing in pairs across the mountain, conveying their emotions with voice, so as to comfort each other.

#### 4.1.2 Sacrifice theory

The area where the Zhuang people live in the Hongshui River Basin is a typical Karst landform with extremely harsh living conditions, but at the same time, due to long-term rain erosion, beautiful natural landscapes such as stalagmites, rock caves, and pinnacles have been formed. The ancestors of Zhuang, dominated by the concept of animism, faced the harsh living environment. On the one hand, they placed their hopes on divine power to pray for survival and development, and formed a primitive religious culture represented by chicken bone divination and Mo religion; on the other hand, A vocal music culture represented by cave songs and frog songs is formed in the living space surrounded by mountains and rivers. In the process of continuous adjustment and adaptation between mankind and nature, human and human, human and society, the ancestors of Zhuang not only germinated the survival wisdom with rice cultivation culture as the core, but also gave birth to a poetic thinking that integrates the spiritual aura of heaven and earth.

The Zhuang people in the Hongshui River Basin worship multiple Gods. They think that the various phenomena in nature are amazing but can't explain it, so they feel that everything is dominated by the Gods. They have a sacred sense of reverence for nature, so they will pay homage to them in various forms. Some Taoist priests and witches in the middle reaches of the Hongshui River sang vocal music of Zhuang on some important funeral occasions. Therefore, some people think that Zhuang vocal music are produced in religious activities such as sacrifices, and have a very important impact on people's lives.

The dissertation founded that considering the living environment and development history of Zhuang, we can infer that the most primitive Zhuang nationality ancestors faced the main problem of survival and reproduction. The development of Zhuang vocal music corresponds to the development of the times. It has probably undergone a transformation from collective singing as a weapon of battle or labor to ceremonial singing for offering sacrifices to ancestors and Gods to a duet of love songs for mate selection and communication. From the existing cave sites, ancient songs of Zhuang, and the unique bronze drum culture, we can also see the role that

music played in frightening wild beasts, fighting against natural disasters and foreign wars by the Zhuang ancestors. With the loud sound and unified rhythm, fear and pain gradually disappeared, and the members involved in singing entered a state of combat trance, and logical thinking human beings instantly turned into iron and steel fist without fear and pain. Individual life and death gave way to collective identity. Cone & J. D. & Foster & S. L (1993) The ritualized life constitutes a vast field for collective members to accumulate, and among the ancestors with extremely low productivity, they especially cherish the rare performance opportunities in the presence of people. In the ritualized presentation, it will soon enter the passionate performance that "affection will be expressed in language, the deficiency of speech will be conveyed by sigh, the deficiency of sigh will be conveyed by singing, and the deficiency of singing will be conveyed by dancing. " When singing, hands and feet danced unconsciously, so that poetry, dance, and music are integrated into an excellent state of artistic aesthetics. (Jiang Xinpeng & Zhang Shanling, 2018)

#### 4.1.3 Love Theory

Some people also think that the Zhuang vocal music in the middle reaches of the Hongshui River Basin originated from love. Zhuang people express their feelings by singing and choose a mate by singing. It has a long history since ancient times. The Hechi County Chronicles, the eighth edition of the Republic of China recorded that: "In February and July of each year, young men and women travel in groups on the outskirts of the nearby city, using singing as a good medium." (Huang Zuyu & Li Dexuan, 1919)

It was recorded by the novelist Liu Xiang from Han period that Zixi, the King of Chu, once heard of a song by a Yue boatman when Zixi traveled on lake. The content of the song is translated as follows: What a moment to drive my vessel in the midst of the flow. What a day for me to accompany the boat you row. How lucky I am to receive your fondness despite that I am so vulgar. How bewildered my heart is when getting to know you as the ruler. The mountain has trees, and trees have their branches, Whereas I have my deepest favour in you, of which you are not conscious. (Lu Qinli, 1983). This is the earliest translated work in China and is one of the artistic sources of Chu ci. This song from the Spring and Autumn Period is the love in the hearts of the Zhuang people cannot restrain, impromptu and sing, the song lingering affection, moved the prince, expressed the love across the class.

According to Episodes from Guangxi and Yunnan, the local people of Guangxi sing at gexu in each month of spring, where men and women sit on separate sides. What they sing are all about love and courting, and even declination is expressed through songs, such as “although you are fond of me, I just don't have the same feeling for you.” In case a couple are attracted to each other, they will sit in a shed hand in hand to drink together, then exchange gifts and discuss about the next date of meeting. (Zhao Yi, 1985)

#### 4.1.4 Gexu theory

Although Zhuang vocal music have a long history, few Zhuang vocal music have been recorded because of the backwardness of the Zhuang ancient words and also because they are not favored by the rulers of previous dynasties. It is only in the records of the gexu and some customs that we can see the grand occasion of the Zhuang vocal music.

Gexu is a traditional singing festival held by the Zhuang people at a specific time and place. Since ancient times, the custom of gexu has been popular in the Hongshui River Basin. The Zhuang people in Hongshui River area call the gexu "Xu Peng". Because this kind of activity takes mutual reward singing as the main content, "each gathering has no less than a thousand people", "singing each competition day", like a singing fair, so later people called it "gexu".

As for the origin of "Gexu", it has three sayings as it comes from the God of music, or from choosing a mate, or from mourning and from Liu Sanjie. At present, it is generally believed in academic circles that it originates from the theory of mate selection.

After the Zhuang ancestors entered the agricultural society, pairing marriage replaced group marriage, and it was forbidden for men and women to marry together in the same clan, so the leaders of the tribes came forward and chose an appropriate time and place to provide opportunities for men and women of different clans to meet. This aggregation is the earliest prototype of the gexu. In the records of the gexu, the gexu is closely related to choosing a mate. Kuanglu wrote that in spring and autumn, young women of Zhuang nationality will place flowers, fruits, instruments onto local famous hills, as well as embroidered colorful purses with loving birds pattern. Some strong young men are specially chosen to accompany the daughter of the local ruler so as to form a “fairy’s team”. Other young ladies form up groups of three or five, pick up flowers by the side of mountain and water, then entertain themselves by singing, and young men also form up groups of three or five and sing with them. If some people find themselves



mutually attracted, they will sing all day long together and exchange their belts as a love token. (Kuang lu Ming Dynasty, p.4). Moreover, such as Xu Songshi of the Republic of China stated that "(Zhuang people) customs, like singing. Most of their male and female are matching when people gather to sing in the festivals during spring and autumn." (Xu Songshi, 1939). In addition, in Hechi, Dahua and other counties in the Hongshui River area, the customs of "men and women meet and sing together", "sing to get married" and "choose a match according to singing" are also very popular. Therefore, the saying that the gexu comes from choosing a mate is in line with the reality of historical life and is more reliable.

## **4.2 Changes in the stage of development**

### **4.2.1 Changes in function**

Zhuang people like singing being as a tradition, in addition to relying on singing to choose a mate, there are deeper reasons: it not only includes the need for emotional expression, but also the conscious pursuit of spiritual freedom. The poetic thinking bred from the natural environment and social activities promotes the generation and expression of emotion. With the development of the times, the survival context of vocal music has also changed. Since vocal music were sung, their initial functions of resisting foreign enemies, offering sacrifices to Gods, and relying on songs to choose mates have gradually disappeared, and the lyric space of Zhuang vocal music has changed.

#### **4.2.1.1 Stage of entertaining God**

The Zhuang people in the middle reaches of the Hongshui River Basin worshiped the Gods. In the past, rituals to entertain the Gods and exorcise demons, pray for blessings and dispel disasters were very common. According to the relevant records and legends, this paper analyzes the relationship between the custom of singing together of the Zhuang nationality and the Gods of music, ancestor worship, in memory of ancestors, labor, entertainment, mate selection and holds that the saying of it is formed by entertaining the Gods is "in line with the thoughts of the ancient people". "The ancestors of Zhuang gathered to sing. The purpose is to entertain the Gods." (Deng Rujin, 1986)

In the ceremony of worship to the gods, they use songs to convey their feelings. From the series of sacrificial activities such as divination, vow, and praying for gods, which are



presided over by the clergy, we found that song and dance ran through the whole sacrificial activities. Especially in the three-voice part vocal music of the Zhuang nationality in Mashan, most of the early content is about to entertain the God. It was sung by wizards and clergy when they were exorcising ghosts and Gods. The grain seed God, millet God, Land God and Goddess are also worshipped by the Zhuang people in Guangxi, as a result, vocal music such as "songs for sacrificing rice" and "ballads for transplanting seedlings" have come into being, they will be sang on sacrificial occasions respectively. Vocal music also run through the whole ancestor worship activities of Zhuang people. When holding ancestor worship activities, their etiquette procedures are also inseparable from the participation of vocal music, or singing "the vocal music of praise Mu Liujia" or "singing the ceremonial songs of the pilgrimage ceremony", so that future generations can understand the great achievements of the nation's ancestors. When the New Year festival, sometimes sing "ancestor worship", sometimes sing "Open the door in the first day of new year to bless" and other sacrificial songs. (Li Zhen, 2017). The Zhuang people in the middle reaches of the Hongshui River Basin entertain God with songs and worship God with songs, that is, they pray for peace and smooth weather and a bumper harvest.

The worship of Gods by the Zhuang people in the middle reaches of the Hongshui River Basin is the most prominent and the most characteristic is the worship of Ma guai(frogs).The cultural custom with frog God worship as the core is not only an important part of Hongshui River culture, but also an important carrier of the traditional culture of the zhuang nationality as a rice farming nation to some extent. (Rong Xiaoning, 2005). Frog totem probably started as the totem of ou tribe. Ou is the near sound of the zhuang nationality language frog recorded by the Han people in the Central Plains, so the ou tribe is the frog tribe. During the Spring and Autumn and warring States period, when the Xi'ou people unified the ministries of Lingxi, their totems rose to be the protectors of the nation. The frogman images of the flower cliff paintings left during this period are very obvious, indicating that these paintings are just relics of people worshipping the national protection God-frog God at that time. Before the founding of the people's Republic of China, the strong man still respected the frog and thought it was the prince of Thunder and was sent to the world as an angel. His identity is very similar to that of Apollo, the son of Zeus. Therefore, there are three-dimensional statues of frogs on the bronze drums cast by the ancestors of Zhuang. (Liang Tingwang, 1987)

There are also historical records about the Maguai Festival (Wa po Festival) in the Hongshui River Basin. The Chronicles of Hechi County, published in 1919, recorded: "It is the month (the first month), the villagers of each whistle buried frogs, the drum sent it, and the graves were filled with color flags, until New Year's Eve found that the bone color of the frog was divined to be auspicious." (Li Dexuan, 1919). The "political discipline Summary of Donglan County" in 1947 is described in more detail: "in addition, there will be a bad traditional in the competition, called singing 'the Song of the Ma guai'. In each old calendar, New Year's Day, men and women catch frogs in the field, and the first to catch them is the "frogs' head", which is packed with frogs in a bamboo tube, carried by two people, hanging paper and incense, like the death and mourning of local customs, gathering in small groups, singing obscene words from door to door, giving each family a tube of rice and two pieces of glutinous rice, or silver. Then to choose an auspicious day to send the frogs to the mountain for burial. At that time, the vertical flags will inform the neighboring villages, gather young men and women to sing to each other, sing until they fall in love with each other, and start to disperse. (Qin Naichang, 2000)

About the origin of the MaGuai Festival, there is a legend: in ancient times, there was a man named Donglin who thought the frogs were making him restless, so he asked people to pour boiling water on the frogs on the edge of the village. Many frogs were killed and injured, and other frogs fled and hid after seeing this. The originally bustling wilderness has become very quiet since then. At that time, the world was hit by a severe drought, the crops were dead after a long time of sunburn. Many people feel very sad and left their homes. When Donglin went to ask Buluotuo why there is no rain in the world, he learned that the frog was assigned to earth by the Emperor of Heaven to report the drought and flood on earth for the Emperor of Heaven. Now the frogs are all dead or escaped, being unable to communicate with the Heaven, causing a great drought. Donglin regretted his recklessness and ignorance. Buluotuo told Donglin that the dead frogs should be picked up one by one, a ceremony must be held for burial, and those who escaped were invited back to let them live in peace. Donglin did what Buluotuo told him to do, picked the dead frogs up for three days nights, then held a burial ceremony for them. This action by Donglin moved the Emperor of Heaven, and since then, the weather has been favorable year after year, grain has been abundant, and human beings and animals have flourished. In order to express their respect for frogs, people hold a grand frog festival, or frog singing party, on every arrival of the

Lunar New Year. (Qin Naichang& Zheng Chaoxiong& Qin Deqing& Liao Mingjun& Song Shuqiao, 2000)

Frog song is a song sung on the Frog Festival (also known as Wa po Festival). It is mainly popular in Zhuang areas including Donglan, Bama and other counties in the middle reaches of the Hongshui River Basin. In order to express their respect for frogs, people hold a grand frog festival, or frog song party, every year from the Lunar New Year to the 15th day of the first month.

The activity programs are roughly as follows: finding frogs, New year's greetings to frogs, filial piety frogs, burying frogs. On the first day of the first Lunar month, local men and women, including elders and youngsters, rushing to the fields to look for frogs. The elected leader led a group to find the frog. After finding the frog, he put it in a small coffin and burned incense in the frog pavilion. The next day, they carried the frog coffin, brought gifts, and went to every family belonging to the frog pavilion in the village to pay New Year's greetings and sing frog songs. The host family would give a gift, to send it to the frog.

Every night, every family comes to the frog pavilion to observe filial piety, tell stories and sing vocal music. Finally, the frogs are buried and sent to heaven, and the sacrificial activities are over. After that, people would hold a traditional vocal music party, commonly known as (frog song).

#### 4.2.1.2 The stage of entertaining people

The so-called "entertaining people" means to meet people's aesthetic needs through self-entertainment or performance. Take gexu activities as an example, it was not until the Song and Yuan dynasties that the gexu was slowly transformed from the purpose of entertaining the Gods. Because during the Song and Yuan dynasties, officials such as witches who prayed for God appeared in Zhuang tribes in Guangxi. "Jixi Cong Zai" quoted Ouyang Xuan's "Xuan che Zhi" as saying: "vulgarity is still witches and ghosts, big tribes have big ghosts, and hundreds of families have a surname of small ghosts. "The master of the big ghost and the master of the little ghost are officials like witchcraft. Because some people pray for the Gods to be blessed especially, the gexu develops in another direction and becomes a place for cultural entertainment and dating area for men and women. (Guangxi Zhuang Autonomous region Mass Culture material Editing Room, 1963)

In the stage of entertaining people during the development of Zhuang vocal music in the middle reaches of the Hongshui River Basin, the main content includes men and women singing love songs. The Zhuang people were talented at singing songs, and they liked to sing songs to express their feelings, in the wedding banquet, people use vocal music to bless the new couple, or sing songs to express their sorrow at the funeral. These customs were formed since the Tang and Song dynasties. The song held at the wedding ceremony to congratulate the bride is called "sending off the old". According to the fourth volume of Questions and Answers about Lingnan, on the eve of wedding ceremony, the fully dressed-up bride usually sits in a temple surrounded by her female companions, who are equally dressed. They sing sad farewell songs to each other, expressing the regret of departure from young friends in order to spend the rest of life with her husband. As to the received form of songs, people of Jingjiang are accustomed to the pattern of "Sumuzhe" whereas "Renyueyuan" is more habitual in Qinzhou. In either ways, the vocal text are improvised instead of referring to others, and some of the improvised works are of super quality in terms of content. The "farewell" usually takes place at midnight and is witnessed by numerous town fellows. Otherwise, the bride commences singing in front of the mass in order to call for her best friends. Her friends, as soon as getting aware of her intention, will also answer by songs. ( Yang Zongliang,1999). At the same time, there is also the custom of "throwing hydrangea". Zhu Fu's "Ximan Cong Xiao" recorded: "during the vernacular Festival for several days, men and women in the wild were divided into two friends, each with five-colored beans and millet, which was called Feilun. "The so-called flying ball means throwing hydrangea. During the singing period, young women with hydrangeas gathered in the selected singing venue to sing songs with young men. Only at the end of the song did they officially throw hydrangeas. First of all, the woman throws the ball to the man she likes. After the man catches the ball, he both withdraws from the singing venue and exchanges gifts to conclude a "same year" and a "white-headed" alliance. ( Guangxi Zhuang Autonomous region Folk Literature Research Association, 1980)

With the development of the times, vocal music has become a bridge of communication and love between men and women. In the middle reaches of the Hongshui River Basin, in order to find the right one, Zhuang youth rushed to gexu to find someone they like through singing. The form of duet singing creates a space for communication and interaction

between people. The raising and answering of questions in the song conveys emotion. From the love songs sung by men and women to the duet between mother and daughter before marriage, all kinds of emotions have been sublimated.

From the beginning of the second day of the lunar calendar to the end of the fourth day of the lunar calendar, there are people singing to each other for three days and three nights in a row. Zhuang Ma guai Festival, Double-ninth Festival, Dragon Boat Festival, Mid-Autumn Festival, Spring Festival and other major festivals are also a sea of songs. In the duet, young men and women come into contact with each other, understand each other, and gradually develop a feeling of love. Some young men and women who establish feelings and fall in love with each other in the gexu will go to more remote places to sing a duet of love songs, express their feelings and choose a mate by singing. When the vocal music became the link between men and women, the other functions of the vocal music were weakened, and the love song became the most colorful part of the whole vocal music in the middle reaches of the Hongshui River Basin.

#### 4.2.1.3 Diverse expressions of emotion

As Yugu proverb says: "when I forget my hometown, I will not forget the language of my hometown; when I forget the language of my hometown, I will not forget the songs of my hometown." It can be seen that songs wander in time and space, and the memory of vocal music in their hometown follows people all their lives. The diversified emotional expression of vocal music is of far-reaching significance for strengthening the collective memory and cultural identity of the Zhuang people. It mainly shows new vocal music, new fields and new cultural meanings.

First of all, the new vocal music forms are common with modern people. With the development of economy and the changes of social life, the vocal music of Zhuang in the middle reaches of the Hongshui River Basin have developed to modern times, and the function of vocal music has changed. Young men and women of the Zhuang nationality no longer need to express their feelings by singing and choose mates by singing. The traditional "3<sup>rd</sup> of March" gexu has changed from people's spontaneous participation in singing vocal music to large-scale literary and artistic activities led by the government. The main performer of participation has changed from the former Zhuang nationality men, women and children to stars on the stage or professionally trained singers.

The government organized a group of professionals to adapt traditional vocal music and created a number of songs that accord with the aesthetic appreciation of modern people. For example, songs such as "Zhuang brocade dedicated to Chairman Mao" adapted according to Donglan Zhuang melody and "Guangxi Neidiya" based on Donglan Wu Zhuan folk songs elements have been widely circulated. Every year, the government also hosts the "Earth Flying Song" International Vocal Music Festival, which adapts and innovates traditional vocal music and presents them to the audience in new singing forms, new arrangements and new accompaniment forms, giving people a refreshing feeling.

Secondly, the new field provides a broader entertainment space. In the rural areas in the middle reaches of the Hongshui River Basin, many places still retain the tradition of sacrifice. In the process of sacrifice, vocal music are still the bridge between human and God. Folk traditional activities are the fertile soil to nourish vocal music and the carrier for the survival and development of vocal music.

In the middle reaches of the Hongshui River Basin, many elderly people still retain the tradition of endorsing songs, going to places such as squares, parks or open spaces to sing and listen to songs on weekends or holidays. The vocal music culture in the square can be seen everywhere in Mashan, Dahua and other counties.

Thirdly, the new vocal music culture contains many elements such as life, education, emotion and so on. Zhuang vocal music are sung from daily life and express the spiritual world of the subject. Due to the change of survival context, the new vocal music culture arises spontaneously.

By analyzing the internal relationship between emotional experience and the transmission of vocal music, we can dig out the new functions of vocal music in finding cultural roots, satisfying fantasy, life education, emotional interaction and so on. For example, the three-part folk songs of the Zhuang nationality in Mashan County, as a teaching content in Guangxi Art University, play the role in protection and transmission. (Three-part Folk Song compilation Group of Zhuang nationality in Mashan County, 2012)

#### 4.2.2 Changes in the mode of transmission

##### 4.2.2.1 Oral transmission and text transmission



From the emergence of vocal music to modern times, Zhuang vocal music is mainly transmitted by word of mouth. Parents teach their children and masters teach their apprentices, which are passed on from generation to generation. The spread of vocal music mainly depends on gexu, festival activities and daily singing. This mode of communication is related to the cultural level and economic development level of the society at that time. In addition, vocal musics are an important part of the life of the Zhuang people. People sing instead of talking, sing when they work, eat, fall in love and sacrifice. Vocal music is accompanied by people's life and have a persistent social foundation. This is also the main reason why Zhuang vocal music in Hongshui River, Guangxi can be handed down from generation to generation.

The other part is the transmission of words. Singers have their own song books. The ancestors of the Zhuang nationality created "square Zhuang characters", some of which were reassembled from the partial head of Chinese characters, some of which were used to annotate the phonetic meaning of Zhuang characters, and some of them were created analogous characters. Folk artists use it to record, write and organize vocal music. These song books play a very important role in the spread of vocal musics. After the founding of People's Republic of China, the government helped the Zhuang people create pinyin Zhuang characters, and Zhuang people had a unified character. Books published in recent years, such as 100 Zhuang Vocal Music, are equipped with Zhuang language, international phonetic alphabet and Chinese characters, which are easy for people to pronounce and understand the general idea of the song. All these well serve the spread of Zhuang vocal music in the Hongshui River Basin.

#### 4.2.2.2 The mode of communication of new media

The traditional mode of transmission has strong limitations and regionality, so it is difficult to spread outside the Hongshui River basin. With the development of the times and the progress of science and technology, television, radio, internet and other new media have become important media for the spread of Zhuang vocal music in the Hongshui River Basin. Many people know that the vocal music of the Zhuang nationality in Guangxi began with the movie "Liu Sanjie". In the movie, everyone sings when they work, play, fall in love and quarrel. Guangxi vocal music run through the whole movie from beginning to end. The success of this film made people all over the country understand Guangxi vocal music and made Guangxi Zhuang vocal music widely spread. In recent years, television and network media are playing a more and more

important role in the dissemination of Guangxi vocal music. For example, the "Guangxi Vocal Music Club", jointly sponsored by the Department of Culture of the Autonomous region, the Autonomous region ethnic and religious Affairs Committee, and the Autonomous region Minority language work Committee, and sponsored by the Guangxi Museum of nationalities and Guangxi ethnic newspaper, can be viewed around the world through Guangxi Satellite TV, the official website of Guangxi vocal music Association, and Guangxi vocal music Club App. The three-episode music documentary "Folk Song is like River in Spring ", jointly produced by Guangxi Zhuang Autonomous region Radio and Television Bureau and Guangxi Radio and Television Station, will be broadcast on Guangxi Satellite TV at the same time every day from 21:20 on October 11, 2011, and from October 12, the film will be broadcast in the form of one episode a week on the "Chinese Nation" section of CCTV's comprehensive channel. The documentary presents the history and current situation of the development of Guangxi vocal music, and shows the unique ethnic customs and the long history of vocal music culture in Guangxi. There are also special programs such as "Beauty of Zhuang Township", "Enjoying Vocal Music" and "March 3<sup>rd</sup> of Zhuang nationality Guangxi Carnival" where vocal music is broadcast on television stations and on the Internet to promote Zhuang vocal music in the Hongshui River Basin of Guangxi to people all over the world. This mode of communication has the advantages of effecting quickly, with wide audience and high coverage, people can appreciate and field the charm of Guangxi Zhuang vocal music without leaving their homes.

Audio-visual materials are also an important medium of communication. Guangxi ethnic Audiovisual Publishing House and Guangxi Cultural Audiovisual Publishing House have published many excellent audio-visual products in culture and art for many years to excavate, sort out and popularize excellent national folk culture and inspire national spirit. For example, audio and video products such as "Our Good Place Guangxi Loves China", "Our Good Place Guangxi Loves China Sequel", "the First Bronze Drum Folk Song Art Festival" and previous "Earth Flying Song Nanning International Vocal Music Art Festival Opening Ceremony Gala" and other audio-visual products. Sold in the market, so that Guangxi Zhuang vocal music widely spread.

In modern society, almost everyone has a mobile phone. In the self-media era, Wechat has the advantages of fast spread, wide coverage, strong maneuverability, and can be read and forwarded quickly. You can subscribe to Wechat official account, and learn about the cultural



background of vocal music, enjoy the charm of vocal music, and upload the singing videos of vocal music online to share with the public. WeChat groups have also been set up in many places, such as Donglan County in Hechi City and a strong song group in Guangxi gexu Association. Singers sing to each other in the group, race songs, and share news and interesting stories about Zhuang vocal music, all of which strongly promote the spread of Zhuang vocal music.

#### 4.2.3 Changes in the content of vocal music

##### 4.2.3.1 The traditional vocal music mostly reflects life.

The vocal music of the Zhuang nationality in the Hongshui River Basin in Guangxi come from the life of the people of Zhuang Township and are rooted in the life of the people of Zhuang Township, and the lives of ordinary people live in songs every day. The vocal texts are vary, including ancient songs, narrative songs, life songs, labor songs, ritual songs, love songs, nursery rhymes and so on. The traditional Zhuang vocal music in the Hongshui River Valley of Guangxi reflect the joys and sorrows of life, annotate the ups and downs of life, full of rich flavor of life, sincere and simple emotion. Vivid metaphors and humorous language make the vocal texts catchy and easy to sing. For example: the vocal texts of "Sunflower Road Open":

when the sunflower road opens, the bees fly;  
 the flowers bloom for the elder brother,  
 and the bees come to gather.  
 When sunflowers bloom along the road,  
 bees gather honey;  
 flowers blossom to the sun,  
 bees make honey.

##### 4.2.3.2 Most of the vocal texts of modern vocal music reflect the current politics.

In modern times, the Zhuang vocal music in the Hongshui River Basin of Guangxi are closely combined with times. Wei Baqun, a revolutionary pioneer in Donglan County, Guangxi, used vocal music to publicize the revolutionary truth, such as "there is only one way for the poor":

when we overthrow the local tyrants and evil gentry,  
 we all work hard with one heart and one mind;

if we cannot remove the mountains above our heads,  
 we will never be able to turn around forever.  
 No one is born with a bitter fate,  
 and the exploitation of the gentry is too ruthless;  
 the revolution can only be seen in one way for the poor;  
 if the mountains cannot be removed,  
 they will never be able to turn around forever!

With the development of society, Zhuang people in the Hongshui River Basin in Guangxi use vocal music to publicize the current politics and sing about the new changes of the times. The villagers make the good days into vocal music and sing the beautiful chapter of life. For example, the vocal texts of the three-part vocal music "Blue Sky is Broad" in Mashan are saying:

the mountain is no higher than the sky,  
 the sky is broad,  
 and parents have a wide range of kindness.  
 The kindness of the Communist Party is wider than the sky,  
 and its benefit is higher than the sky.

The vocal text mainly depict the green waters, green mountains and beautiful homes of the Zhuang countryside, and express the gratitude of the Zhuang people to the Communist Party of China and their pursuit and yearning for a happy life.

The 2021 Guangxi-Guizhou-Yunnan-Hunan Folk Song Competition sponsored by Guangxi Folk Artists Association stipulates that the themes of singing are: 1. Vocal music eulogize the grace of the Communist Party of China; 2. The spirit of the Fifth Plenary session of the 16th CPC Central Committee; 3. National knot; 4. Safe Guangxi; 5. Legal system construction; 6. Party building leads; 7. Rural revitalization; 8. Great achievements in poverty alleviation; 9. Praise Zhuang nationality. The content is required to be ideological and political, healthy and progressive, and close to the life of the masses. Compared with traditional Zhuang vocal music, the current Zhuang vocal music in the Hongshui River Basin in Guangxi are more political.

#### 4.2.4 Changes in the way of deduction.

#### 4.2.4.1 Traditional original ecological deduction

The traditional vocal music of the Zhuang nationality in the Hongshui River Valley of Guangxi are created by laborers, who use the wisdom of life to write and sing themselves. The vocal music is rooted in life, with strong customs and flavors of life. Zhuang people of all ages in Hongshui River basin of Guangxi are actors. They sing impromptu songs without professional training, and they sing when they want to. In daily lives, people often use songs to find lover, to express their feelings, to spread scriptures, to tell history, and to transmit culture. Their stage is everywhere in the fields, at home and outdoors, even in villages and lanes. They are not only actors but also audiences, creators and performers.

#### 4.2.4.2 Modern fashion deduction

Due to the lack of educated level and music theory, ordinary workers have limited creative ability and singing ability. In the past, the Zhuang vocal music in the Hongshui River Basin were basically in the state of villagers entertaining themselves. With the development of time, group after group of music lovers and musicians try to combine the Zhuang vocal music in the Hongshui River Basin with fashionable elements to make them conform to the aesthetics of modern people. Through on-the-spot research, collecting styles, and making bold innovations in music speed, strength, rhythm, orchestration and performance style, they have created a large number of excellent vocal music works originating from the folk and elegant in the folk, adhering to the tradition and transcending the tradition. It is in line with the development of the times, loved by the people and full of the flavor of the times.

The traditional Zhuang vocal music in the Hongshui River Valley of Guangxi are sung in Zhuang language. Now, on many occasions, they are sung in both Zhuang and Mandarin, which overcomes the language barrier and makes Zhuang vocal music have more audience. So that more people can understand the charm of Zhuang vocal music. Nowadays, in addition to ordinary people, many Zhuang vocal music singers are professional actors. They are more technical and artistic in singing Zhuang folk songs, which makes Zhuang vocal music newer and more loved by the public.

In addition to the innovation in creation and singing, the stage of Zhuang vocal music has shifted from the field to a professional stage. The design of stage art visually create an immersive atmosphere for the audience. The modern stage uses electronic, digital and intelligent

scientific and technological means, coupled with the mobile stage, and adopts the combination of real scene and virtual scene to organically coordinate the stage technical means such as dance beauty, lighting, sound and so on. To make people place themselves in it and shake the heart of the audio-visual effect.

To sum up, the development of vocal music in the Hongshui River Basin of the Zhuang nationality in Guangxi is shown in the following table 1

Table 1 The development of vocal music in the Hongshui River Basin of the Zhuang nationality in Guangxi

Origin theory	Work theory	
	Sacrifice theory	
	Love Theory	
	Gexu theory	
Changes in the stage of development	Changes in function	Stage of entertaining God
		The stage of entertaining people
		Diverse expressions of emotion
	Changes in the mode of transmission	Oral transmission and text transmission
		The mode of communication of new media
	Changes in the content of vocal music	The vocal music of traditional folk songs mostly reflect life.
		Most of the vocal texts of modern folk songs reflect the current politics.
	Changes in the way of deduction.	Traditional original ecological deduction
		Modern fashion deduction

## **Chapter V**

### **Classification and characteristics of vocal music of the Zhuang nationality in**

#### **Hongshui River Basin, Guangxi Province, China**

The vocal music of the Zhuang nationality in the Hongshui River Basin are the crystallization of the wisdom of the people for thousands of years, expressing the thoughts, feelings, ideals and beliefs of the Zhuang people. This vocal music has a wide range of themes and rich content, some melodious, some graceful, some bright and lively, the music image is ever-changing, and the style is diverse. No matter in the music characteristics, vocal text rhythm or in the singing form have formed their own unique style characteristics.

#### **5.1 Classifications of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin in Guangxi**

Guangxi is known as "the sea of song", and the Zhuang people have loved singing since ancient times. The Zhuang nationality is mainly composed of vocal music, which have many kinds and forms, unique rhythms, abundant and beautiful melodies, vivid language images and strong artistic features.

People of the Zhuang nationality, regardless of boys and girls, begin to learn vocal music when they are four or five years old. Fathers teach their sons and mothers teach their daughters, forming the traditional custom of learning songs for young children, singing songs for young people and teaching songs for the elderly. In rural areas, where people go to the fields to farm, go up to the mountains to cut firewood, get married and celebrate festivals, adult men and women all use vocal music to express their feelings. vocal music plays an important role in Zhuang nationality vocal music and is a mirror of Zhuang nationality people. It reflects the life and ideal, love and hate of Zhuang nationality people in every era. This dissertation classifies and expounds the Zhuang nationality vocal music in the middle reaches of the Hongshui River according to five important classification criteria, such as dialect attribute, vocal part characteristics, vocal text content, melody characteristics, vocal text rhyming and so on.

In the following music selections, the author collects representative songs from all over the country based on fieldwork. By consulting the literature, the repertoire that was not collected in the fieldwork was supplemented.

#### 5.1.1 Classified by dialect attribute

The Zhuang nationality vocal music in the middle of the Hongshui River Basin can be divided into "Huan", "Xi" and "Bi" because the dialects of vocal music are called differently. There is no "Jia" and "Lun" in the Zhuang nationality vocal music in other areas.

1. "Huan": this kind of song form is mainly popular in Bama, Du'an, Mashan, Dahua and Donglan areas in the middle of the Hongshui River, and is the most common in the middle of the Hongshui River basin. Local people call this kind of vocal music as "GeHuan", "Huanliu", "Huanlan", "Huanrui", "Huanya", "Huashe", "Huanliao", "Huanleng", "Huanan", "Huansi", "Huanrui", "Huandalai", "Guhuan" and "San dunhuan" and so on. The vocal text of "Huan" are divided into five words, seven words, eleven words and free style. The number of sentences is mainly divided into two sentences, three sentences, four sentences, eight sentences, twelve sentences, eighteen sentences and infinitive sentences. The rhyming characteristics of the vocal text of "Huan" vocal music are waists and feet rhyme or head and feet rhyme.

2. "Xi": the form of "Xi" songs in the middle part of the Hongshui River Basin is mainly distributed in Mashan and other areas, but compared with other areas in the middle part of the Hongshui River, "Xi" is relatively less. Local people call these vocal music "Xi", "Xiban", "Xiti", "Xiyang", "Xi Dilei", "Xilun", "Xinong", "Xi Halun", "Ximin", "Xi Zhong", "Xi Gange", "Xi Shuanghuang" and so on. The vocal text of "Xi" vocal music can be long or short, with indefinite sentences. The rhyming characteristics of the vocal text of "Xi" vocal music are as follows: the last word of the upper couplet (the first two sentences) needs to rhyme with the last word of the lower couplet (the last two sentences), and in general it is one flat and one tonal.

3. "Bi": the "bi" in the middle of the Hongshui river basin is distributed in Donglan, Bama, Du'an, and other areas. According to the number and spread of songs, it is the second largest kind of song in the middle reaches of the Hongshui river basin ("Huan" is the first, "Bi" is the second, and "Xi" is the third). Local people call vocal music "Gebi", "Bidan", "Bi Lieqiang", "Bi Nonnai", "Bi Yan", "Bi long", "Bi Sangye" and so on. The vocal text of "Bi" vocal music are mostly five-character sentences.

### 5.1.2 Classified according to the characteristics of the vocal part

The vocal music in the middle reaches of the Hongshui River Basin are mainly spread in the five counties of Donglan, Dahua, Bama, Du'an and Mashan, with monophonic part, duet part and three-voice part forms, mainly in the form of single part. The following picture is a diagram of the proportion of each part of the Zhuang nationality vocal music collected by author in each area as the research object.

Table 2 The proportion of each part of the Hongshui River Basin of the Zhuang nationality in Guangxi

Spreading place	Donglan	Dahua	Bama	Du'an	Ma Shan
Monophonic part	70%	100%	88%	59%	80%
Duet part	30%	0	12%	41%	0
Three-voice part	0	0	0	0	20%

The duet vocal music in the middle reaches of the Hongshui River are mainly spread in Donglan, Du'an and Bama.

In the following music examples, the transcription of vocal texts are identified as follows:

- a. Mandarin
- b. English translation
- c. International phonetic alphabet
- d. Zhuang text

Figure 2: Du'an vocal music "The people in prosperous and peaceful country, feel happiness forever."

The people in prosperous and peaceful  
country, feel happiness forever.

(Du'an three sheep wu ai tune)

Singer: Weiyu'e/Weisu'e/Luyi/zhouxude/Weishuzhen/Laizhi

Collect: Liang li rong

♩=80

A wo (lo) chang(a lo ) shan(a) ge lai (a) chuan yang  
B I sing folk songs to publicize them and sing  
C kəu' lo cu:ŋ' a lo wu:n a to tau' a θe:n' ce:n'  
D Gou lo ciengq a lo wuen a do dacuj a senq cenh

3

T. A chang (a) de ren min xin  
B them to the people  
C cu:ŋ' a hau' luk' mim' wun'  
D ciengq a hawj lwg minz vunz

S. liang (lo) tang chang ( a ) de  
lai lo ni' cu:ŋ' a hau'  
lai lo nyi ciengq a hawj





6

T. 

S. 

A ren ren xin liang tang (ma wo ai)

C luk<sup>8</sup> min<sup>2</sup> wun<sup>2</sup> lai<sup>1</sup> ni<sup>1</sup> ma o e

D lwg minz vunz lai nyi ma a e

2

10

T. 

A zan qi yong hu gong chan dang ren min sheng huo you

B We support the Communist Party them to the people


C lau<sup>2</sup> cai<sup>2</sup> jun<sup>3</sup> hu<sup>4</sup> kun<sup>4</sup> ca:n<sup>3</sup> ta:n<sup>3</sup> luk<sup>8</sup> min<sup>2</sup> θun<sup>6</sup> ho<sup>6</sup> mæi<sup>2</sup>

D ræuz caez yungj hux gungx canj dangj lwg minz swnh hoh meiz


S. 



14

T. 

A bao (a) zhang ren (a) min sheng huo you bao  
 B our life is guaranteed, our life is  
 C pa:u<sup>3</sup> a ca:ŋ<sup>4</sup> luk<sup>8</sup> a min<sup>2</sup> θun<sup>6</sup> ho<sup>6</sup> məi<sup>2</sup> pa:u<sup>3</sup>  
 D bauj a cangx lwg a minz swnh hoh meiz bauj

S. 

17

T. 


A zhang (lie wo ai ) wo (a) chang (a lo )  
 B guaranteed I sing  
 C ca:ŋ<sup>4</sup> le o e kau<sup>1</sup> a ci:ŋ a lo  
 D cangx le o e Gou a ciengq a lo

S. 




3


21

T. 

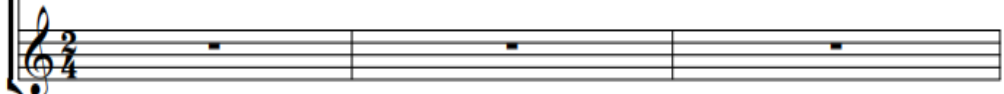
A shan(a) ge lai song yang chang(a) de ren ren xin  
 B folk songs to publicize them and sing them to the people  
 C wu:n<sup>1</sup> a to tau<sup>3</sup> the:n<sup>5</sup> ce:n<sup>6</sup> ciu:n<sup>5</sup> a hau<sup>1</sup> luk<sup>8</sup> min<sup>2</sup> wun<sup>2</sup>  
 D vuen<sup>1</sup> a do daeuj senq cenh ciengq a hauj lwg minz vunz

S. 

23


T. 

A liang (lo) tang chang (a) de ren ren xin liang  
 C lai<sup>1</sup> lo ni<sup>1</sup> ciu:n<sup>5</sup> a hau<sup>1</sup> luk<sup>8</sup> min<sup>2</sup> wun<sup>2</sup> lai<sup>1</sup>  
 D lai lo nyi ciengq a hauj lwg minz vunz lai


S. 



26

T. 

A tang (ma wo ai ) wo men yong hu  
 B We support  
 C ni<sup>1</sup> ma o e lau<sup>2</sup> cai<sup>2</sup> jun<sup>3</sup> hu<sup>4</sup>  
 D nyi ma o e raen caez yungj hux

S. 


4

T. 

A gong chan dang guo tai min an xing fu (a ) chang  
 B the Communist Party, and our life is guaranteed, our life  
 C kun<sup>4</sup> ca:<sup>3</sup> ta:<sup>3</sup> ko<sup>6</sup> tai:<sup>4</sup> min<sup>2</sup> ? a:<sup>5</sup> ci:<sup>4</sup> fu<sup>6</sup> a ca:<sup>6</sup>  
 D gungx canj dangj goh daix minz anq cingx fuh a cangh

S. 

34

T. 

A guo (a ) tai min an xing fu chang (lie wo ai )  
 B is guaranteed  
 C ko<sup>6</sup> a ta:<sup>4</sup> min<sup>2</sup> ? a:<sup>5</sup> ci:<sup>4</sup> fu<sup>6</sup> ca:<sup>6</sup> | e a e  
 D goh a daix minz anq cingx fuh cangh le o e


S. 

Figure 2 (Liang Lirong, Fan Ximu, 2009, 276)

Of the two voices, if only two people sing, one is often the lead voice and the other is the backing voice, or one sings the low voice and the other sings the high voice. The lead singer should be an excellent singer, he or she must have a loud and pleasant voice, rich singing experience and the ability to improvise.

The three-voice part vocal music in the middle reaches of the Hongshui River Basin are mainly popular in the Mashan area and are known as the "wonderful Garden of Chinese vocal music Art". It has a long history, originated in the Tang and Song dynasties and prevailed in the Ming and Qing dynasties. Mashan three-voice part vocal music were discovered in the 1980s. It is defined as a very rare vocal music spread among the people, which is called the "living fossil" of Zhuang nationality vocal music. This discovery completely negates the claim made by some Western experts that China "does not have multi-part vocal music".

Figure 3: "The blue Sky is broad "



# The blue sky is broad

(Ma Shan three-step Huan)

Collect: Tian Yunyan

Zhuang translator: Qin Xiangzhou

♩ = 90

a ye

c Ye

d Ye

(ye)

(ye)

4

a Shan bu bi tian gao go xi bi tian gao

b The mountain isn't as high as the sky, higher than the

c pa' ʔbɔu' pi' ʔbun' θa:ŋ' ko ci pi' ʔbun' θa:ŋ'

d ba mbouj bij mbun sang go ci bij mbun sang

shan bu bi tian gao (xi) tian wu bian

ye hei

6

a luo : lan guo tian kuan guang guang  
 b sky , The sky is broad  
 c lo me' ko ?bun' kwa:ŋ' lo la:ŋ' la:ŋ'  
 d lo meh go mbun gvangq lo langx langx

luo lan guo tian guangduo lang lang

ye ye

9

a fu mu en luò qing guang (ye xiong di  
 b Parents have deep kindness Brothers  
 c bo' me' ?an' lo ɕiŋ' kwa:ŋ' je pəi' nu :ŋ  
 d boh meh aen lo cingz gvangq ye beix nungx

fu mu en qing da (ye xiongdi

(ye) (mei)



11

a ai ) kuan guang guang lo xi) en qing guang (luo)

b have deep feelings have deep feelings

c ai kwa:ŋ<sup>5</sup> la:ŋ<sup>4</sup> la:ŋ<sup>4</sup> k o si ?an<sup>5</sup> siŋ<sup>2</sup> kwa:ŋ<sup>5</sup> lo

d ci gvangq langx langx go ci aen cingz gvangq lo

ai) wu bian en qing guang (luo)

(ye) (ye)

15

T en qing guang guang guo tian

a the kindness is wide , wider than sky

b

c ?an<sup>1</sup> siŋ<sup>2</sup> kwa:ŋ<sup>1</sup> kwa:ŋ<sup>5</sup> kwa<sup>5</sup> lo ?bun<sup>1</sup>

d aen cingz gvangq gvangq gvaq lo mbun

T en qing tian guang guo (luo) tian

T (na)

Figure 3 "The blue Sky is broad "

### 5.1.3 Classified by vocal text

The Zhuang nationality people are used to expressing their aspirations with songs. People usually use songs to express their joys and sorrows and their daily lives. From birth to education, from marriage to etiquette and customs, from entertainment to life, singing about everything, has been living in the sea of songs. According to the function, the Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin can be divided into:

#### 5.1.3.1 Love songs

That is, the vocal text are mainly used to express the love and friendship between men and women, which are more common in the gexu, weddings and other occasions. Men and women express their feelings of meeting, parting, blessing and so on in the form of duet singing. There are common butterfly songs, asking relatives songs, congratulatory wedding songs, sending relatives songs, meeting songs, chicken crowing songs, farewell songs, commitment songs, missing old love songs, marriage songs, asking for wife songs, crying marriage songs, propose for marriage songs.

Butterfly song is a process for both men and women to sing love songs, which has a history of thousands of years. The relationship between the special butterfly and the hundred flowers is used to describe the love between the two sides. If they do not know how to sing butterfly songs, the other party has a bad impression that they do not have enough moral cultivation and so on, sometimes they are rejected by the other party not to sing love songs.

Ask the relative song, which is the song that must be sung when receiving marriage, the man and woman send a pair to pick up the husband and wife to pick up the marriage, the woman must sing the question song, ask when to start marriage, why to get married and so on.

Wedding songs, which is the local customs. At the wedding, famous local singers will be invited to sing vocal music, so as to add a festive atmosphere. The vocal text are all words of blessing and auspiciousness, and some families have invited photographers to record the wedding process and scenes for later viewing.

According to the local Zhuang nationality custom, the woman usually has "Ya song" (send the bride) at the wedding, and the man also has the "Ya cu" (pick up the bride).

Reunion song, regardless of men and women, the main two sides reunion, they will sing meet song, sing his fate, sing his feelings, sing his ideal and future.

Rooster crowing song, When the rooster crows, it also means that when the men and women separate with each other, using the most vivid vocal text and the most beautiful melodies to sing the scene where they can't bear to be separated, and at the same time blame the cock for separating them.

The farewell song, the farewell song has a long history. When both parties are about to leave, they usually sing the farewell song. For those lovers with good feelings, when it comes to the farewell song, some of them burst into tears and are inseparable.

Commitment song, which is a vow of love between men and women under the circumstances of affection. They promise to always love each other and never change their hearts.

For example: "Love Song" in Donglan County.

*Think of Shanbo and Zhu Yingtai.*

*When they die, they have to be buried together.*

*We don't want to be like that.*

*But ask to fall in love and sit in a flat row.*

(Yang&changxiong, 2017)

Nostalgic songs. Singing in the form of dialogue and arrangement. The main content is that lovers miss the sweet past when they are reunited after a long separation, and still remember the good times when they were separated for a long time, and then sing the sweet song of love, and finally sing the song of separation when they are about to part.

Wedding songs, that is, on the wedding day, several couples sing to each other on the table in the form of songs, sometimes even all night.

Asking for wife songs, sing the song of asking for wife when picking up, brothers and sisters help to persuade sister-in-law to be in charge of the man's house, and so on.

Crying marriage song, which is a woman married, because of sadness, crying while speaking the melody, and then evolved into a song. When it's time to get married, the bride is helped out of the boudoir by the bridesmaids, crying to worship her ancestors and crying to say goodbye to her ancestors, parents, relatives and elders. The song is affectionate, kind and touching, expressing the dependence of marriage on parents, family and hometown.

Songqin songs, according to the marriage custom of the Zhuang nationality, after the woman agrees to the man's proposal, the man chooses the auspicious day and sends relatives,

matchmakers and singers to give gifts to the woman's family to make an engagement, and the woman's family also invites relatives, friends and singers to accompany the guests to get together happily, and the banquet will sing "Shuoqin songs".

#### 5.1.3.2 Narrative songs

That is to say, the vocal text are mainly used to describe a story and express the admiration for the protagonist of the story. The rhetorical devices of personification and mimicry are commonly seen in sacrifices and other occasions, in the form of solo and duet. There are five kinds of songs, such as Wen Long and Xiao Ni, Da Yan and Le Jia, Pangu songs, Yushi songs and metaphorical songs.

Wen Long and Xiao Ni is a story from the early Ming Dynasty. It is said that there is a pair of handsome man and beautiful girl of the Zhuang nationality, namely Wen Long and Xiao Ni. Wen Long is highly talented, Xiao Ni is beautiful and smart, the two are talented and beautiful, and they grew up together and loving each other. On the third day of the wedding, Wen Long accepted the orders of the emperor to become an official, Xiao Ni stayed at home, and the couple bid farewell with tears. The couples separated for 18 years, refused the temptation of the outside world, always faithful to each other, and finally reunited after a long separation. The whole play has five scenes, a total of 100 minutes, and has been widely circulated so far.

Da Yan and Le Jia is a beautiful and moving love poem. Some song books are more than a thousand lines, some are more than three thousand lines. Dayan is the only daughter of the rich toast, and Le Jia is the servant of their family. Da Yan and Le Jia have had a good relationship since childhood. The chieftain wanted to recruit a son-in-law and let his daughter choose between civil servants and military attache, but she fell in love with the long-term worker named Le Jia. Her father disagreed, so she threatened to kill herself. The chieftain tested three of them, and it was stipulated that within three days, civil servants should write 10 articles; military attache should shoot off flowers from three peach trees; and drive thousands of miles away to find Thunder Drum, and whoever did it first would be elected as son-in-law. As a result, Le Jia was helped by god, and on the third day he found the thunder drum, the sound of the drum, and nine civilian articles were torn to pieces; the peach blossom just shot out by the military attache flew back to the peach tree, intact. As a result, Da Yan and Le Jia became a couple. This long narrative

poem reflects the pursuit of freedom of marriage by young men and women of the Zhuang nationality in feudal society.

Pangu songs, mainly the songs sung by both sides, state from the epoch-making of Pangu to the origin of human beings, citing fairy tales to express their respect for the ancients.

Yu Shi songs, which is a folk libretto to do the magic work of "Big Devil", has been sorted out into a book, and the author has passed away.

Metaphorical song, called "talking about cliff" in Zhuang nationality dialect, is a favorite form of fighting song for adults and children among the people, such as putting ten glasses of wine on the table, using interesting stories, using jingle or vocal music words, a metaphor for something, such as a hint, etc, if the other person can't answer, he has to drink a glass of wine, causing everyone in the class to laugh and make people laugh back and forth.

#### 5.1.3.3 Praise songs

That is to say people or events are mainly praised by vocal text to express their praise for local conditions and customs, mountains and rivers. It is common in ritual customs and sacrificial occasions, such as gexu, celebration of new houses, birthday wishes, weddings, full moons, and ant festivals, with solo and duet forms. There are 8 kinds of songs, such as praise song, congratulatory song, thank song, Shangliang song, tea song, birthday song, full moon song, frogs song, and so on. there are 8 kinds of songs, such as praise song, congratulations song, thank song, Shangliang song, tea song, birthday song, full moon song, frogs song and so on.

A praise song is a series of praises of Zhuang nationality singers to a new place for their customs, mountains and rivers, and cultural customs from far to near, from ancient to present, from new to old, and from reform to development, which makes people feel refreshed. It includes: Praise the village song, which is a vocal music that must be sung when singing in antiphonal style, praising the environment of the village and the moral cultivation of the whole village. Praise people song, which is used by both parties to describe each other's neatly dressed, beautiful and extraordinary songs of praise. Praise the road song, which uses beautiful words to praise the traffic, roads, and other conditions of a place are very good. Praise the spring song, praise the local spring water is clear, the scenery is charming; praise the field song, praise the village's vast fields, grain harvest.

For example, "Donglan Mountain is beautiful, so is the water".

*Donglan Mountain is beautiful, so is the water,  
and the song of the general's hometown is flying;  
the golden rooster is crowing on the mountain of god,  
the fish and shrimp are fat in Hongshui River Basin.*

*Congratulations songs are commonly used. In general, when singing vocal music, you must first congratulate the host on being safe all year round, children and grandchildren are developed, Money and treasures will be plentiful, grain harvest and so on.*

The thank-you song is the warm reception given by guests and singers to the host's home, such as offering seats, toasting tea, toasting cigarettes and other rich gifts, expressing heartfelt thanks with the upscale wine and meat, reflecting the hospitality, civilization and elegance of the Zhuang nationality people.

Shangliang songs, In the traditional construction of local houses, the host family should invite people to sing songs in order to build the house successfully and pray for good luck in the house, prosperity of livestock and prosperity of people.

Toast tea songs, cigarettes for men and tea for women are the folk way of hospitality of the Zhuang nationality. A vocal music sung by the host when offering tea to the guests when they arrive at home.

Happy birthday songs, local people love vocal music. In order to show filial piety to the elderly and make them happy, the sons and daughters of some wealthy families will hold birthday banquets for the elderly. Singers will often be invited to sing birthday songs. The vocal text mainly sing praises to the elderly and wish them happiness, such as wish their fortune be as boundless as the East Sea, wish their live as long as the Southern Mountain.

For example, "The life span is longer than that of Nanshan immature pine."

*When I come to your home today,  
I wish the elderly happiness;  
Happiness likes the long running water in the East China Sea,  
The life span is longer than that of Nanshan immature pine.*

The song to celebrate the baby is born for 30 days. Mainly in 30 days after the birth of the child, singer invited by the mother-in-law, the song be sung when the braces were given .

The song of Maguai(Frogs), popular in the Zhuang nationality areas of Donglan and Bama in Guangxi,which is a song sung on the Ma guai Festival (also known as Frog Festival). Its content is from the first to the fifteenth day of the first lunar month, sending Ma guai (Frogs) to heaven, in order to pray for good weather and the land yields good harvests and the people enjoy good health. Ancestor worship activities for frogs.

#### 5.1.3.4 Propaganda songs

That is, it mainly uses the vocal text to explain and publicize the government's policies, laws and regulations, through singing to convey the measures and significance of the relevant policies implemented by the local government. It is common in gexu and vocal music competition. There are solo, duet, chorus form, and law vocal music, bage vocal music ,current politics vocal music and so on.

Bage vocal music, during the first and second Revolutionary Civil War, under the initiative of the leader of the peasant movement and outstanding revolutionary singer Wei Baqun,peasant associations at all levels in Donglan and the Soviet government organized vocal music teams to sing vocal music and carry out revolutionary work, which played an important role in mobilizing the masses, inspiring the people and attacking the enemy.

Such as: Donglan County, "four tael of foreign iron forges a knife"

*Four taels of foreign iron forges a knife;*

*shakes it around waist;*

*anyone who dares to block the road of revolution*

*It will break his waist and head.*

#### 5.1.3.5 Other classifications

The other categories described in this article mainly include the real life scenes expressed in the vocal text and the emotional catharsis in birth, aging, sickness and death, which are mainly sung in funerals and daily life. They are different from the praise, narrative and preach described above,so they put these vocal music into one category. There are solo, duet, chorus forms, there are mourning songs, orphan songs and so on.

Mourning song, On the day the old man died, relatives went to the host's house to sit in the hall to greet them. The host family can't help crying when they think of their parents'



kindness. And cried about the scene of the old man working hard for his children and grandchildren when he lived.

Orphan songs, it is a cry for help sung by people in the old society with no one to rely on in their lives. After the social happiness index becomes higher, it has been lost, but some families, such as stepparents who treat them badly, they often sing these orphan songs. Such as:

Table 3 Different types of vocal music in the Hongshui River Basin of the Zhuang nationality in Guangxi according to the contents of the vocal text

Category	Love songs	Narrative songs	Praise songs	Propaganda songs	Other
Main songs	Butterfly song, ask relative song, congratulatory wedding song, send relative song, meet song, chicken song, farewell song, promise song, read old love song, marriage song, ask wife song, cry marriage, song, son gqin song	Wenlong and Shaoni, Dayan and Le Jie, Pangu Song, Yu Shi Song, metaphorical Song, Bage vocal music	Praise song, congratulations song, thank song, Shangliang song, tea song, birthday song, full moon song, frogs song	Legal songs, Bage vocal music	Mourning songs, orphan songs
Functional occasion	Gexu, wedding, etc.	Sacrificial ceremony	Full moon, congratulations on the new house, birthday wine, frogs festival, etc.	Missionary activities	Funerals, daily life

"solitary and bitter singing" in Mashan County.

*Like a turtledove ;*

*Crying for poverty on the vine ;*

*Orphans don't have fathers ;*

*Tears flow like rain ;*

(Fan Ximu, 2009)

In general, according to the vocal text, the classification of Zhuang vocal music in the Hongshui River basin is as follows:

Figure 6

According to the collected songs, the proportion of songs with various contents is as follows:

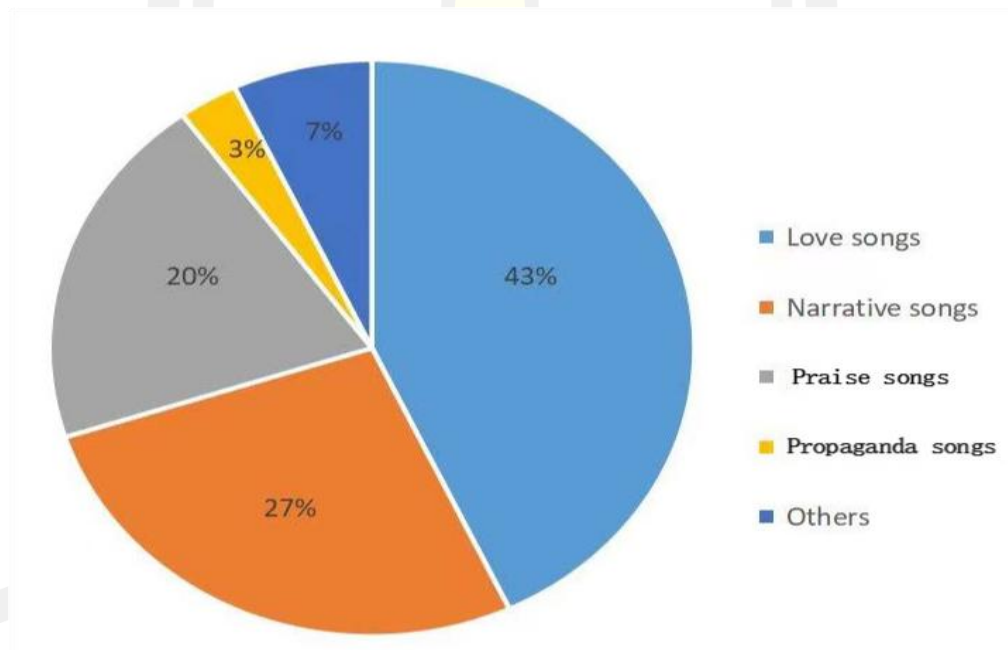


Figure 4 A proportional diagram of the content classification of vocal text

#### 5.1.4 Classified by melody characteristics

The melody referred to in this article is from the perspective of insiders, that is, the melodies that singers in the five counties in the middle of the Hongshui River Basin often sing and communicate with each other. This melody is mainly sung on different occasions, with the characteristics of "different words of the same song". The performance is that singers fill in words

impromptu with fixed melodies according to different singing occasions and different functional characteristics of expression.

Through my field investigation, according to incomplete statistics, there are 20 kinds of melodies in Donglan and other five counties, which are now classified by region:

#### 5.1.4.1 Vocal music of Zhuang nationality in Donglan County

Yangtze River melody (paige), figure 5

### Frogs song

(Five words of Donglan Zhuang vocal music)

Collect: Fan Ximu  
Zhuang translator: Qin Xiangzho

7

a qing wa he ma guai ta ma zai tian shang mingzi jiao ya lei  
b Frog and Ma guai his mother is in the sky, her name is Ya Lei  
c tu<sup>2</sup> kop<sup>7</sup> to<sup>6</sup> tu<sup>2</sup> kwe<sup>3</sup> me<sup>6</sup> te<sup>1</sup> ?ju<sup>5</sup> kun<sup>2</sup> ?bun<sup>1</sup> min<sup>2</sup> te<sup>1</sup> heu<sup>6</sup> ja<sup>6</sup> rai<sup>2</sup>  
d Duz goep doh duz gvej Meh de yuq gwnz mbwn Mingz de heuh Yah raez

8

a zhuan guan feng he yu ya lei jiangma guai qian pai dao ren jian  
b Specialized in wind and rain Ya lei sends frogs to the human world  
c si:<sup>1</sup> ku:<sup>3</sup> rum<sup>2</sup> to<sup>6</sup> fwn<sup>1</sup> ja<sup>6</sup> rai<sup>2</sup> heu<sup>6</sup> tu<sup>2</sup> kwe<sup>3</sup> pa:<sup>5</sup> te<sup>1</sup> pai<sup>1</sup> la<sup>3</sup> bi:<sup>1</sup>  
d cien guenj rumz doh fwn Yah raez heuh duz gvej baiq de bae laj biengz

13

a bang ta ma bao xun hao lai ding yu qing  
b send a message to his mother to set rainy and sunny days.  
c pa:<sup>1</sup> ?<sup>1</sup> me<sup>6</sup> te<sup>1</sup> pa:<sup>5</sup> ?in<sup>5</sup> fu:<sup>1</sup> bi:<sup>6</sup> ti:<sup>6</sup> fwn<sup>1</sup> re:<sup>1</sup>  
d Bang meh de bauq sinq fueng bienh dingh fwn rengx

Figure 5 "Frogs song"

It can be used in all seasons and can be used on many occasions, both men and women, old and young. At present, they are facing loss, and few people can sing. Usage: Marry the bride and send the bride back to her mother's house, send braces, and it is used when inviting Maguai on the Maguai Festival.

Wu Zhuan melody, Figure 6 "Lenin cave establishes an institute"



## Lenin cave establishes an institute

(Vocal music of Wuzhuan in Donglan County)

Singer: Chen Hengf.  
Collect: Tian Yunyan  
Zhuang translator: Qin Xiangzhou

$\text{♩} = 75$

a ni le hei fu ha wei he

6

a wei tong zhi ne le ai hai hei  
b Comrades

10

a lie ningyan kai ban jiang xi suo guo  
b Lenin cave establishes an institute  
c Ka:m<sup>5</sup> kai<sup>5</sup> tɔŋ<sup>5</sup> li<sup>5</sup> tɕa:<sup>5</sup> ɕi<sup>7</sup> ɕo<sup>7</sup> ko  
d<sup>4</sup> Gamjgae cwngz liz gyangj siz soj go

a you jiang qing nian qu bao ming (heng ha ni ni  
b You jiang youth to sign up hɔŋ ha ni ni  
c<sup>18</sup> Jou<sup>5</sup> tɕa:<sup>5</sup> pu<sup>5</sup> ɕo<sup>5</sup> pai<sup>5</sup> pa:<sup>7</sup> miŋ<sup>7</sup> hɔŋ ha ni ni  
d You gyangh buk cox bae bau mingz hwng ha ni ni

a (hei hei ai hai wei hei he wei hei lie )  
c Hei hei a:i ha:i wei hei ho wei hei le  
d hei hei ai hai vei hei ho vei hei le



23  
  
 lie luo he lie ha hui he

28  
  
 wei tong zhi you ha ha hui  
 Comrades

32  
  
 gen zhe ba ge gan ge ming luo  
 Following Bage's revolution  
 Pai'ri:ŋ² pa² ko⁶ he:ŋ² ku² miŋ¹ lo

36  
  
 Bae riengz Baz goh hengz gwz ming lo  
 pin ku nong min de fan shen (weng ha lie lie)  
 the poor farmers had to turn over  
 Pin² ku³ nuŋ² min² ʔdai³ θ uŋ¹ juŋ² huŋ ha le le

40  
  
 Binz guj nungz minz ndaej sung yungz hwng ha le le  
 (e he ai hai wu ai hui wu ai lie )  
 ə hə a:i ha:i hu a:i woi hu a:i le  
 W hw ai hai hu ai voi hu ai le

Figure 6 "Lenin cave establishes an institute"

The melody is popular in Wuzhuan Town and Lanmu Township in the southwest of Donglan County, as well as Xishan Township and Phoenix Township in Bama Yao Autonomous County. This melody was first popular in Wuzhuan town, so it was called "Wuzhuan melody". Later, because the Wuzhuan people did business everywhere, they spread the "Wuzhuan melody" to the neighboring townships, and finally became the most widely sung melody in Donglan County.

Wenlong melody, figure 7 “No oil and salt for food”

## No oil and salt for food

(Wu Zhuan and Sanshi “Wenlong” tune)

singer:Chen Hengfang

Collect:Tian Yunyan

Zhuang translator:Qin Xiangzhou



a Jian wen long xin huan , wo hao xiang qu jian

b I'm glad to see Wenlong , I really want to see him,

c Ji:n<sup>1</sup> fan<sup>2</sup> loŋ<sup>2</sup> la:i<sup>1</sup> mai<sup>2</sup> ku<sup>1</sup> ɛi<sup>4</sup> tɕai<sup>2</sup> pai<sup>1</sup> ɬo<sup>6</sup>

d Yien Faenz loengz lai maez gu cix gyaez bae coh

5



a Chi cai ru chi rou ' bu yong fang you yan

b Eating vegetables is like eating meat , No oil salt but delicious.

c Kɯn<sup>1</sup> tɕak<sup>7</sup> 0ɯ<sup>6</sup> kɯn<sup>1</sup> no<sup>6</sup> tɕu<sup>1</sup> ʔbou<sup>3</sup> ɬo<sup>5</sup> ka<sup>6</sup> wa:n<sup>1</sup>

d Gwn gyæk swɰ gwn noh Gyu mbouj coq gah van

Figure 7 “No oil and salt for food”

This melody is a kind of vocal music melodies often used in Wuzhuan Town, Sanshi Town, Donglan County. Its voice is melodious and very beautiful.

Three stones melody, figure 8 "seeing pear trees in the hills"



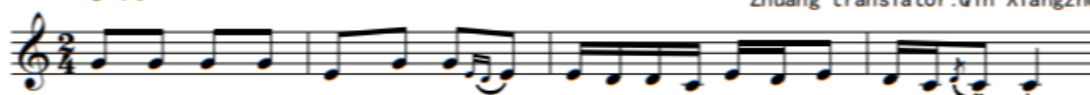
## Ciuq Yien Bak Gyemh Cut GO Liz

seeing pear trees in the hills

Donglan "three stones" melody

Singer: Wei Shuying  
Collect: Tian Yunyan  
Zhuang translator: Qin Xiangzhou

♩=70



(ya) kan jian li shu zai shan gang (ge) bei nong (wei he),  
 (ya) Seeing the pear tree on (go) the hill (wei he),  
 (na) ci:u' ji:n' pa:k' teem' cut' ko' li' (ko) pei' nu:ŋ' (woi ho),  
 (nya) Ciuq yien bak gyemh cut go liz (go) beix nuengx (voi ho),



hua kai xue bai you (a) fang. (lie) xiang; (ya) xiang dao shu  
 The flowers are white (a) and (lie) fragrant; (ya) when I want  
 wa' hai' ?ba:u' ?di' ha:u' (ha) pan' (le) wa:i'; (na) teai' pai' la'  
 Va hae mbauq ndi hau (ha) baenz (le) vaiq; (nya) Gyaecz bae laj



xia qu wan shua (a liao), bu zhi shu yin xiang na (lie) fang.  
 to play under the tree (a liao), I don't know where the shade (lie) goes.  
 kok' te' ji:t' na:i' (ha leu), ?bau' ro' ram' jwai' ta:u' pi:n' (le) la:u'  
 goek de yiet naiq (ha leu), Mbauh rox. raemh yaix dauq bien (le) lawz.



(ya) neng dao shu xia qu wan shua (ge) bei nong (wei he),  
 (ya) Can play under (ko) the tree (wei he),  
 (na) ?dai' pai' la' kok' te' ji:t' na:i' (ko) pei' nu:ŋ' (woi ho),  
 (nya) Ndaej bae laj goek de yiet naiq (go) beix nuengx (voi ho),



bi na shan zi hai (a) feng (lie) guang; (ya) kan jian li  
 It's more beautiful than holding (a) a (lie) fan; (ya) seeing the pear  
 ?bau' ?ja:i' ?bau' han' pu' (ha) tw' (le) pi'; (na) ci:u' ji:n' pa:k'  
 Mbauh ngaiq mbauh haenh bux (ha) dwz (le) biz; (nya) Ciuq yien bak



shu zai shan gang (ha liao), hua kai xue bai you (a) fang. (lie) xiang.  
 tree on the hill (ha liao), The flowes are white (a) and (lie) fragrant.  
 teem' cut' ko' li' (ha leu), wa' hai' ?ba:u' ?di' ha:u' (ha) pan' (le) wa:i'.  
 gyemh cut go liz (ha leu), Va hae mbauq ndi hau (ha) baenz (le) vaiq.

31

(ya) ao kou shu shang you gen teng (ge) bei nong (wei he),  
 (ya) There is vine on the tree in (go) the col (wei he),  
 (na) ko' fai' pak' teem' eu:ŋ' ti:u' kau' (ko) pei' nu:ŋ' (wei ho),  
 (nya) Go faex bak gyemh cuengq diuh gaeu (go) beix nuengx (vei ho),

35

wo men la lai jia (a) qiao (lie) liang; (ya) xiang dao shu  
 We use it to build (a) a (lie) bridge; (ya) I want to  
 θo:ŋ' rau' ta:n' au' ku' (ha) tci:u' (le) ra:i'; (na) tcai' pai' la'  
 Song raeuz danh aeu guh (ha) giuz (le) raih; (nya) Gyaez bae laj

40

xia qu wan shua (a liao), bu zhi shu yin xiang na (lie) fang.  
 to play under the tree (a liao), I don't know where the shade(lie) goes.  
 kok' te' ji:t' na:i' (ha leu). ?bau' ro' ram' jwa:i' ta:u' pi:n' (le) lau'  
 goek de yiet naiq (ha leu); Mbaeuh rox raenh yaix dauq bien (le) lawz.

45

(li wei) bei nong (wei he),  
 (li woi) pei' nu:ŋ' (woi ho),  
 (li vei) beix nuengx (voi ho),

49

bu zhi shu yin xiang na (lie) fang.  
 I don't know where the shade (lie) goes.  
 ?bau' ro' ram' jwa:i' ta:u' pi:n' (le) lau'  
 Mbaeuh rox raenh yaix dauq bien (le) lawz.

Figure 8 "Seeing pear trees in the hills"

It is popular in Datong and Sanshi Township of Donglan County. Basically, where there is a gexu, someone can sing the song. The song follows the rhyme of feet and waists, the vocal texts are composed of five words and six sentences or seven words and six sentences. Although the vocal range is narrow, no more than five degrees at most, but the pitch is very high. The melody is short and beautiful, convey feelings and congratulations on festivals. It is banned at funerals.

Zhuang brocade melody, figure 9 "Welcome song of Zhuang nationality"

# Welcome song of Zhuang Nationality

Donglan Zhuang brocade melody

Singer: Wei Shuying  
Collect: Tian Yunyan  
Zhuang translator: Qin Xiangzho

$\text{♩} = 75$

8  
a ai men qian xi que jiao zha zha ya jiao ya jiao zha  
b Magpies chirp in front of the door, chrip.  
c ei na<sup>3</sup> ra:n<sup>2</sup> rok<sup>8</sup> tsek<sup>7</sup> rai<sup>2</sup> ei<sup>5</sup> cek<sup>7</sup> le<sup>1</sup> rai<sup>2</sup> ja<sup>1</sup> rai<sup>2</sup> ei<sup>5</sup>  
d Ei naj ranz roeg ryek raez ciq cek le raez ya raez ciq

5  
8  
a zha jin tian gui ke dao ya dao wo jia  
b today distinguished guests come to my house  
c cek<sup>7</sup> non<sup>2</sup> nei<sup>4</sup> pou<sup>4</sup> hek<sup>7</sup> tan<sup>2</sup> ja tan<sup>2</sup> ra:n<sup>2</sup> kou<sup>1</sup>  
d cek Ngoenz neix boux hek daengz ya daengz ranz gou

9  
8  
a mei you shen me lai ya lai zhao dai  
b There is nothing to serve you  
c ?bou<sup>3</sup> mi<sup>2</sup> ki<sup>3</sup> ma<sup>2</sup> tau<sup>3</sup> ja tau<sup>3</sup> ni:ŋ<sup>6</sup> ?ou<sup>1</sup>  
d Mbouj miz gij maz daeuj ya daeuj ngiengh sou

13  
8  
a changshou shan ge dang ya dang re cha  
b Sing a vocal music as hot tea.  
c Kou<sup>1</sup> tau<sup>3</sup> ku<sup>6</sup> fɯ:n<sup>1</sup> ta:ŋ<sup>5</sup> ja ta:ŋ<sup>5</sup> ram<sup>4</sup> ɕa<sup>2</sup>  
d 17 Gou daeuj guh fwen dangq ya dangq raemx caz

21  
8  
a mei you shen me lai ya lai zhao dai  
b There is nothing to serve you  
c ?bou<sup>3</sup> mi<sup>2</sup> ki<sup>3</sup> ma<sup>2</sup> tau<sup>3</sup> ja tau<sup>3</sup> ni:ŋ<sup>6</sup> ?ou<sup>1</sup>  
d Mbouj miz gij maz daeuj ya daeuj ngiengh sou

21  
8  
a changshou shan ge dang ya dang re cha  
b Sing a vocal music as hot tea.  
c Kou<sup>1</sup> tau<sup>3</sup> ku<sup>6</sup> fɯ:n<sup>1</sup> ta:ŋ<sup>5</sup> ja ta:ŋ<sup>5</sup> ram<sup>4</sup> ɕa<sup>2</sup>  
d Gou daeuj guh fwen dangq ya dangq raemx caz

Figure 9 "Welcome song of Zhuang nationality"

Donglan Zhuang brocade melody has a long history and circulates in various parts of Donglan. In the past, it was also called "Wu Zhuan Folk Song". Zhuang brocade melody which is sometimes ethereal, melodious and charming. Sometimes soft and gentle, clear as running water, sometimes loud and bright, passionate and unrestrained, making people feel beautiful tunes and endless aftertaste.

Hongshui River melody, figure 10 such as "Lonely Mountain dove "

## Lonely mountain dove

(Donglan Hongshui River melody)

Singer: Wei Shuying

Collect: Tian Yunyan

Zhuang translator: Qin Xiangzhou



a  $\frac{2}{4}$

b shenshan banjiu gu ling ling                      yu mao xi shu bu hui ming  
Deep mountain turtle dove is alone           thin feathers do not bark

c Mi<sup>2</sup> tu<sup>2</sup> rok<sup>8</sup> jau<sup>1</sup> ?ju<sup>5</sup> ti<sup>3</sup> run<sup>6</sup>                      fu:t<sup>8</sup> te<sup>1</sup> nu<sup>5</sup> nu<sup>5</sup> ?bau<sup>6</sup> ro<sup>4</sup> rai<sup>2</sup>

d Miz duz roeg yaeu yuq dij rungh                      Fwed de nyungq nyungq mbaeuh rox raez

7

a  $\frac{2}{4}$

b ru jin yu shang shan ji niao                      wu nai ye yao jiao liang sheng  
Now it meets a pheasant bird                      But it has to shout twice

c Tau<sup>3</sup> tan<sup>2</sup> ki<sup>2</sup> nei<sup>4</sup> pu<sup>2</sup> rok<sup>3</sup> kai<sup>1</sup>                      ku<sup>2</sup> la:i<sup>1</sup> Gi<sup>4</sup> rai<sup>2</sup> θo:η<sup>1</sup> θa:m<sup>1</sup> pa:k<sup>1</sup>

d Daeuj daengz giz neix bungz roeg gae                      Gungz lai cix raez song sam bak

Figure 10 "Lonely Mountain dove "

Hongshui River melody is popular in some counties in the middle reaches of Hongshui River Basin in Guangxi. The melody is relatively high-pitched, jumping and romantic, like the small waves floating in the Hongshui River. The song is short and beautiful with strong artistic features. (Guangxi people's Publishing House, 1982)

### 5.1.4.2 Vocal music of Zhuang nationality in Du'an County

Qu qieliu, figure 11 "The cool wind blows slowly"

# The cool wind blows slowly

(Du'an County "Huan", "Qu qie liu")

Singer: Chen hengfang  
Collect: Tian yunyan  
Zhuang translator: Qin Xiangzhou



a Ye zuo chuang tai a xia lo qu qie liu  
 b Sitting under the windows ill at night  
 c ham<sup>6</sup> naŋ<sup>6</sup> la<sup>3</sup> tu<sup>1</sup> ha ɕu:ŋ<sup>2</sup> ko ɕi ɕe liu  
 d Haemh naengh laj du ha cueng go ci ce liu

6



a qu qie liu  
 c ɕi ɕe liu  
 d ci ce liu

10



a jian yue liang xing xing (lo liu liu qie  
 b Seeing the moon and the stars  
 c ji:n<sup>1</sup> ro:ŋ<sup>6</sup> ʔdu:n<sup>1</sup> ʔda:u<sup>1</sup> ʔdei<sup>5</sup> ko liu liu ɕe  
 d Yien rongh ndwen ndau ndeiq go liu liu ce

15



a liu liu qie  
 c liu liu ɕe  
 d liu liu ce

19



a qie yi luo duo yi liao  
 c ɕe ji lo to ji liu  
 d Ce yi lo do yi liu

24



a nong gu ya)  
 c nu:ŋ<sup>4</sup> ku<sup>1</sup> ja  
 d nuengx gu ya

28



a liang feng chui xi xi (lo qu qie liu  
 b The cool wind blows slowly  
 c rum<sup>2</sup> li:ŋ<sup>2</sup> po<sup>5</sup> fi fi ko ɛi ɛe liu  
 d Rumz liengz boq fi fi go ci ce liu

33



a qu qie liu )  
 c ɛi ɛe liu  
 d ci ce liu

37



a ge xiang mei zai xin (lo liu liu qie  
 b Taking you to my heart  
 c ku<sup>1</sup> ɛi<sup>4</sup> ni<sup>6</sup> taŋ<sup>2</sup> muŋŋ<sup>2</sup> ko liu liu ɛe  
 d Gu cix nih daengz mwngz go liu liu ce

42



a liu liu qie  
 c liu liu ɛe  
 d liu liu ce

46



a qie yi luo duo yi luo  
 c ɛe ji lo to ji liu  
 d ce yi lo do yi liu

51



a xiao mei ya )  
 b my sweetheart .  
 c θiu<sup>3</sup> mei<sup>1</sup> ja  
 d siuj mei ya

Figure 11 "The cool wind blows slowly"

Chopping wood melody, figure 12 "The birds, shake the branches"

## The birds, shake the branches

(Du' an chopping wood melody)

Singer: Lu Yi / Wei Su'e  
Collect: Liang Lirong

♩=70



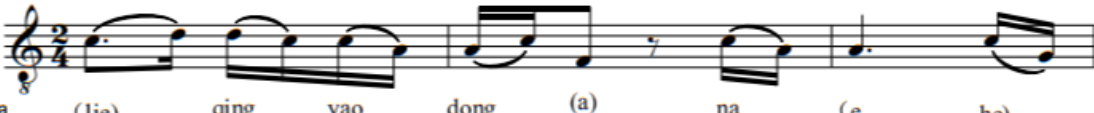
a	zai	(a)	na	li	lie
b	Where		are	the	
c	ju <sup>5</sup>	a	ka:i <sup>2</sup>	ðə <sup>2</sup>	le <sup>6</sup>
d	Ywq	a	gaiz	lawz	leh

6




a	niao (ya	lie	wo	yi	ya	wo)
b	birds?					
c	ðok <sup>8</sup> ja	le	wo:i	i	ja	o:i
d	roeg ya	le	voi	i	ya	oi

9




a	(lie)	qing	yao	dong	(a)	na	(e	he)
b		Please	shake	the		branches		
c	le	ŋe:u <sup>2</sup>	ko <sup>1</sup>	fat <sup>8</sup>	a	te <sup>1</sup>	ə	ə
d	le	Nyeuz	go	faed	a	de	aw	aw

12



a	zhi	(ge)	(a)	zai	na	li
b	Where			are	the	birds?
c	niŋ <sup>1</sup>	ko	a	ju <sup>5</sup>	ka:i <sup>2</sup>	ðə <sup>2</sup>
d	ning	go	a	Ywq	gaiz	lawz

15



a	(lie)	ge	?	(lie	yi	ya	wo
c	le	kim <sup>1</sup>	le	le	i	ja	o:i
d	le	gim	le	le	i	ya	oi



18

a	(lie)	chang	liang	sheng	gei	mei	(a)
b		Sing	two	songs	to	the	
c	le	wu:n <sup>1</sup>	θo:ŋ <sup>1</sup>	θiŋ <sup>1</sup>	həu <sup>3</sup>	nu:ŋ <sup>4</sup>	a
d	le	Vuen	song	sing	hawj	nuengx	a

21

a	ting	(ge)	ting	(ya)	wan
b	girl		After		listening
c	tiŋ <sup>5</sup>	ko	?dai <sup>3</sup>	ja	ni <sup>1</sup>
d	dingq	go	Ndaej	ya	nyi

25

a		niao	jiao	sheng	(a	li
b		to	the	cry	of birds,	
c		θiŋ <sup>1</sup>	ðok <sup>8</sup>	he:u <sup>6</sup>	ja	li
d		sing	roeg	heuh	ya	li

28

a	wei		yi	ya	wo	)
b	wəi		i	ja	o:i	
c	vei		i	ya	oi	
d						

32

a	(ai)	ba	ge	huo	hua	mei	(a
b		Acridotheres cristatellus	in	the	Garrulax	canorus	
c	əi	ðok <sup>8</sup>	kje:u <sup>1</sup>	wa <sup>4</sup>	məi <sup>2</sup>	ju <sup>5</sup>	a
d	ei	roeg	gyeuq	vax	meiz	ywq	a

35

a mei a) (hei) ting

b mēi ja hēi ʔdai³

c mei ya hei Ndaej

d

38

a wen mei sheng hao

b Hearing the sister good

c wai¹ θiŋ¹ nu:ŋ⁴ ʔdai¹

d nyi sing nuengx ndei

41

a (yi ya wo) (li) xin fei

c i ja oi li θim¹ fei¹

d i ya oi li sim fei

44

a tian (a) qing (e) yi (ge)

b heart fly

c tuŋ⁴ a jəu⁴ ə lu:n⁶ ko

d dungx a youx w luenh go

48

a fei (a) xia

b belly and

c ʔbin¹ a ðoŋ² a

d Mbin a roengz a

52

a lai ya die (ya) lie wo )

b chaos heart

c tau³ le⁶ ʔba³ ja le oi

d daeuj leh mbaj ya le oi

55

a	(yi	ya	wo)	tiao	xia	lai
b				fly	belly	and
c	i	ja	o:i	kja <sup>4</sup>	ðoŋ <sup>2</sup>	tau <sup>3</sup>
d	i	ya	oi	gyax	roengz	daeuŋ

57

a	ya	yan	(e)	yan	lai
b	chaos	heart		fly	belly
c	le <sup>6</sup>	ʔe:n <sup>5</sup>	ə	ʔe:n <sup>5</sup>	tau <sup>3</sup>
d	leh	enq	w	enq	daeuŋ

60

a	xiang	pei	xiang	ban	(ai)
b	and	chaos	Fly	down	
c	ku <sup>6</sup>	pe:n <sup>5</sup>	ku <sup>6</sup>	pu:ŋ <sup>1</sup>	a:i
d	guh	benq	guh	bueng	ai

63

a		pei	cheng	shuang	cheng
b		Fly	down-	Fly	
c		tau <sup>3</sup>	ku <sup>6</sup>	θu:ŋ <sup>1</sup>	
d		daeuŋ	guh	sueng	ka:p <sup>7</sup>
					gap

66

a	dui	(lie	a	lie)
b	down			
c	to:i <sup>5</sup>	le	a	lə
d	doiq	le	a	lw

Figure 12 "The birds, shake the branches"

(Liang Lirong, Fan Ximu, 2009, 126)

Gaoling Zhuang nationality melody, figure 13 "Missing year after year"

## Missing year after year (Duan Gaoling Zhuang Song)

Singer: Wei Su'e  
Collect: Liang Lirong

♩=78

8

a	jian	ge	xin	jiu	tian	(ge	bei	ya	wa	wo
b	See	elder	brother	is	happy,					
c	ðan¹	Pəi⁴	θim¹	vu:n¹	həi³	ko	pəi	ja	o:i	o
d	Raen	beix	sim	vuen	heij	go	bei	ya	oi	o

4

a	mei	(lie)	xiang	(a)	yu	ge	(ya)	lian
b	younger		sister	wants	to	love	elder	brother
c	nu:ŋ¹	le	ŋəi⁴	a	kjai²		pəi¹	ja
d	nuengx	le	ngeix	a	gyaez		beix	ya

7

a	qing	cai	dang	rou	chi	(ha	lie)	bu	(lie)	yong	(a)
b	Eat	green	vegetables		as			meat			
c	kum¹	pak	ta:ŋ¹	kum¹	no⁶	ha	le	kju¹	le	ʔbəu⁵	a
d	gwn	baek	dang	gwn	noh	ha	le	gyu	le	mbouq	a

10

a	fang	you	(a)	yan	yu	ge	li	bie
b	without	putting	oil	and salt	Leaving	with	the	elder
c	co³	ka:k⁸	a	va:n¹	ðu:ŋ²	pəi⁴	tə⁶	li²
d	coq	gag	a	van	Riengz	beix	doh	liz

14

a	jiu	(ge	bei	ya	wa	wo	)	mei	(lie)	si	nian
b	brother							for	a	long	
c	na:n²	ko	pəi	ja	o:i	o		nu:ŋ⁴	le	ŋəi⁴	muŋ²
d	nanz	go	bei	ya	oi	o		nuengx	le	ngeix	mwngz

17

8 nian            lian (a)    nian                            jian    ge    xin    jiu

a            time    See    elder    brother    is

c            pəi¹            lap³    a            pəi¹                            ðan¹    pəi¹    θim¹    vu:n¹

d            bei            laeb    a            bei                            raen    beix    sim    vuen

20

8 tian (ya    lie            )    mei (lie)    xiang (a)    yu            ge (ya)

a            happy,    the            younger    sister

c            həi³    ja    le    nu:ŋ⁴    le    ŋei⁴    a    kjai²            pəi⁴    ja

d            heij    ya    le    nuengx    le    ngeix    a    gyaez            beix    ya

23

8 lian

a            miss

b            co⁶

c            coh

d            coh

Figure 13 "Missing year after year"

Three sheep wuai melody, figure14 "The people in prosperous and peaceful country, feel happiness forever"

The people in prosperous and peaceful  
country, feel happiness forever.

(Du'an three sheep wu ai melody)

Singer: Wei Yu'e / Wei Su'e / Lu Yi / Zhou Xude/Wei Shuzhen / Lai Zhi  
Collect: Liang Lirong

$\text{♩} = 80$



A wo (lo) chang(a lo ) shan(a) ge lai (a) chuan yang  
B I sing vocal music to publicize them and sing  
C kəu¹ lo ci:ŋ⁵ a lo wu:n a to tau³ a θe:n⁵ ce:n⁶  
D Gou lo ciengq a lo vuen a do daeuj a senq cenh

3



T. chang (a) de ren min xin  
A them to the people  
B ci:ŋ⁵ a həu³ lək⁵ mim² wun²  
C ciengq a həwǰ lwǰ minz vunz  
S. liang (lo) tang chang ( a ) de  
la:i lo ni¹ ci:ŋ⁵ a həu³  
lai lo nyi ciengq a həwǰ

6



T.  
S. ren ren xin liang tang (ma wo ai)  
A  
C lək⁵ min² wun² la:i¹ ni¹ ma o e  
D lwǰ minz vunz lai nyi ma a e

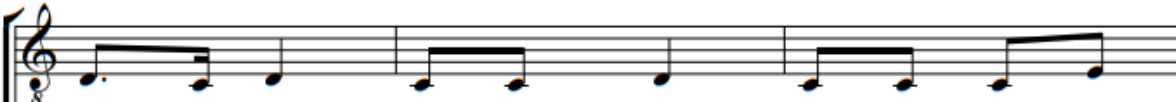
10

T. 


A zan qi yong hu gong chan dang ren min sheng huo you  
 B We support the Communist Party them to the people  
 C lau<sup>2</sup> cai<sup>2</sup> juŋ<sup>3</sup> hu<sup>4</sup> kuŋ<sup>4</sup> ca:n<sup>3</sup> ta:ŋ<sup>3</sup> luk<sup>8</sup> min<sup>2</sup> θun<sup>6</sup> ho<sup>6</sup> mɔi<sup>2</sup>  
 D ræuz caez yungj hux gungx canj dangj lwg minz swnh hoh meiz

S. 


14

T. 


A bao (a ) zhang ren (a ) min sheng huo you bao  
 B our life is guaranteed, our life is  
 C pa:u<sup>3</sup> a ca:ŋ<sup>4</sup> luk<sup>8</sup> a min<sup>2</sup> θun<sup>6</sup> ho<sup>6</sup> mɔi<sup>2</sup> pa:u<sup>3</sup>  
 D bauj a cangx lwg a minz swnh hoh meiz bauj

S. 


17

T. 


A zhang (lie wo ai ) wo (a ) chang (a lo )  
 B guaranteed I sing  
 C ca:ŋ<sup>4</sup> le o e kau<sup>1</sup> a ci:ŋ a lo  
 D cangx le o e Gou a ciengq a lo

S. 


21

T. 


A shan(a) ge lai song yang chang(a) de ren ren xin  
 B vocal music to publicize them and sing them to the people  
 C wu:n<sup>1</sup> a to tau<sup>3</sup> the:n<sup>5</sup> ce:n<sup>6</sup> ciu:ŋ<sup>5</sup> a həu<sup>3</sup> lu:k<sup>8</sup> m in<sup>2</sup> w un<sup>2</sup>  
 D vuen a do daeuj senq cenh ciengq a hawj lwg minz vunz

S. 


23

T. 


A liang (lo) tang chang (a) de ren ren xin liang  
 C la:i<sup>1</sup> lo ni<sup>1</sup> ciu:ŋ<sup>5</sup> a həu<sup>3</sup> lu:k<sup>8</sup> min<sup>2</sup> wun<sup>2</sup> la:i<sup>1</sup>  
 D lai lo nyi ciengq a hawj lwg minz vunz lai

S. 

26

T. 

A tang (ma wo ai ) wo men yong hu  
 B We support  
 C ni<sup>1</sup> ma o e lau<sup>2</sup> cai<sup>2</sup> juŋ<sup>3</sup> hu<sup>4</sup>  
 D nyi ma o e raen caez yungj hux

S. 



0

T. 

A gong chan dang guo tai min an xing fu (a ) chang  
 B the Communist Party, and our life is guaranteed, our life  
 C kung<sup>4</sup> ca:n<sup>3</sup> ta:n<sup>3</sup> ko<sup>6</sup> tai:i<sup>4</sup> min<sup>2</sup> ? a:n<sup>5</sup> ciŋ<sup>4</sup> fu<sup>6</sup> a ca:ŋ<sup>6</sup>  
 D gungx canj dangi goh daix minz anq cingx fuh a cangh

S. 

34

T. 

A guo (a) tai min an xing fu chang(lie wo ai )  
 B is guaranteed  
 C ko<sup>6</sup> a ta:i<sup>4</sup> min<sup>2</sup> ? a:n<sup>5</sup> ciŋ<sup>4</sup> fu<sup>6</sup> ca:ŋ<sup>6</sup> ǎe a e  
 D goh a daix minz anq cingx fuh cangh le o e

S. 

Figure 14 "The people in prosperous and peaceful country, feel happiness forever"

(Liang Lirong, Fan Ximu, 2009, 276)

Figure 15 Masha melody "singing heartily to Future"

# Sing heartily to the future (Huan Ma Sha)

Collect: Tian Yunyan

Zhuang translator: Qin Xiangzhou

a yang          guang          zhao shi tai, zhan ge fei (lo)

b The sun shines on the poetry table, war song boiling like

c ?di:t'          ?da:t'          ei:u<sup>5</sup>    ku:n<sup>2</sup>    ta:i<sup>2</sup>,    ku<sup>6</sup>    fu:n<sup>1</sup>    eu:ŋ<sup>5</sup> (ko)

d Ndit          ndat          ciuq    gwnz    daiz,    Guh    fwen    cuengq (go)

a ru (he) hai (he), zhan ge fei ru hai (ma ge ou)。

b the sea , war song boiling like the sea.

c ha:i' (ho) la:ŋ<sup>6</sup> (ho), ku<sup>6</sup> fu:n<sup>6</sup> eu:ŋ<sup>5</sup> ha:i' la:ŋ<sup>6</sup> (ma ou ou)

d hai (ho) langh (ho), Guh fwen cuengq hai langh (ma ou ou)

Figure 15 "Singing heartily to Future"

## 5.1.4.3 Vocal music of Zhuang nationality in Dahua County

Shout songs melody, figure 16 "Hold the wine glass in both hands"

## Hold the wine glass in both hands

(Zhuang nationality shout songs melody in Dahua County)

Singer: Huang Yingmei

Collect: Tian Yunyan

Zhuang translator: Qin Xiangzhou

a<sup>8</sup> Shuang shou peng(a) jiu bei , xiang yi ge long

b Hold the wine glass in both hands Like a dragon's

c ʃɔŋ<sup>1</sup> fɯŋ<sup>2</sup> puŋ<sup>3</sup> a ʃen<sup>3</sup> lau<sup>3</sup> lum<sup>3</sup> an<sup>1</sup> tɕau<sup>3</sup> tu<sup>3</sup>

d Song fwngz bungj a cenj laenj Lumj aen gyaеuj duz

a<sup>8</sup> tou ge wei jing bei jiu gei ni

b head Here's a toast

c luŋ<sup>2</sup> ko wei kin<sup>6</sup> ʃen<sup>3</sup> lau<sup>3</sup> hau<sup>3</sup> mɯŋ<sup>3</sup>

d<sup>7</sup> lungz go vei Gingq cenj laeuj hawj mwngz

a<sup>8</sup> qing ke ren gan bei

b Guests cheers please

c ɕiŋ<sup>0</sup> hek<sup>7</sup> kuŋ<sup>1</sup> ku<sup>0</sup> liu<sup>4</sup>

d Cingj hek gwn guh liux

Figure 16 "Hold the wine glass in both hands"

## 5.1.4.4 Vocal music of Zhuang nationality in Bama County

Na peach melody, figure 27 "If you want to see a girl, you're not afraid of hardship."

# If you want to see a girl, you're not afraid of hardship

(Bama's Na Taomelody)

Singer: Huangxiuqing/Qinyanfang/  
Wei jinan/Mowenqin  
Collect: Liang lirong

8

a (yi) jin (la) tian (a) you (a) yu you you (a) wu  
b There is both rain and fog today  
c hi kwn<sup>2</sup> la ?bun<sup>1</sup> a hun<sup>1</sup> a tok<sup>7</sup> — le:u<sup>4</sup> — lam<sup>4</sup>- a mo:k<sup>7</sup>  
d Hi gwnz la mbun a hun a doek leux laemx - a mok

5

a (lie guo tong a zhi a e he ye he ye), (na)  
c le ko tun a tsi a ə hə he hə he na  
d le go dung a ci a aw haw he haw he na

10

a chu men lu shi jiao zhan  
b The road out of the door wet feet  
c jia tca:i ?o:k<sup>7</sup> lo:k<sup>8</sup> ?da:ŋ<sup>1</sup> — je<sup>6</sup> —  
d yaek — byaij ok — log — ndang — yeh —

15

a tu (yi) tian (a) tian (a)  
b occupy the soil How to  
c tum<sup>6</sup> hi ŋon<sup>2</sup> a ŋon<sup>2</sup> a  
d dumh hi ngoenz a ngoenz a

20

a xian zuo na you chi (a me lie? ) (da)  
b eat while sitting idle every day  
c ha:u<sup>6</sup> ni<sup>4</sup> kuək<sup>8</sup> ləw<sup>2</sup> kwn<sup>1</sup> a mo ?de ta  
d hauh - nix gueg lawz gwn a mo nde da

a zhi pan lao tian (a) lai xiang zhu  
b Just hope for God to help  
c ?e:u<sup>3</sup> ka<sup>1</sup> \_\_\_ ?e:u<sup>3</sup> fɯŋ<sup>2</sup> a naŋ<sup>6</sup> \_\_\_ la<sup>3</sup> - la<sup>2</sup>  
d euj ga\_\_\_ euj fwngz a naengh laj - laz

25 To S. 30

a luo (e e hei tong a zhi a e he ye he ye) ,(da)  
b him  
c lo ni ə hæ tuŋ a tsi a ə hə he hə he ta  
d lo ni aw hæ dung a ci a aw haw he haw he da

35

a zhi pan lao tian (a) lai xiang zu luo  
b Just hope for God to help him  
c ?e:u<sup>3</sup> ka<sup>1</sup> \_\_\_ ?e:u<sup>3</sup> fɯŋ<sup>2</sup> a naŋ<sup>6</sup> la<sup>3</sup> la<sup>2</sup> lo  
d euj ga\_\_\_ euj fwngz a neangh laj laz lo

40

a (yi) man tian (a ni) wu (a) yun yu fen fen  
b Dark clouds and rain were everywhere  
c hi ŋon<sup>2</sup> - a ni<sup>4</sup> hun<sup>1</sup> a tok<sup>7</sup> mi:u<sup>5</sup> fi<sup>2</sup>\_\_\_ fi<sup>2</sup>\_\_\_  
d Hi ngoenz a nix hun a doek miuq fiz\_\_\_ fiz\_\_\_

45

a (tai luo tong a zhi e he ye he) ,(da) bu liao  
b ta:i\_\_\_ lo\_\_\_ tuŋ a tsi wə ho he ho:i ta Unexpectedly  
c dai\_\_\_ lo\_\_\_ dung a ci vaw ho he hoi da cip\_\_\_ fan  
d dai\_\_\_ lo\_\_\_ dung a ci vaw ho he hoi da cib\_\_\_ faen

50

a xi ang jian zai zhong tu  
b met in the halfway way  
c ?bau<sup>3</sup> ni<sup>2</sup>\_\_\_ na:u<sup>2</sup> ta<sup>6</sup>\_\_\_ la:i<sup>6</sup>  
d mbauj\_ nyiz\_\_\_ nauz dah laih

55

a	(yi)	xin	(a)	zhong	you	hua	yu	shuo	bu
b		Words		in		my	heart	are	end-less
c	hi	ka:p <sup>7</sup>	a	ŋa:m <sup>1</sup>	co:ŋ	cu <sup>1</sup>	ju <sup>5</sup>	ka:p <sup>7</sup>	ka:i <sup>5</sup>
d	hi	gap	a	ngam	cong	cu	yuq	gap	gaiq

---

60

a	(ni)	wan		you	xin	(a)	jian	mei
b		-less		I	want	to	see	a
c	ni	ko		ma:n <sup>2</sup>	ʔdu:n <sup>1</sup>	a	jiət <sup>7</sup>	na:i <sup>5</sup>
d	ni	go		manz	ndwn	a	yiet	naiq

---

65

a	bu	am	pa	afraid	of	iku	
b	I		not			hardship	
c	ma:n <sup>2</sup>		ta <sup>4</sup>			to <sup>2</sup>	
d	manz		dax			doz	

---

70

a	(ni	wei	tong	a	zhi	wei	huo	ye	huo	da)
b	ni	wai	tun	a	tsi	wə	ho	he	ho:i	ta
c	ni	vae	dung	a	ci	vaw	ho	he	hoi	da

---

75

a	you	xin	(na)	jian	mei	bu	pa	ku
b	I	want	to	see	a	girl,	I	am
c	ma:n <sup>2</sup>	ʔdu:n <sup>1</sup>	na	yiət <sup>7</sup>	na:i	ma:n <sup>2</sup>	ta <sup>4</sup>	to <sup>2</sup>
d	manz	ndwn	na	yiet	naiq	manz	dax	doz

Figure 17 "If you want to see a girl, you're not afraid of hardship."

(Liang Lirong, Fan Ximu, 2009, 100)

## Tang huang melody, figure 18 "Scold the lazy man"

## Scold the lazy man

(Bama's Tang Huang melody)

Singer: Wei jin an  
Collect: Liang lirong

$\text{♩} = 105$

a	lan	han	(la)	lang	dang	qu	liao	tian	(lie)
b	Lazy	men		roam	out	to	chat		
c	la	ho:ŋ	la	θuəŋ	kuək <sup>s</sup>	ʔam <sup>2</sup>	mɪ <sup>2</sup>	le	
d	La	hong	la	siəŋj	gʉeŋ	aemz	miz	le	

5

a	qu	liao	tian	kan	ta	(a)	you	shou
b	to	chat		Watch	him		wander	and
c	kuək <sup>s</sup>	ʔam <sup>2</sup>	mɪ <sup>2</sup>	ciəu <sup>6</sup>	hun <sup>2</sup>	a	θuən <sup>3</sup>	ʔdi <sup>3</sup>
d	gʉeŋ	aemz	miz	ciuh	hunz	a	suenq	ndi

9

a	you	hao	(nong)	xian	(lie		na	)
b	idle	wander		and				
c	lau <sup>2</sup>	nun <sup>2</sup>	a	min <sup>2</sup>	le		na	
d	laeuz	nungz	a	minz	le		na	

13

a	you	hao	(a)	xian		bai	chi
b	idle					Food	and
c	lau <sup>2</sup>	nun <sup>2</sup>	a	min <sup>2</sup>		ju <sup>6</sup>	ʔdai <sup>3</sup>
d	laeuz	nungz	a	minz		yuh	ndaej

17

a bai zhu bu (a) zhi zu (guo) bu (a) zhi  
 b drink are served a gratis , not satisfied , not  
 c kɯŋ<sup>1</sup> ?duəi<sup>1</sup> ?am<sup>2</sup> a lo<sup>4</sup> ?im<sup>5</sup> ko ?am<sup>2</sup> a lo<sup>4</sup>  
 d gwn ndwi aemz a lox imq go aemz a lox

21

a zu (di) zuo chi shan kong tao ren  
 b satisfied (di) sit idle and eat, annoying  
 c ?im<sup>5</sup> ti hau<sup>3</sup> la<sup>3</sup> liəŋ<sup>2</sup> tiŋ<sup>2</sup> tau<sup>3</sup> θi<sup>3</sup>  
 d imq di haeuj laj liengz dingz daeuj sij

25

a xian (lei lie) tao ren  
 b satisfied (di) sit idle and eat, annoying  
 c to<sup>2</sup> ?duŋ ndw le , tau<sup>3</sup> θi<sup>3</sup>  
 d doz ndw le daeuj sij

29

a xian  
 c to<sup>2</sup>  
 d doz

Figure 18 "Scold the lazy man"  
 (Liang Li rong, Fan Ximu, 2009, 105)

Wavy melodies, figure 19 "Hoping for rain"



# Hoping for rain

(Bama's wave melody)

Singer: Huang xiu qing  
Collect: Liang li rong

$\text{♩} = 95$

a	qian	pan	wan	pan	pan	xia	yu	(ge)
b	Looking	forward	to	the	rain			
c	ʔbɯŋ¹	pa:u¹	hun¹	tok⁷	ʔbəu³	məi²	lum²	ko
d	Mbwn	bau	hun	doek	mbouj	meiz	lumz	go

5

a	tian	han	di	lie	he	miao
b	Dry	land	crack	grain	seedlings	dry
c	hau⁴	wan¹	loŋ²	jum²	na:n²	hɯŋ³
d	hæux	vaen	loengz	gumz	nanz	hwnj

9

a	gan	wu	yu	zhong	tian
b		Farming	without	rain,	upset
c	ŋa:t⁴	le:ŋ⁴	ci²	ʔduən¹	na:n²
d	ngad	lengx	ciz	ndwen	nanz

13

a	xin	fan	you	(ge)	wu	mi	xia	guo
b			No		rice	under	the	pot
c	ciæn¹	θam¹	na:p⁷	ko	la¹	ka:i³	co⁵	pa:k⁷
d	cien	saem	nyap	go	la	gaiq	coq	bak

17

a lei dang can  
 b tears as meal  
 c təʔbəu³ a məi²  
 d dwj mbouj meiz

21

a (xiong di wei ke ke sha sha ke) wu mi  
 b No rice  
 c pəi⁴ nuəŋ⁴ və hə he hə hə he la l ka:i⁵  
 d neix nuengx vw hw he hw hw he la gaiq

25

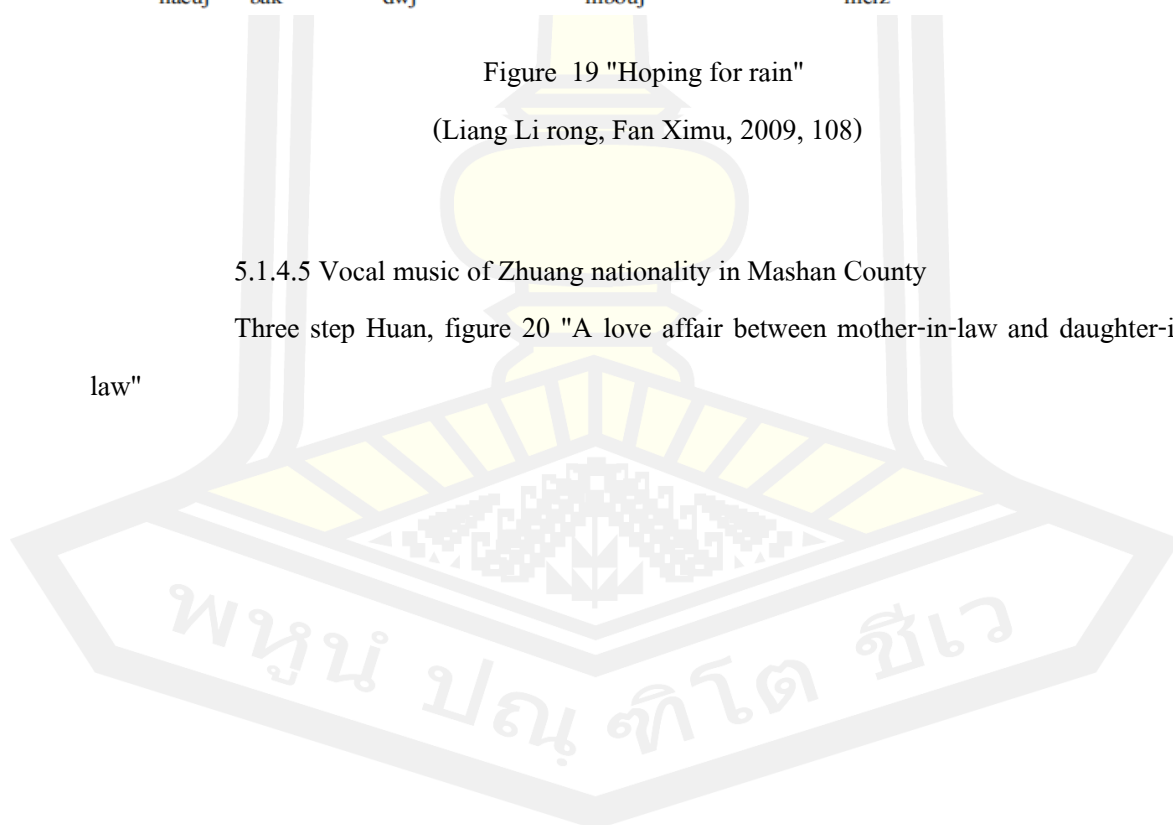
a xia guo lei dang as can  
 b under the pot. tears as a meal.  
 c hau³ pa:k⁷ tə³ ʔbəu³ məi²  
 d haeuj bak dwj mbouj meiz

Figure 19 "Hoping for rain"

(Liang Li rong, Fan Ximu, 2009, 108)

## 5.1.4.5 Vocal music of Zhuang nationality in Mashan County

Three step Huan, figure 20 "A love affair between mother-in-law and daughter-in-law"



A love affair between  
mother-in-law and daughter-in-law  
(Three-step Huan)

Ma Shan, Guang Xi  
Singer: Lan Qingjun

Collect: Tian Yunyan

Zhuang translator: Qin Xiangzhou

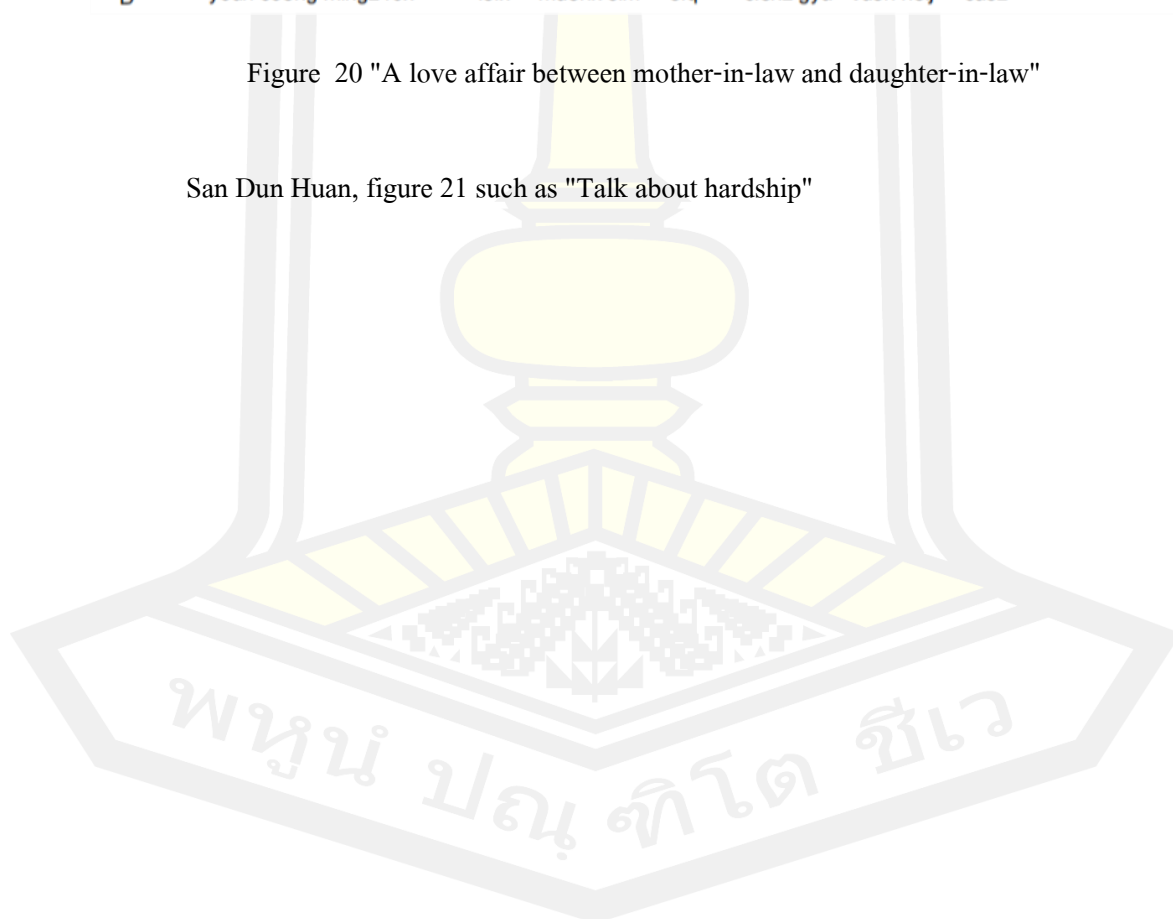
♩=60

A er xi duo xiao shun (lie), xindi hao, gong po duo gao xing (lie);  
 B Daughter in law is more filial and good, how happy my parents in law  
 C ɬɬk<sup>4</sup> paɬ<sup>4</sup> tɬa<sup>2</sup> koŋ<sup>1</sup> ja<sup>6</sup> le ri:u<sup>1</sup> ha ha koŋ<sup>1</sup> ja<sup>6</sup> a:ŋ<sup>5</sup> ɬei<sup>2</sup> ɬei<sup>2</sup> le  
 D Lwg bawx gyaez goeng yah le riu ha ha Goeng yah angq seiz seiz le

A neng tong qing da li, zui cheng xin, ren ren qi huan xi (ha lie).  
 B is and reasonable, most desirable, everyone is happy.  
 C jou<sup>6</sup> ɬoŋ<sup>1</sup> miŋ<sup>2</sup> ro<sup>4</sup> lei<sup>4</sup> mu:n<sup>4</sup> ɬim<sup>1</sup> ei<sup>5</sup> ɬi:n<sup>2</sup> tɬa<sup>1</sup> vu:n<sup>1</sup> hei<sup>2</sup> ɬa<sup>2</sup>  
 D youh coeng mingz rox leix muenx sim eiq cienz gya vuen heij caez

Figure 20 "A love affair between mother-in-law and daughter-in-law"

San Dun Huan, figure 21 such as "Talk about hardship"



# Talk about hardship

(San Dun huan)

Ma Shan, GuangXi

Singer: Lan Haiqun

Collect: Tian Yunyan

Zhuang translator: Qin Xiangzhou

$\text{♩} = 88$

jiu xiang zhi (ha) ban (ha) jiu (lie) du zi chou, xi teng shang (lo)  
 Like a turtledove sad alone, It mourns on  
 pi<sup>6</sup> pan<sup>2</sup> tu<sup>2</sup> ha rok<sup>8</sup> ha rau<sup>1</sup> le ka:k<sup>8</sup> ɕau<sup>2</sup> mɯŋ<sup>2</sup> tɕi<sup>5</sup> kuŋ<sup>2</sup> kau<sup>1</sup> lo  
 5 Bij baenz duz ha roeg ha raeu le gag caeuz mwngz giq gwnz gaeu lo  
 ai (ya) lian. gu (ha) er wu (luo) fu (ha) qin  
 the withered vine, Orphans and have no father,  
 tai<sup>3</sup> ja ho<sup>3</sup> luik<sup>8</sup> ha tɕa<sup>4</sup> ?di<sup>3</sup> lo mi<sup>2</sup> ha po<sup>6</sup>  
 daej ya hoj lwg ha gyax ndij lo miz ha boh  
 8  
 (xi) gu shen lei sa lei shui ru (lie) yu  
 Lonely body tired, drying tears like rain.  
 yi ka:ŋ<sup>3</sup> ɕin<sup>1</sup> ho<sup>3</sup> ram<sup>4</sup> ta<sup>1</sup> ro<sup>6</sup> lum<sup>3</sup> le fɯŋ<sup>1</sup>  
 yi gangj sin hoj raemx da roh lumj le fwn

Figure 21 "Talk about hardship"

Man huan, figure 22 "Beautiful girl river"

## Beautiful girl river

(ManHuan three-voice part)

Collect: Lan qingquan

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a 2/4 time signature. It features a melody with eighth and quarter notes, and rests. The piano accompaniment consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The melody is simple, with eighth and quarter notes. The lyrics are provided for four parts: a, b, c, and d.

a (ou ou hai rui) you ge hao di fang (ha oi)  
 b There is a good place  
 c (au au ha:i joi) ma<sup>3</sup> θa:n<sup>6</sup> ku<sup>6</sup> ni:ŋ<sup>6</sup> tca:ŋ<sup>6</sup>(ha oi)  
 d (Aeu aeu hai Yoi) Maj sanh Guh niengh gyangh (ha oi)

ou rui  
 Aeu Yoi

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a measure rest, followed by a melody with eighth and quarter notes, and a triplet of eighth notes. The piano accompaniment follows the same pattern. The lyrics are provided for four parts: a, b, c, and d.

5  
 a (rui ha lie) fang (ya guo) (liu xi) ling (ya liu) ren (ye hai rui luo)  
 b people are more  
 c (joi ha le) tpa:ŋ<sup>6</sup>(ja ko) (ri:u<sup>2</sup> hi) lum<sup>6</sup>(ja liu) tu<sup>2</sup>(je ha:i hoi lo)  
 d (Yoi ha le) gyang (Ya go) (Riuz hi) lumj (Ya liu) duz (Ye hai hoi lo)

rui liu xi xi liu  
 Yoi Riuz hi hi liuz

9

a duo xiang wang (xi guo oi lie) duo xiang wang (xi guo oi)  
 b yearning ,More yearning, More yearning  
 c luŋ² jou² ta:n²(hi ko oi le) luŋ² jou² ta:n¹(hi ko oi)  
 d lungz youz dan (hi go oi le) Lungz youz dan (hi go oi)

oi lie duo xiang wang  
 oi le Lungz youz dan

13

a (ou hai rui) — feng qing mei wu xian(ya) (oi rui ha lie) xian (ya guo  
 b The amorous feelings are infinite  
 c (au ha:i joi) kwa⁵ ji:n¹θin² tin⁵ tɛa:ŋ¹(ja) (oi joi ha le) tɛa:ŋ¹(ja ko  
 d (aeu hai yoi) gvaq yien singz dingq gyang(ya) (oi yoi ha le) gyang (ya go

ou rui oi rui  
 aeu yoi oi yoi

17

a liu xi) xiu (ya liu) li (ye hai rui luo)  
 Beautiful girl  
 b liu hi) wun<sup>2</sup> (ja liu) to<sup>2</sup> (je ha:i joi lo)  
 c liu hi) vuz (ya liu) doz (yez hai yoi lo)  
 d liu xi xi liu  
 liu xi xi liu

20

a gu niang jiang (xi guo oi lie) gu niang jiang (xi guo oi oi)  
 river girl river  
 b gu niang jiang (xi guo oi lie) gu niang jiang (xi guo oi oi)  
 c pa:n<sup>3</sup> tau<sup>3</sup> lou<sup>2</sup> (hi ko oi le) pa:n<sup>3</sup> tau<sup>3</sup> lou<sup>2</sup> hi ko oi oi)  
 d canj daeuj louz (hi go oi le) canj daeuj louz (hi go oi oi)

Figure 22 "Beautiful girl river"

(Three-voice part vocal music compilation Group of Zhuang nationality in Mashan County, 2012)

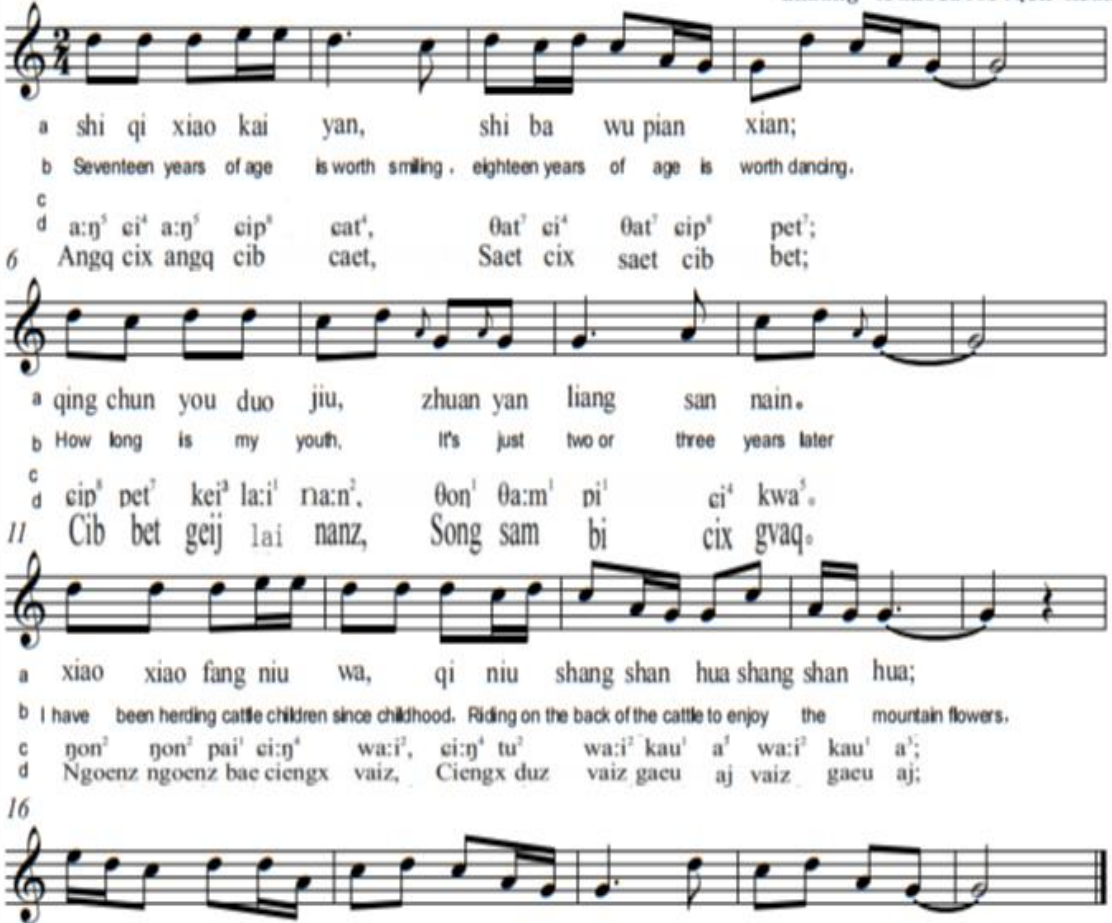


Mashan Sanle vocal music melody, figure 22 "Seventeen years of age is worth smiling"

Seventeen years of age is worth smiling

(Mashan Sanle melody)

Singer: Jiang Cheng / Shi Zhongchu  
Collect: Tian Yunyan  
Zhuang translator: Qin Xiangzhou



a shi qi xiao kai yan, shi ba wu pian xian;  
b Seventeen years of age is worth smiling, eighteen years of age is worth dancing.  
c a:ŋ⁵ ei⁴ a:ŋ⁵ eip⁵ caet⁴, θat⁷ ei⁴ θat⁷ eip⁵ pet⁷;  
d Angq cix angq cib caet, Saet cix saet cib bet;

a qing chun you duo jiu, zhuan yan liang san nain.  
b How long is my youth, It's just two or three years later  
c eip⁵ pet⁷ kei³ la:i¹ ra:n², θon¹ θa:m¹ pi¹ ei⁴ kwa⁵.  
d Cib bet geij lai nanz, Song sam bi cix gvaq.

a xiao xiao fang niu wa, qi niu shang shan hua shang shan hua;  
b I have been herding cattle children since childhood. Riding on the back of the cattle to enjoy the mountain flowers.  
c ŋon² ŋon² pai¹ ei:ŋ⁴ wa:i², ei:ŋ⁴ tu² wa:i² kau¹ a¹ wa:i² kau¹ a¹;  
d Ngoenz ngoenz bae ciengx vaiz, Ciengx duz vaiz gaeu aj vaiz gaeu aj;

a hui jia wen bo mu, na shi de cheng jia.  
b Back home to ask my aurt. Which year and which month I can have a family.  
c pai¹ ra:n² ca:m¹ ja⁵ pa¹, au¹ ja⁵ ?dai¹ ?bou¹ can².  
d Bae ranz cam yah baj, Aeu yah ndaej mbouj caengz.

Figure 23 "Seventeen years of age is worth smiling"

Yongzhou gaoqiang, figure 24 "The girl here is squeamish".



## The girl here is squeamish

(Mashan Yongzhou high accent)

Singer: Lin jie cheng  
Colleece: Liang li rong

$\text{♩} = 65$

8 bu pa lu tu yao fan shan lai ya  
 a Not afraid of the long journey turn over the mountain  
 b jəu<sup>5</sup> pa:i<sup>6</sup> te<sup>1</sup> ku<sup>6</sup> ma<sup>2</sup> tau<sup>3</sup> pa:i<sup>6</sup> nəi<sup>4</sup> ja  
 c Youq baih de guh maz daeuj baih neix ya  
 d

4 xun zhao zhe li gan zhe  
 a to find me The sugar cane is sweet  
 b ku:n<sup>1</sup> ?o:i<sup>3</sup> ?o:i<sup>3</sup> pa:i<sup>6</sup> nəi<sup>4</sup> la:i<sup>1</sup>  
 c gwn oij oij baih neix lai  
 d

6 tian (a) zhe li gu niang (ya) jiao (ya)  
 a here The girl is squeamish here  
 b va:n<sup>1</sup> a θa:u<sup>1</sup> pa:i<sup>6</sup> nəi<sup>4</sup> la:i<sup>1</sup> ja ?o:i<sup>5</sup> ja  
 c van a sau baih neix lai ya oiq ya  
 d

Figure 24 "The girl here is squeamish"

(Liang Lirong, Fan Ximu, 2009, 189)

### 5.1.5 Rhyming style according to vocal text

Zhuang nationality language generally has six basic vowels: a, e, I, o, u, w (or y). The vowels in most local compound vowels can be divided into long vowels and short vowels. There are generally about 30 initial consonants, and the vowels of Zhuang nationality language can be divided into three categories: unit vowels, compound vowels, and vowels with consonants. Rhyme refers to the use of the same or similar vowels at the end of poems and songs. Make the sound and rhyme of the work harmonious, easy to recite and remember, and have the beauty of

rhythm and tone. The rhyming style of the Zhuang nationality generally has five categories: waist and feet rhyme, head feet rhyme, head rhyme, Lejiao rhyme and free style, and the common ones are waists rhyme and feet rhyme.

The vocal music in the middle reaches of the Hongshui River mainly have the following types of songs:

(1) short song style-four-line couplet

The short song style is the most common in the middle of the Hongshui River Basin. What is the short song style? That is, the first sentence and the second sentence is waists and feet rhyme, the second sentence and the third sentence is feet rhymes, and the third sentence and the fourth sentence become waists and feet rhyme. Figure 25 (Format diagram):

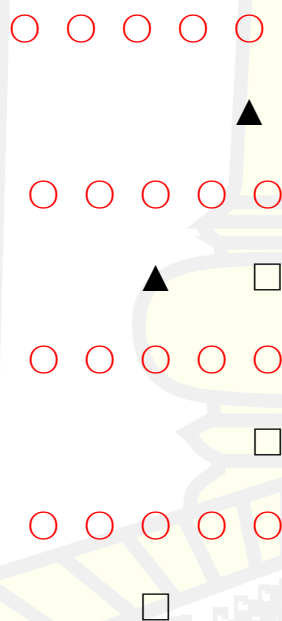


Figure 25 Format diagram

For example: *The turtledove is alone in the mountains.*

*Roegraeu youq daej rungh*

*Fwed nyungq mbouj rox raez*

*Daeuj neix bungz roeggae*

*Gungz cix raez song bak*

*The general idea of the vocal text:*  
*The turtledove is alone in the mountains.*  
*The feathers are sparse and can't sing.*  
*Now it meets the pheasant bird.*  
*It has no choice but to shout twice.*

In the whole Zhuang nationality area, it is the most common style. The vast majority of rhyming methods are waists and feet rhymes in the first and second sentences. The second and third sentences are feet rhyme, and the third and fourth sentences are waists and feet rhymes. Almost all the vocal music in Mashan County, Du'an County and other places are mainly in the form of four-line short songs. In this kind of four-line short song style, most of them are five-character sentence structure, and a few are seven-character sentence structure.

The rhyming method of seven words and four sentences is similar to that of five words and four sentences. The difference is that the rhyming words of the second sentence and the fourth sentence are put into the fourth word or the third word. The rhyming rule is that the last word of the first sentence rhymes with the fourth word (or the third word) of the second sentence. The last word of the second sentence rhymes with the last word of the third sentence and the fourth word (or the third word) of the fourth sentence. It is also a rhyme of "feet-waist-feet-feet - waist".

Figure 26 (Format diagram):

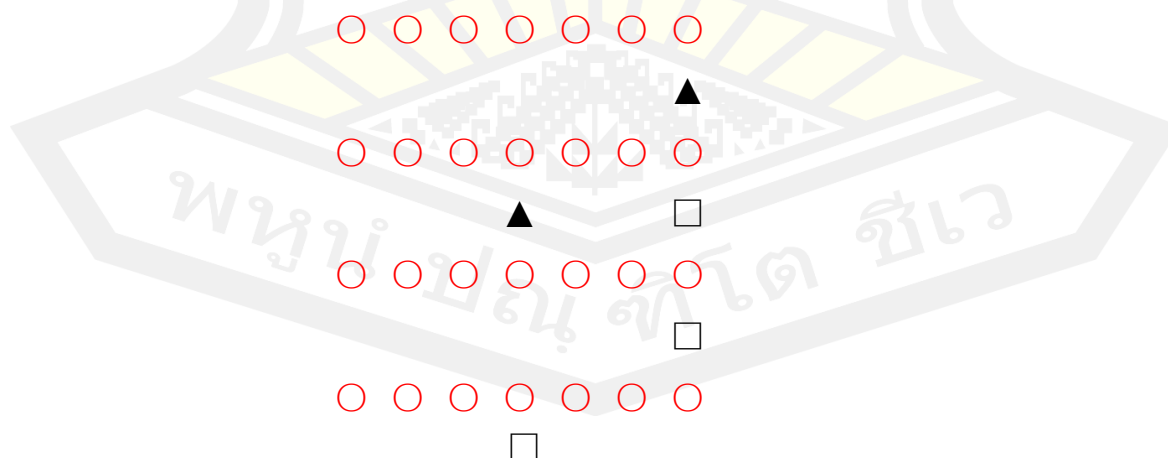


Figure 26 Format diagram

## (2) Lejiao song style

The word "Lejiao" is translated into Chinese, that is, it is sung repeatedly. Some places are called "ma ti le", some places are called "Huan san jiao", and some places are called "Aobi Shaole". Lejiao songs can be divided into five words, seven words, five to five words and seven to seven words. In terms of the number of lines, there are eight lines of lame songs (bo jiaole, meaning only two lines of repetition) and twelve lines of lejiao songs, and so on. The current sub-points are summarized as follows:

1) Eight-line lejiao song In this kind of song style, in the songbook or the vocal text provided by the singer, only six lines are written, not eight lines, because the first and second lines are repeated as the captive repetition part and the seventh and eighth lines are repeated. The rhyming characteristics of the first four sentences of eight-line lejiao song are the same as those of the four short songs, the first sentence and the second sentence are waists and feet rhymes, the second sentence and the third sentence are feet rhymes, and the third sentence and the fourth sentence are waists and feet rhymes. Generally speaking, the eight-line lethargy song is composed of two four-line short songs.

Figure 27 (format diagram):

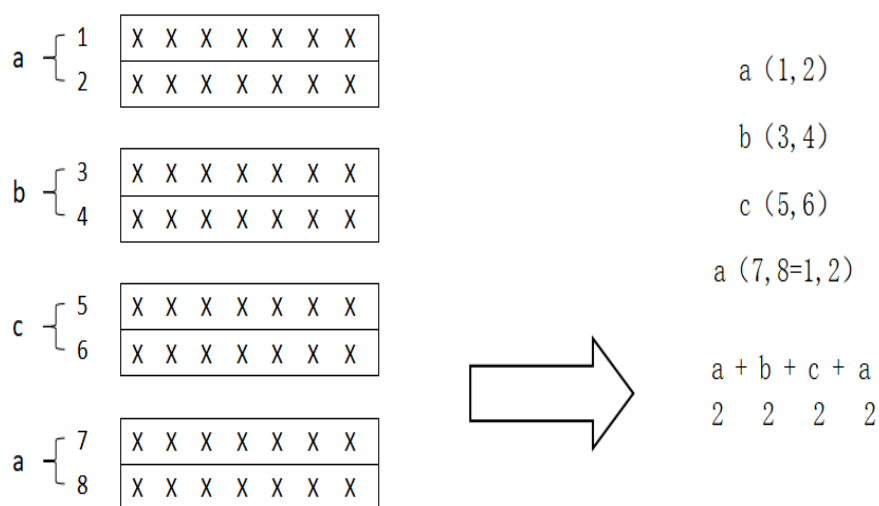


Figure 27 Format diagram

## 2. Twelve lines lejiao song

Twelve lines of lejiao song style is so far the most widely circulated lejiao song. People in Mashan, Du'an, Donglan, Bama and other counties like to sing this song very much. Seven words and twelve lines are mainly popular in the Hongshui River Basin. The first section of a four-line song is divided into two parts: the first half (lines 1 and 2) and the second half (lines 3 and 4), namely a and b. The first half of the first section a constitutes the lejiao duet part of the second verse. The second half of the first section b constitutes the lejiao duet part of the third section. The first half of sections II and III (lines 5, 6 and 7, 8). Through the waists and feet rhyme of the first line and the second line and the feet rhyme of the second line and the third line commonly used by the Zhuang nationality, the twelve-line songs are closely connected to form a unified theme.

Figure 28 (format diagram):

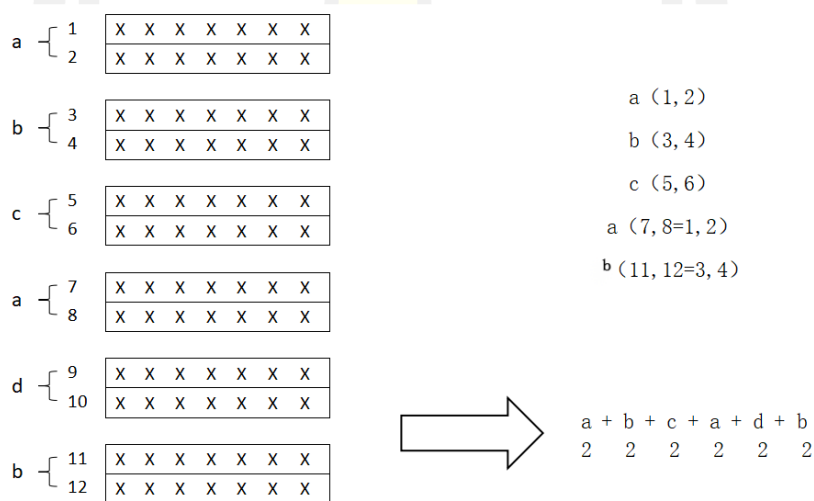


Figure 28 Format diagram

## 3. Paige song style

Fwen baiz, literal translation means arranging songs. The number of lines in the paige is not specified. Compared with the lejiao format, the paige is very free and does not require repetition. In places where the five-character song style is popular, there are more five-character paige songs, In places where seven-character paige songs are popular, there are more seven-

character paige songs, and where five-character and seven-character songs are intertwined, there are mostly long and short sentences based on five-character and seven-character songs.

The long narrative poems "Wenlong and Xiaoni", "Dayan and Rijia" and so on, are all paige.

As can be seen from the previous article, the main characteristics of these formats are:

Table 4 Different types of Zhuang vocal music in the Hongshui River Basin in Guangxi divided by rhyme

Types	Character count characteristic	Other
Short song style	Give priority to five words and seven words	One or two sentences-waist and feet rhyme. Two or three sentences-feet rhyme. Three or four sentences-waist and feet rhyme
Lejiao song style	Eight-line lejiao song	The rhyme of the first four sentences is the same as the short song.
	Twelve lines lejiao song	The whole is divided into three sections (four lines and one section).The first two lines of the first verse are the lejiao duet of the second song.The last two lines of the first section are the lejiao duet of the third section. One or two waist and feet rhymes and two or three lines of feet rhymes connect the twelve lines closely to realize the unity of the musical image.
	Give priority to five words and seven words  Five words, five, three, five words. Seven words, seven, three, seven words	

Table 4 (Continued)

Types	Character count characteristic	Other
Paige style	The five-character song style is more popular.	There is no rule on the number of rows. No duet is required.

Summary: to sum up, based on the anthropologist's concept of "insider" and "outsider", this dissertation classifies the Zhuang nationality vocal music in the middle reaches of the Hongshui River basin into five categories. The first category is the attribute of dialect, which can be divided into "Huan", "Xi" and "Bi". The second category is the characteristics of the voice part, which can be divided into solo, duet and three-voice parts. The third category is the content of vocal text which can be divided into love songs, narrative songs, songs of praise, propaganda songs and other categories. The fourth category is the characteristics of melodies, which are divided into five areas: Donglan, Du'an, Dahua, Bama and Mashan. The fifth category is the vocal text rhyme style, which can be divided into three categories: short song style, lejiao style and paige style.

It can be seen that the standard of this classification is divided according to the two-tier standard. From the classification of songs, we can see the language characteristics of Zhuang nationality vocal music and the characteristics of fixed melody and impromptu vocal text. The classification of vocal music is very complex. This dissertation attempts to reflect the existing state of Zhuang nationality traditional vocal music in five areas in the middle of Hongshui River from multiple perspectives. This dissertation explains the multi-functionality, melody diversity, vocal text improvisation, stylistic features, propaganda character, epochal character and other characteristics of vocal music.

## 5.2 Musical characteristics of vocal music in the Middle reaches of the Hongshui River

### Basin in Guangxi

#### 5.2.1 Musical form feature

The vocal music structure of the Zhuang nationality in the middle reaches of the Hongshui River Basin in Guangxi has not only a single paragraph composed of two or three phrases, four phrases, five phrases, six phrases, but also a double-paragraph (two-paragraph) structure. (Guangxi People's Publishing House, 1980)

1 single paragraph: composed of a paragraph, mostly double-numbered sentence structure, the image is relatively single.

1. Figure 29 Mashan's three-voice part vocal music "The blue sky is broad"

### The blue sky is broad (Ma Shan three-step Huan)

Collect:Tian Yunyan  
Zhuang translator:Qin Xiangzhou

Figure 29 shows the musical score for "The blue sky is broad" (Ma Shan three-step Huan). The score is written for three voices: a (soprano), c (alto), and d (tenor). The tempo is marked as quarter note = 90. The key signature is one sharp (F#). The time signature is 3/4. The lyrics are: a: ye, c: je, d: Ye, and (ye). The music features a triplet in the first voice and a long melisma in the second voice.



4

a Shan bu bi tian gao go xi bi tian gao  
 b The mountain isn't as high as the sky , higher than the  
 c pa' 'bəu' pi' 'bun' θa:ŋ' ko ci pi' 'bun' θa:ŋ'  
 d ba mbouj bij mbun sang go ci bij mbun sang

shan bu bi tian gao (xi) tian wu bian

ye hei

6

a luo ; lan guo tian kuan guang guang  
 b sky , The sky is broad  
 c lo me' ko 'bun' kwa:ŋ' lo la:ŋ' la:ŋ'  
 d lo meh go mbun gvangq lo langx langx

luo lan guo tian guanguo lang lang

ye ye

9

a fu mu en luo qing guang (ye xiong di  
 b Parents have deep kinndness Brothers  
 c bo<sup>6</sup> me<sup>6</sup> ?an<sup>1</sup> lo siŋ<sup>2</sup> kwa:ŋ je pəi<sup>4</sup> nu:ŋ  
 d boh meh aen lo cingz gvangq lo ye beix nuangx

fu mu en qing da (ye xiongdi  
 (ye) (mei)

11

a ai ) kuan guang guang lo xi) en qing guang (luo)  
 b have deep feelings have deep feelings  
 c əi kwa:ŋ<sup>5</sup> la:ŋ<sup>4</sup> la:ŋ<sup>4</sup> k o si ?ar<sup>1</sup> siŋ<sup>2</sup> kwa:ŋ<sup>5</sup> lo  
 d ei gvangq langx langx go ci aen cingz gvangq lo

ai) wu bian en qing guang (luo)  
 (ye) (ye)

15

T. en qing guang guang guo tian  
 a the kindness is wide , wider than sky  
 b ?an<sup>1</sup> siŋ<sup>2</sup> kwa: ŋ<sup>5</sup> kwa:ŋ<sup>5</sup> kwa<sup>5</sup> lo ?bun<sup>1</sup>  
 c aen cingz gvangq gvangq gvaq lo mbun  
 d en qing tian guang guo (luo) tian  
 (na)

Figure 29 "The blue sky is broad"

2. Double music section (second music section) structure: the second music section is composed of two music sections, such as Figure 30 "Welcome song of Zhuang Nationality".

**Welcome song of Zhuang Nationality**  
(Dong Lan Zhaung Brocade melody)

Singer: Wei Shuying  
Collect: Tian Yunyan  
Zhuang translator: Qin Xiangzhou

$\text{♩} = 75$

a ai men qian xi que jiao zha zha ya jiao ya jiao zha  
b Magpies chirp in front of the door, chirp.  
c ei na<sup>3</sup> ra:n<sup>2</sup> rok<sup>9</sup> tsek<sup>7</sup> rai<sup>2</sup> ei<sup>5</sup> sek<sup>7</sup> le<sup>1</sup> rai<sup>2</sup> ja<sup>1</sup> rai<sup>2</sup> ei<sup>5</sup>  
d Ei naj ranz roeg ryek raez ciq cek le raez ya raez ciq

5

a zha jin tian gui ke dao ya dao wo jia  
b today distinguished guests come to my house  
c sek<sup>7</sup> ŋon<sup>2</sup> nei<sup>4</sup> pou<sup>4</sup> hek<sup>7</sup> taŋ<sup>2</sup> ja taŋ<sup>2</sup> ra:n<sup>2</sup> kou<sup>1</sup>  
d cek Ngoenz neix boux hek daengz ya daengz ranz gou

9

a mei you shen me lai ya lai zhao dai  
b There is nothing to serve you  
c ʔbou<sup>3</sup> mi<sup>2</sup> ki<sup>3</sup> ma<sup>2</sup> tau<sup>3</sup> ja tau<sup>3</sup> ŋi:ŋ<sup>6</sup> ʔou<sup>1</sup>  
d Mbouj miz gij maz daeuj ya daeuj nŋiengh sou

13

a changshou shan ge dang ya dang re cha  
b Sing a vocal music as hot tea.  
c Kou<sup>1</sup> tau<sup>3</sup> ku<sup>6</sup> fɯ:n<sup>1</sup> ta:ŋ<sup>5</sup> ja ta:ŋ<sup>5</sup> ram<sup>4</sup> ɕa<sup>2</sup>  
d 17 Gou daeuj guh fwen dangq ya dangq raemx caz

17

a mei you shen me lai ya lai zhao dai  
b There is nothing to serve you  
c ʔbou<sup>3</sup> mi<sup>2</sup> ki<sup>3</sup> ma<sup>2</sup> tau<sup>3</sup> ja tau<sup>3</sup> ŋi:ŋ<sup>6</sup> ʔou<sup>1</sup>  
d Mbouj miz gij maz daeuj ya daeuj nŋiengh sou

21

a changshou shan ge dang ya dang re cha  
b Sing a vocal music as hot tea.  
c Kou<sup>1</sup> tau<sup>3</sup> ku<sup>6</sup> fɯ:n<sup>1</sup> ta:ŋ<sup>5</sup> ja ta:ŋ<sup>5</sup> ram<sup>4</sup> ɕa<sup>2</sup>  
d Gou daeuj guh fwen dangq ya dangq raemx caz

Figure 30 "Welcome song of Zhuang Nationality"

The structure of the musical form is as follows:

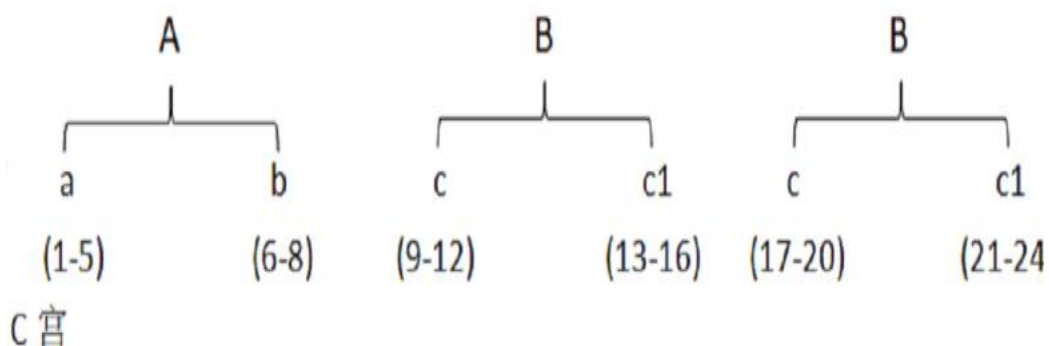


Figure 31 The musical form structure" of Welcome song of Zhuang Nationality"

#### 5.2.2 Mode and tonality characteristics

The Zhuang vocal music in the middle reaches of the Hongshui River Basin are mainly Yu mode, Zhi mode, Shang mode and Gong mode. This kind of repertoire, which centers on Yu sound (la), Zhi sound (sol), Shang sound (re) and Gong sound (do), is more common in these five counties. Yu mode is common in Mashan and Bama in the middle of the Hongshui River basin, while Shang mode is common in Du'an and Bama. The Zhi mode is widely used in Donglan and Mashan. The Gong mode is widely used in Donglan, Du'an, Bama, Dahua. From the perspective of mode structure, most of them are single mode, and the common forms are four tones, five tones, six tones and seven tones. Single mode, that is, a song has only one key from beginning to end.

##### 1. Yu mode.

The whole song takes the Yu (la) tone as the center, and the song ends on the Yu tone without any change of melody. The tone series is "La do re mi", forming a "four-tone Yu mode". Such as Figure 36 "talk about hardship".

## Talk about hardship (San Dun Huan)

Ma Shan, GuangXi  
Singer: Lan Haiqun  
Collect: Tian Yunyan  
Zhuang translator: Qin Xiangzhou

$\text{♩} = 88$

jiu xiang zhi (ha) ban (ha) jiu (lie) du zi chou, xi teng shang (lo)  
Like a turtledove sad alone, It mourns on  
pi<sup>6</sup> pan<sup>2</sup> tu<sup>2</sup> ha rok<sup>6</sup> ha rau<sup>1</sup> le ka:k<sup>6</sup> ɕau<sup>2</sup> mɯŋ<sup>2</sup> tɕi<sup>5</sup> kɯŋ<sup>2</sup> kau<sup>1</sup> lo  
5 Bij baenz duz ha roeg ha raeu le gag caeuz mwngz giq gwnz gaeu lo

ai (ya) lian. gu (ha) er wu (luo) fu (ha) qin  
the withered vine, Orphans and have no father,  
tai<sup>3</sup> ja ho<sup>3</sup> luk<sup>6</sup> ha tɕa<sup>4</sup> ?di<sup>3</sup> lo mi<sup>2</sup> ha po<sup>6</sup>  
daej ya hoj lwg ha gyax ndij lo miz ha boh

8  
(xi) gu shen lei sa lei shui ru (lie) yu  
Lonely body tired, drying tears like rain.  
yi ka:ŋ<sup>3</sup> ʔin<sup>1</sup> ho<sup>3</sup> ram<sup>4</sup> ta<sup>1</sup> ro<sup>6</sup> lum<sup>3</sup> le fɯŋ<sup>1</sup>  
yi gangj sin hoj raemx da roh lumj le fwn

Figure 32 “Talk about hardship”

### 2. Zhi mode

The whole song takes the Zhi (sol) tone as the center, and the song ends on the Zhi without any change of key. The tone series is “sol la do re”, forming a “four-tone mode”. Such as Figure 33 “brothers have one heart”.

## Brothers have one heart

Ma Shan, Guang Xi  
Singer: Lan Haiqun  
Collect: Tian Yunyan

Zhuang translator: Qin Xiangzhou



a (yi) xiong di neng tong xin (a xi), bi jin (ha luo) hai ding yong  
b Brothers can have the same mind, even more useful than  
c (ji) pei<sup>4</sup> nu:n<sup>4</sup> nan<sup>2</sup> ton<sup>2</sup> θim<sup>1</sup> (ha hi), pei<sup>3</sup> kim<sup>1</sup> (ha lo) ha:i<sup>2</sup> ?dei<sup>6</sup> jun<sup>6</sup>  
d (yi) Beix nuengx naengz doengz sim (ha hi), Beij gim (ha lo) haiz ndei yungh



a (luo); ren ren jiang wen ming (luo li yo), yi ding de  
b gold, Everyone must be honored to speak of civilization,  
c (lo) wun<sup>2</sup> wun<sup>2</sup> ka:n<sup>3</sup> wun<sup>2</sup> mir<sup>2</sup> (lo li ju) it<sup>7</sup> tir<sup>6</sup> ?dai<sup>3</sup>  
d (lo) Vunz vunz gangj wnz mingz (lo li yu) It dingh ndaej



a huan rong (luo) de huan rong (luo ni ya lei)  
b must be honored, must be honored.  
c wu:n<sup>1</sup> jun<sup>2</sup> (lo) ?dai<sup>3</sup> wu:n<sup>1</sup> jun<sup>2</sup> (lo ni ja le )  
d vuen yungz (lo) ndaej vuen yungz (lo ni ya le )

Figure 33 "Brothers have one heart"

### 3. Shang mode

The whole song takes Shang (re) tone as the center, and ends on Shang tone without any change of melody. The tone series is "re mi sol la do", forming a "five-tone" (this form is common). Such as Figure 34 "The people in prosperous and peaceful country, feel happiness forever."



The people in prosperous and peaceful  
country, feel happiness forever.

(Du' an three sheep Wu ai melody)

Singer: Wei Yu'e / Wei Su'e / Lu Yi / Zhou Xude/Wei Shuzhen / Lai Zhi  
Collect: Liang Lirong

♩=80

A wo (lo) chang(a lo ) shan(a) ge lai (a) chuan yang  
B I sing vocal music to publicize them and sing  
C kəu' lo cu:ŋ' a lo wu:n a to tau' a θe:n' ce:n'  
D Gou lo ciengq a lo vuen a do da:uj a senq cenh

3

T. chang (a) de ren min xin  
A them to the people  
B cu:ŋ' a həu' luk' mim' wun'  
C ciengq a həw' lwg minz vunz  
S. liang (lo) tang chang ( a ) de  
la:i lo ni' cu:ŋ' a həu'  
lai lo nyi ciengq a həw'

6

T. - - - -  
S. ren ren xin liang tang (ma wo ai)  
A  
C luk' min' wun' la:i' ni' ma o e  
D lwg minz vunz lai nyi ma a e

10

T. *8*

A zan qi yong hu gong chan dang ren min sheng huo you  
 B We support the Communist Party them to the people  
 C lau<sup>2</sup> cai<sup>2</sup> juŋ<sup>3</sup> hu<sup>4</sup> kuŋ<sup>4</sup> ca:n<sup>3</sup> ta:ŋ<sup>3</sup> luk<sup>3</sup> min<sup>2</sup> θuŋ<sup>6</sup> ho<sup>6</sup> mɛi<sup>2</sup>  
 D ræuz caez yungj hux gungx canj dangj lwg minz swnh hoh meiz

S.

14

T. *8*

A bao (a ) zhang ren (a ) min sheng huo you bao  
 B our life is guaranteed, our life is  
 C pa:u<sup>3</sup> a ca:ŋ<sup>4</sup> luk<sup>3</sup> a min<sup>2</sup> θuŋ<sup>6</sup> ho<sup>6</sup> mɛi<sup>2</sup> pa:u<sup>3</sup>  
 D bauj a cangx lwg a minz swnh hoh meiz bauj

S.

17


T. *8*

A zhang (lie wo ai ) wo (a ) chang (a lo )  
 B guaranteed I sing  
 C ca:ŋ<sup>4</sup> le o e kau<sup>1</sup> a ci:ŋ a lo  
 D cangx le o e Gou a ciengq a lo

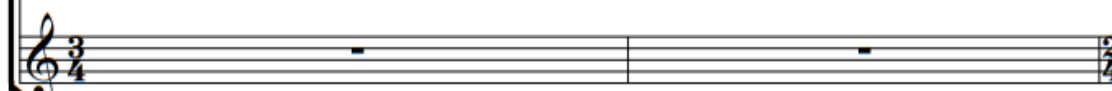
S.




21

T. 


A shan(a) ge lai song yang chang(a) de ren ren xin  
 B vocal music to publicize them and sing them to the people  
 C wu:n<sup>1</sup> a to tau<sup>3</sup> the:n<sup>5</sup> ce:n<sup>6</sup> ciu:n<sup>5</sup> a haui<sup>3</sup> lu:k<sup>8</sup> m in<sup>2</sup> w un<sup>2</sup>  
 D vuen a do daeuj senq cenh ciengq a hawj lwg minz vunz

S. 

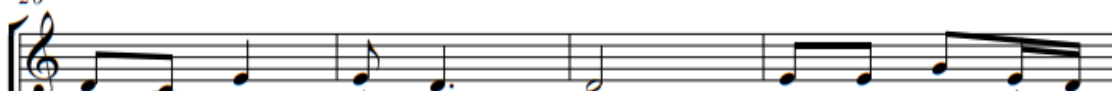
23

T. 


A liang (lo) tang chang (a) de ren ren xin liang  
 C la:i<sup>1</sup> lo ni<sup>1</sup> ciu:n<sup>5</sup> a haui<sup>3</sup> lu:k<sup>8</sup> min<sup>2</sup> wun<sup>2</sup> la:i<sup>1</sup>  
 D lai lo nyi ciengq a hawj lwg minz vunz lai

S. 

26

T. 

A tang (ma wo ai ) wo men yong hu  
 B We support  
 C ni<sup>1</sup> ma o e lau<sup>2</sup> cai<sup>2</sup> juŋ<sup>3</sup> hu<sup>4</sup>  
 D nyi ma o e raen caez yungj hux

S. 

The image shows two systems of musical notation. Each system consists of a vocal line (T.) and a bass line (S.). The lyrics are provided in three columns: Chinese characters, English translation, and Pinyin with tone marks. The first system covers measures 1-3, and the second system covers measures 34-36.

**System 1:**

T.   
 A gong chan dang guo tai min an xing fu (a ) chang   
 B the Communist Party, and our life is guaranteed, our life   
 C kunḡ<sup>4</sup> c a:n<sup>3</sup> ta:ŋ<sup>3</sup> ko<sup>6</sup> ta:i<sup>4</sup> min<sup>2</sup> ? a:n<sup>5</sup> ciŋ<sup>4</sup> fu<sup>6</sup> a ca:ŋ<sup>6</sup>   
 D gungx canj dangj goh daix minz anq cingx fuh a cangh

S.   
 - - - - -

**System 2 (starting at measure 34):**

T.   
 A guo (a ) tai min an xing fu chang(lie wo ai )   
 B is guaranteed   
 C ko<sup>6</sup> a ta:i<sup>4</sup> min<sup>2</sup> ? a:n<sup>5</sup> ciŋ<sup>4</sup> fu<sup>6</sup> ca:ŋ<sup>6</sup> Te a e   
 D goh a daix minz anq cingx fuh cangh le o e

S.   
 - - - - -

Figure 34 "The people in prosperous and peaceful country, feel happiness forever."

(Liang Lirong, Fan Ximu,2009,276)

#### 4. Gong mode

The whole song takes the Gong (do) tone as the center, and the song ends on the Gong tone without any change of melody. The tone series is "do, re, mi, sol, la" five tones, forming a "five-tone Gong mode" (this form is common). Such as Figure 35 Donglan Zhuang brocade melody "Welcome song of Zhuang Nationality".

## Welcome song of Zhuang Nationality (Dong Lan Zhuang Brocademelody)

Singer: Wei Shuying  
Collect: Tian Yunyan  
Zhuang translator: Qin Xiangzhou

$\text{♩} = 75$

8  
a ai men qianxi que jiao zha zha ya jiao ya jiao zha  
b Magpies chirp in front of the door, chirp.  
c ei na<sup>3</sup> ra:n<sup>2</sup> rok<sup>0</sup> tcek<sup>7</sup> rai<sup>2</sup> ei<sup>5</sup> cek<sup>7</sup> le<sup>1</sup> rai<sup>2</sup> ja<sup>1</sup> rai<sup>2</sup> ei<sup>5</sup>  
d Ei naj ranz roeg ryek raez ciq cek le raez ya raez ciq

5  
8  
a zha jin tian gui ke dao ya dao wo jia  
b today distinguished guests come to my house  
c cek<sup>7</sup> ŋon<sup>2</sup> nei<sup>4</sup> pou<sup>4</sup> hek<sup>7</sup> taŋ<sup>2</sup> ja taŋ<sup>2</sup> ra:n<sup>2</sup> kou<sup>1</sup>  
d cek Ngoenz neix boux hek daengz ya daengz ranz gou

9  
8  
a mei you shen me lai ya lai zhao dai  
b There is nothing to serve you  
c ʔbou<sup>3</sup> mi<sup>2</sup> ki<sup>3</sup> ma<sup>2</sup> tau<sup>3</sup> ja tau<sup>3</sup> ŋi:ŋ<sup>5</sup> ʔou<sup>1</sup>  
d Mbouj miz gij maz daeuj ya daeuj ngiengh sou

13  
8  
a changshou shan ge dang ya dang re cha  
b Sing a vocal music as hot tea.  
c Kou<sup>1</sup> tau<sup>3</sup> ku<sup>6</sup> fɯ:n<sup>1</sup> ta:ŋ<sup>5</sup> ja ta:ŋ<sup>5</sup> ram<sup>4</sup> ɕa<sup>2</sup>  
d 17 Gou daeuj guh fwen dangq ya dangq raemx caz

21  
8  
a mei you shen me lai ya lai zhao dai  
b There is nothing to serve you  
c ʔbou<sup>3</sup> mi<sup>2</sup> ki<sup>3</sup> ma<sup>2</sup> tau<sup>3</sup> ja tau<sup>3</sup> ŋi:ŋ<sup>5</sup> ʔou<sup>1</sup>  
d Mbouj miz gij maz daeuj ya daeuj ngiengh sou

21  
8  
a changshou shan ge dang ya dang re cha  
b Sing a vocal music as hot tea.  
c Kou<sup>1</sup> tau<sup>3</sup> ku<sup>6</sup> fɯ:n<sup>1</sup> ta:ŋ<sup>5</sup> ja ta:ŋ<sup>5</sup> ram<sup>4</sup> ɕa<sup>2</sup>  
d Gou daeuj guh fwen dangq ya dangq raemx caz

Figure 35 "Welcome song of Zhuang Nationality"

In the Chinese national mode, according to a relatively recognized division method at present, the national mode can be divided into two categories: the color of the Zhi and the color of the Yu. Both the Gong mode and the "Zhi mode" belong to the category of color, which is generally considered to have a bright, majestic and open color similar to the major mode. Shang tone and Yu tone are classified as "Yu color", generally with a softer, bleak mood. (Shi Yong, 2016). To sum up, the Zhuang nationality vocal music in the middle reaches of the Hongshui River seldom use the Jue (mi) mode, which is also related to the less use of the Jue mode in Chinese traditional vocal music. Jue termination is a special form of termination, because the Jue note is neither strong nor weak, but an unstable, even disturbing level(Liu Zhengwei, 2007).The five-tone Jue mode belongs to a relatively special mode, and its fifth tone (that is, the dominant tone) is skewed "changing the palace", so it often uses the sixth tone instead of the fifth tone, forming a unique style of the angular mode. In five-tone mode, the bias tone is not emphasized, so it cannot play the role of the pillar tone of the mode, which also leads to the instability of the tonic. Because the Jue mode is unstable, there are few examples in practice. (Wang Wei, 2014)

### 5.2.3 Characteristics of melody and rhythm

The melodies of Zhuang nationality vocal music are varied and their styles are diverse, but the selection of musical tone in each kind of vocal music is very concise. Melody development likes to use third degree and ascending large second interval to form a unique melodic color. There is a rule to follow at the end of a musical sentence, and the second, third, fourth and fifth intervals are often used, especially at the end of the music, which emphasizes the descending third interval and terminates the music.

The rhythm of Zhuang nationality vocal music in the Hongshui River Basin profoundly reflects the aesthetic taste of the Zhuang nationality and contains the simple, unrestrained, free and easy character of the Zhuang nationality. Follow the beginning and stop of Zhuang nationality language rhythm, most of them are equal rhythm, the beat point is clear, and the beat number is generally 2 / 4, 3 / 4, 4 / 4 and so on. The beat between the vocal parts is an organic and coordinated rhythm. Each part of the voice has a relatively regular sense of time and position. The singer coordinated organically at the corresponding spot. The Zhuang nationality people love beauty and use all kinds of short notes to decorate the main theme in singing. Therefore, appoggiatura on sound has become the main feature of "run qiang". Figure 36, such as: Mashan

vocal music "Jolissian House Folk Melody", in this song, appoggiatura is used in front of the sound.

### Jolissian House Folk Moledy (Mashan vocal songs)

Singer: Jiang cheng  
Collect: Tian yunyan

$\text{♩} = 80$

a wo men dui chang qi zi ge  
b We sang a seven-word song to each other  
c Guh bil caet sw h doiq caet sw h

Figure 36 "Jolissian House Folk Melody"

Figure 37 "The Communist Party is good", in this song, appoggiatura is used behind the sound.

(ou ou hai yo) gong chan dang (lie) ling (ha)  
The Communist Party of China leads

(hu yo)

Figure 37 "The Communist Party is good"

(Liao kunmin&Chuzhuo, 2013)

Why do Zhuang nationality vocal music in the Hongshui River Basin like to use appoggiatura and tercet? Some scholars believe that the vocal music of the Zhuang nationality are mainly composed of Gong, Shang, Jue, Zhi and Yu, and there are few skewed tones such as Qing

Jue (fa) and Bian Gong (si). In order to make the most commonly used second tone more mobile, appoggiatura will be added as embellishment in the singing.

#### 5.2.4 Characteristics of harmonic texture

The Zhuang nationality vocal music in the Hongshui River Basin mainly have two-voice part and three-voice part forms, the two-voice part Zhuang nationality vocal music are mainly spread in Donglan, Du'an and Bama, and the three-voice part vocal music are mainly spread in Mashan. The operation, texture shape and interval of each sound part have their own unique charm, forming a branch-based texture form, and occasionally interspersed with some factors of polyphonic contrast; and the interval is mostly a five-tone natural interval, mainly with narrow intervals of major second and third degrees, and complete triad intervals appear occasionally.

The harmony of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin is mainly a texture form dominated by Branch sound and supplemented by contrast. How to understand the Branch sound? That is to say, when each vocal part is the combination of the matrix and the variant at the same time, the melodic skeleton of the matrix and the variant is the same, and in the operation of each other, there is a vertical sound division and horizontal increase and decrease, So there are many branches on the trunk of the melody, forming multi-sound. Figure 38 "The blue sky is broad" in the three-voice part of Mashan.

Figure 38 shows a musical score for the three-voice part of the song "The blue sky is broad" in Mashan. The score is written in three staves, labeled a, b, and c. Each staff has a treble clef and a 2/4 time signature. The music is written in a simple, melodic style with lyrics in Chinese and English. The lyrics are: "Shu bu bi tian gao lo xi bi tian gao" / "The mountain isn't as high as the sky, higher than the" / "pa¹ ʔbəu³ pi³ ʔbun¹ θa:ŋ¹ ko ci pi³ ʔbun¹ θa:ŋ¹" / "ba mbouj bij mbun sang go ci bij mbun sang". The second staff has lyrics: "shan bu bi tian gao (xi) tian wu bian". The third staff has lyrics: "ye he i".

6

a  
b  
c  
d

luo ; lan guo tian kuan guang guang  
sky , The sky is broad  
lo me<sup>6</sup> ko ʔbun<sup>1</sup> kwa:ŋ<sup>1</sup> lo la:ŋ<sup>4</sup> la:ŋ<sup>4</sup>  
lo meh go mbun gvangq lo langx langx

luo lan guo tian guanguo lang lang

ye ye

Figure 38 "The blue sky is broad"

(Liang Lirong,Fan Ximu,2009,371)

The two-voice part (Donglan) Figure 39 "The people in prosperous and peaceful country,feel happiness forever.

34

T.  
A guo (a) tai min an xing fu chang(lie wo ai )  
B is guaranteed  
C ko<sup>6</sup> a ta:i<sup>4</sup> min<sup>2</sup> ʔ a:n<sup>5</sup> cin<sup>4</sup> fu<sup>6</sup> ca:ŋ<sup>6</sup> ʔe a e  
D goh a daix minz anq cingx fuh cangh le o e

S.

Figure 39 "The people in prosperous and peaceful country,feel happiness forever

(Liang Lirong,Fan Ximu,2009,276)

No matter two-voice part vocal music or the third-voice part vocal music, because each part has its own branches on the basis of the same melodic skeleton,so as to form an organic fusion of combining and dividing, dividing and combining. Finally, the whole song ends in the main sound, and a unified sound effect is obtained in combining and dividing.On the other hand,



the vocal part supplemented by contrast mainly appears in the three-voice part vocal music, which generally has the function of setting off the branch voice, strengthening its movement law with humming and long tone, forming a certain contrast with the supporting vocal part, and producing some elements of contrastive poly phone. Such as Figure 40 "If you fall in love, the time is short."

The musical score consists of three staves of music in 2/4 time, with a key signature of one flat. The first staff is marked with a '3' above the first measure, indicating a triplet. The lyrics are written below the notes in three languages: Chinese (A), English (B), and a phonetic transcription (C and D). The lyrics are: 'ming man wen xi guo wo wo', 'xin zhong yan xi guo wo wo', and 'wo wo'.

A	ming	man	wen	xi	guo	wo	wo
B	xin	zhong	yan	xi	guo	wo	wo
C	ɕɔ̃	na:ñ	ʂa:m̃	ɕi	ko	o:i	o:i
D	coh	nanz	cam	ci	go	oi	oi

Figure 40 "If you fall in love, the time is short."

(Liang Lirong, Fan Ximu, 2009, 376)

## 2. Harmony and interval are unsophisticated

The two-voice part vocal music and three-voice part vocal music of the Zhuang nationality in the middle reaches of the Hongshui River are mainly linear thinking. Pay attention to the ups and downs of the horizontal lines, and the longitudinal harmony interval structure and its interconnection are basically subject to the horizontal sequence of each sound part. Therefore, the formed harmony intervals and sound effects pour out the original flavor of ancient simplicity, with the beauty of natural harmony. First of all, the harmony interval material forms five or four tones, Yu intervals and chords. Major second degree, minor third degree, major third degree, pure fourth degree, pure fifth degree, minor sixth degree, minor seventh degree, because its vocal range is mostly within the minor seventh degree (la do re mi sol) or even the fifth degree (la do re mi and sol la do re). The intervals actually used are mainly narrow intervals within five degrees,



especially the second and third degrees, and there are only two chords: That is, the minor three triad la do mi on the Yu tone and the major triad do mi sol on the Gong tone. Secondly, the longitudinal combination of the harmony interval is still dominated by the combination of two tones, and the combination of three tones is less, so the structure of the harmony interval is mostly composed of two tones, and less chords composed of three tones are used.

The following three songs are used to analyze the musical characteristics of Zhuang vocal music in the middle reaches of the Hongshui River Basin.

## Lenin cave establishes an institute

(Vocal song of Wuzhuan in Donglan County)

Singer: Chen Hengf  
Collect: Tian Yunya  
Zhuang translator: Qin Xiangzhou

$\text{♩} = 75$

a ni le hei fu ha wei he

6

a wei tong zhi ne le ai hai hei

b Comrades

10

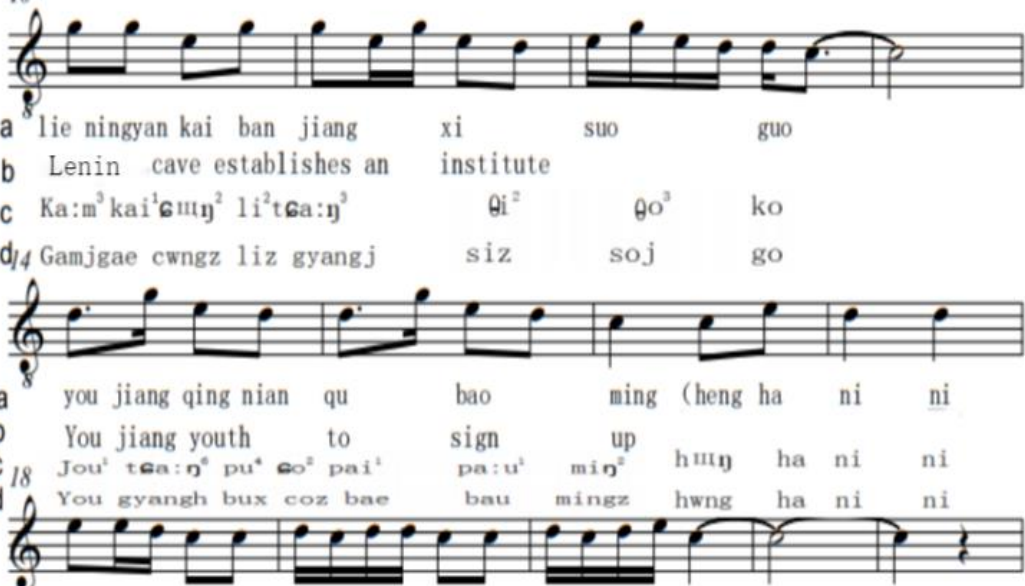
a lie ningyan kai ban jiang xi suo guo

b Lenin cave establishes an institute

c Ka:m<sup>3</sup> kai<sup>1</sup> ɯŋ<sup>2</sup> li<sup>2</sup> tɕa:n<sup>3</sup> ɕi<sup>2</sup> ɕo<sup>3</sup> ko

d/4 Gamjgae cwngz liz gyangj siz soj go

10



8

a lie ningyan kai ban jiang xi suo guo  
 b Lenin cave establishes an institute  
 c Ka:m<sup>3</sup> kai'ŋe:ŋ<sup>2</sup> li<sup>2</sup> tŋa:ŋ<sup>3</sup> θi<sup>2</sup> θo<sup>3</sup> ko  
 d<sub>4</sub> Gamjgae cwngz liz gyangj siz soj go

a you jiang qing nian qu bao ming (heng ha ni ni  
 b You jiang youth to sign up huŋ ha ni ni  
 c Jou' tŋa:ŋ<sup>6</sup> pu<sup>4</sup> eo<sup>2</sup> pai<sup>1</sup> pa:u<sup>1</sup> miŋ<sup>2</sup> huŋ ha ni ni  
 d You gyangh bux coz bae bau mingz hwng ha ni ni

18

a (hei hei ai hai wei hei he wei hei lie )  
 c Hei hei a:i ha:i wei hei ho wei hei le  
 d hei hei ai hai vei hei ho vei hei le

23



8

lie luo he lie ha hui he

28



8

wei tong zhi you ha ha hui  
 Comrades

32  
 gen zhe ba ge gan ge ming luo  
 Following Bage's revolution  
 Pai<sup>1</sup>ri:ŋ<sup>2</sup> pa<sup>2</sup>ko<sup>6</sup>he:ŋ<sup>2</sup> ku<sup>2</sup> miŋ<sup>1</sup> lo

36  
 Bae riengz Baz goh hengz gwz ming lo  
 pin ku nong min de fan shen (weng ha lie lie)  
 the poor farmers had to turn over  
 Pin<sup>2</sup>ku<sup>2</sup>nun<sup>2</sup>min<sup>2</sup>ɔdai<sup>2</sup> 0uŋ<sup>1</sup> juŋ<sup>2</sup> huŋ ha le le

40  
 Binz guj nungz minz ndaej sung yungz hwng ha le le  
 (e he ai hai wu ai hui wu ai lie )  
 e hē a:i ha:i hu a:i woi hu a:i le  
 W hw ai hai hu ai voi hu ai le

Figure 41 "Lenin cave establishes an institute"

The example "Lenin cave establishes an institute" is a Zhuang nationality "Xi" spread in Donglan County, Guangxi. The musical form of this song is an one-paragraph structure, and the mode is D-Shang four-tone mode. In the music example, bars 1-9 are the introduction to the song and are singing melodies, which are composed of three stanzas in terms of melodic structure. The first section is 1-3 bars, and the melody structure is upward progression and jump, forming a kind of tone and melody structure which is dense in front and sparse in the back. In terms of the relationship between tones and words, it is the function of "invigorating". The second music section is 4-5 bars, and the rhythm structure continues the previous dense and back sparse pattern of the previous music section; The third music section is 6-9 bars. The number of bars here is extended to 4 bars, and the rhythm structure remains the same; from the perspective of the entire introduction, the melody tone of the introduction starts from the Shang tone (re) and falls on the Shang tone (re), showing an upward arch structure, The rhythm structure presents dense front and sparse back. Then it starts from Zhi tone (sol) and end on Shang tone (re), the tone jumps down and then shows a wavy progression, settles at the Shang tone (re), and uses the leaning tone to run qiang. Therefore, the tonal structure has small fluctuations, and the rhythm structure has formed three groups of similar sequence structure, and the power has been strengthened again and again,

the vocal text has some supplementary words, which have no real meaning. The first part of the music is composed of two phrases of a+a<sup>1</sup> parallel structure. There are only two sentences in the vocal text, which are "Lenin cave establishes an institute, and the farmers from You River come to sign up." In terms of tonal melody, the whole song revolves around the four-tone sequence of "Gong, Shang, Jue, and Zhi". First of all, the first sentence starts from the Zhi tone and ends at the Gong tone, and the rhythmic structure also uses the front dense and the back sparse; the second sentence starts at the Gong tone and falls at the Gong tone, and then goes through a series of humming styles with no actual content. The melody falls on Shang tone. Then a large number of epilogues were added, which consisted of some insubstantial words. Later, there was a repetition of the section, the melody structure was the same, only the content of the vocal text was changed, and the meaningful vocal text were "Lenin cave establishes an institute, and You River's youth went to sign up." Then join the epilogue.

Figure 42: "Lenin cave establishes an institute" (20S-50S paragraph: Waveform and Melody Spectrogram.

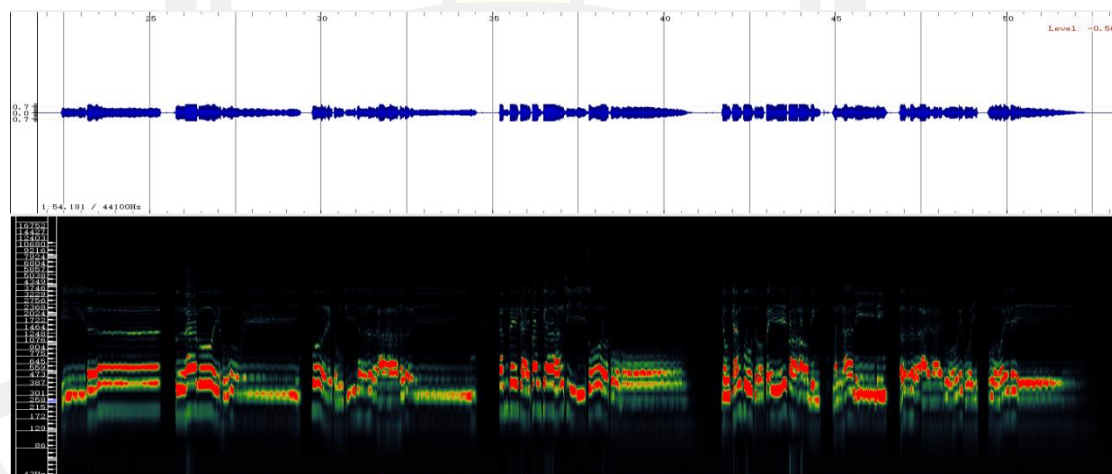


Figure 42 "Lenin cave establishes an institute"

It can be seen from the waveform diagram above that the overall waveform of the music's audio has small fluctuations, and the structure of the music can be seen from the segmentation of the waveform. First, the end of 26S is the first verse in the introductory, 26S-29S is the second verse in the introductory, and 29S-35S is the third verse in the introductory. Second, 35S-42S is

the first phrase, and 42S-45S is the second phrase. And 45S-55S is the end. It can be known from the disconnection of the waveform that the singing melody is disconnected and can be divided. In terms of singing form, this piece of music is a monophonic solo form, which can also be known from the waveform diagram. From the melody spectrogram, it can be known that the range of the music is concentrated in the c1-g1 range, that is, the frequency range of 261-392hz. And from the spectrogram, it is known that the melody line of the music is as shown in the melody spectrogram above, which generally presents a smaller wave-like melody progression pattern. And corresponding to the time line on the waveform chart, you can see the melody progress of each phrase in the introduction, each phrase in the body structure, and the ending part.

Figure 43 "The cool wind blows slowly "

### The cool wind blows slowly (Du'an County "Huan" "Qu QieLiu")

Singer:Chen hengfang  
Collect:Tian yunyan  
Zhuang translator:Qin Xiangzhou

a Ye zuo chuang tai a xia lo qu qie liu  
b Sitting under the windows ill at night  
c ham<sup>6</sup> nau<sup>6</sup> la<sup>3</sup> tu<sup>1</sup> ha su:ŋ<sup>1</sup> ko ei e liu  
d Haemh naengh laj du ha cueng go ci ce liu

6  
a qu qie liu  
c ei e liu  
d ci ce liu

พหุบัน ปณฺทิต ชีเว



a jian yue liang xing xing (lo liu liu qie  
 b Seeing the moon and the stars  
 c ji:n<sup>1</sup> ro:ŋ<sup>6</sup> ?du:n<sup>1</sup> ?da:u<sup>1</sup> ?dei<sup>5</sup> ko liu liu ɛe  
 d Yien rongh ndwen ndau ndeiq go liu liu ce



a liu liu qie  
 c liu liu ɛe  
 d liu liu ce



a qie yi luo duo yi liao  
 c ɛe ji lo to ji liu  
 d Ce yi lo do yi liu



a nong gu ya)  
 c nu:ŋ<sup>4</sup> ku<sup>1</sup> ja  
 d nuengx gu ya



a liang feng chui xi xi (lo qu qie liu  
 b The cool wind blows slowly  
 c rum<sup>2</sup> li:ŋ<sup>2</sup> po<sup>5</sup> fi fi ko ɛi ɛe liu  
 d Rumz liengz boq fi fi go ci ce liu



a qu qie liu )  
 c ɛi ɛe liu  
 d ci ce liu



a ge xiang mei zai xin (lo liu liu qie  
 b Taking you to my heart  
 c ku<sup>1</sup> ɛi<sup>4</sup> ni<sup>6</sup> taiŋ<sup>2</sup> mɯŋ<sup>2</sup> ko liu liu ɛe  
 d Gu cix nih daengz mwngz go liu liu ce

42

a liu liu qie  
c liu liu ce  
d liu liu ce

46

a qie yi luo duo yi luo  
c ce ji lo to ji liu  
d ce yi lo do yi liu

51

a xiao mei ya )  
b my sweetheart .  
c θiu² mei¹ ja  
d siuj mei ya

Figure 43 "The cool wind blows slowly "

The example "Qu Qieliu" is a Zhuang nationality "huan" circulated in Duan County, Guangxi. The structure of this song consists of two repetitive sections, each section is composed of four phrases, and the mode is the five-tone mode of G Zhi. The first phrase is composed of four sentences, which is a phrase structure with a relationship of "beginning, developing, changing, and concluding". The first phrase consists of 9 bars and can be divided into two phrases of 5+4. The melody of the whole sentence starts from Shang tone and falls on The melody of Shang tone and the melodic form of the phrase is relatively stable, with progressive waves and few jumps. Its rhythmic structure presents a "sequential group" pattern, and the interiors of the two music phrases are dense in the front and sparse in the back. From the use of the rhythm pattern, it can be seen that the first half of the section uses quarter notes and the duration is shorter, while the second half of the section uses half notes or long notes and the duration is longer. The second phrase has a total of 9 bars, which can also be divided into two 5+4 phases. The melody of the phrase is in a downward trend. In terms of tone and melody, "thimble case" technique in traditional Chinese music is used, which starts from the Shang sound, and then falls on the Zhi tone, and the tone movement mode and rhythm structure pattern are the same as the first phrase. The third phrase has a total of 6 bars, which can be divided into two phrases of 3+3. The melody



of the phrase mostly uses jump and progress, showing a wave-like progression. In terms of pitch, it starts at Zhi tone, uses the "fish biting tail" technique in traditional Chinese music to start from the falling tone of the second phrase, then jumps upwards by an octave, and then uses the downward progression method to return to Zhi tone; The rhythm structure is relatively detailed, presenting a "grouping" pattern feature, and it proceeds in a chain with the fourth phrase. The fourth phrase consists of 3 bars, which can also be regarded as a large sentence with the third phrase. In the aspect of tone, the technique of "fish biting the tail" is used again, and then the technique of three-degree jump and progression is used to end with the Zhi sound, and its rhythm structure follows the principle of "dense front and sparse back." in the phrase. The complex section is the change and repetition of the first section. The change is that the melody in the third phrase uses the upward six-degree jump method to reach the Jue tone, making the melody structure soft and the other parts the same.

Figure 44 "The cool wind blows slowly" (0-35s paragraphs): Waveform and Melody Spectrogram

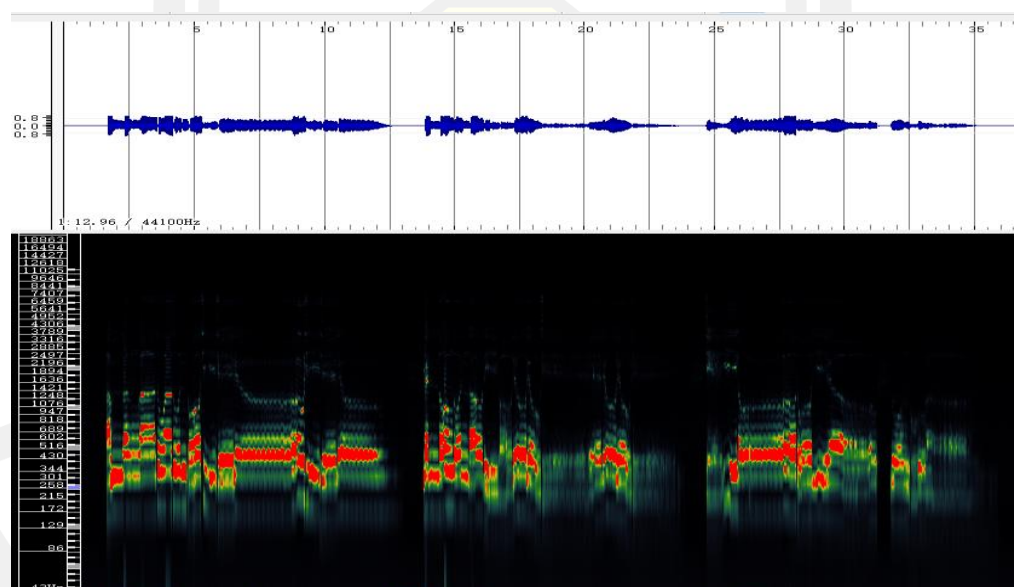


Figure 44 "The cool wind blows slowly"

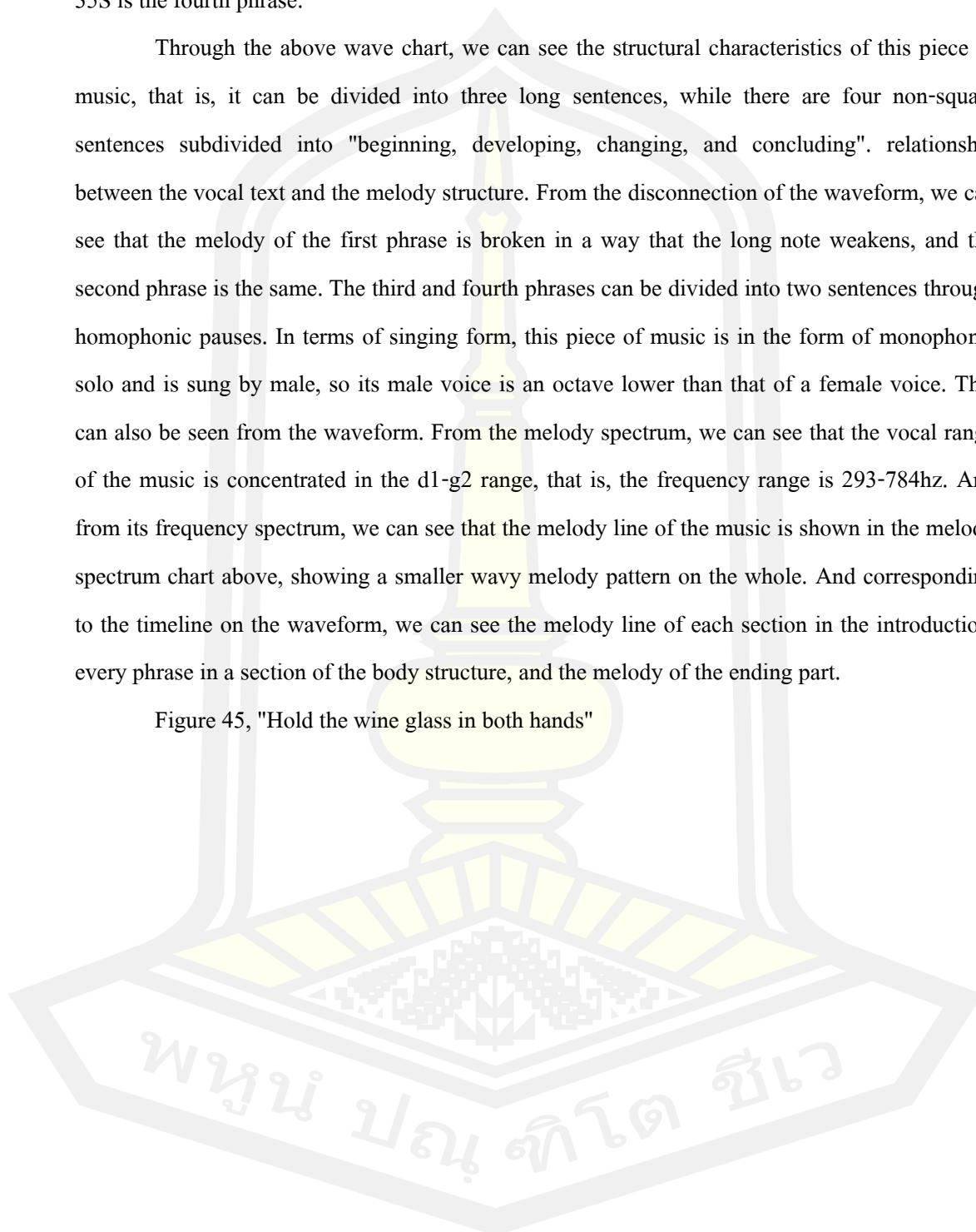
From the upper waveform, we can see that the overall fluctuation of the audio waveform of the music is small, and the structural division of the music can be seen from the segmentation of the waveform.



0-13s is the first phrase, 13S-24S is the second phrase, 25S-32S is the third phrase, 33S-35S is the fourth phrase.

Through the above wave chart, we can see the structural characteristics of this piece of music, that is, it can be divided into three long sentences, while there are four non-square sentences subdivided into "beginning, developing, changing, and concluding". relationship between the vocal text and the melody structure. From the disconnection of the waveform, we can see that the melody of the first phrase is broken in a way that the long note weakens, and the second phrase is the same. The third and fourth phrases can be divided into two sentences through homophonic pauses. In terms of singing form, this piece of music is in the form of monophonic solo and is sung by male, so its male voice is an octave lower than that of a female voice. This can also be seen from the waveform. From the melody spectrum, we can see that the vocal range of the music is concentrated in the d1-g2 range, that is, the frequency range is 293-784hz. And from its frequency spectrum, we can see that the melody line of the music is shown in the melody spectrum chart above, showing a smaller wavy melody pattern on the whole. And corresponding to the timeline on the waveform, we can see the melody line of each section in the introduction, every phrase in a section of the body structure, and the melody of the ending part.

Figure 45, "Hold the wine glass in both hands"



## Hold the wine glass in both hands (Dahua County shout songmelody)

Singer: Huang Yingmei

Collect: Tian Yunyan

Zhuang translator: Qin Xiangzhou

8

a Shuang shou peng (a) jiu bei , xiang yi ge long  
b Hold the wine glasses in both hands Like a dragon's  
c ʰɔŋ¹ fɯŋ² puŋ³ a ɕen³ lau³ lum³ an¹ tɕau³ tu²  
d Song fwngz bungj a cenj laenj Lumj aen ɣyaeuj duz

4

a tou ge wei jing bei jiu gei ni  
b head Here 's a toast  
c luŋ² ko wei kiŋ⁵ ɕen³ lau³ hau³ muŋ²  
d lungz go vei Gingq cenj laeuj hawj mwngz

8

a qing ke ren gan bei  
b Guests cheers please  
c ɕiŋ³ hek⁷ kuŋ¹ ku⁶ liu⁴  
d Cingj hek gwn guh liux

Figure 45 "Hold the wine glass in both hands"

An example of "hold the wine glass in both hands" is a "shouting songs" of the Zhuang nationality, which is spread in Dahua County, Guangxi. The musical form of this song is an one-paragraph structure, which is composed of two phrases of parallel structure, and the mode is G Zhi with five tones. The first sentence consists of five bars, which can be divided into two sections of 32nd. The tone melody of the whole sentence starts from the Zhi tone and falls on the Shang tone. The first half of the sentence jumps up five degrees to reach the Shang tone, and then reaches the Jue tone through the same degree repetition and second progression, and the second half of the sentence is characterized by twice downward jumps and progressive combinations falls on Zhi tone. In the whole phrase, there are more third-degree, fifth-degree jump and progressive, and the melodic tone is in the form of upper arc. In terms of rhythm, the dense rhythm of the sixteenth octave is often used, and the rhythmic rhythm of the front sparse and the back dense is also formed through the combination of eighth notes and sixteenth notes. In addition, the dotted

note is often used. The whole rhythm structure shows a sense of volatility and propulsion. The second half of the sentence starts with the technique of "fish biting tail" and links the falling sound of the first half of the sentence, and finally falls on the Zhi. There are more upper and lower jump and progression in the melodic tone, and the rhythm pattern is the same as the first half of the sentence, but the difference lies in the use of syncopated horseshoe rhythm, which finally ends on two-minute notes.

Figure 46: "Hold the wine glass in both hands" (0-18s paragraphs): Waveform and Melody Spectrogram

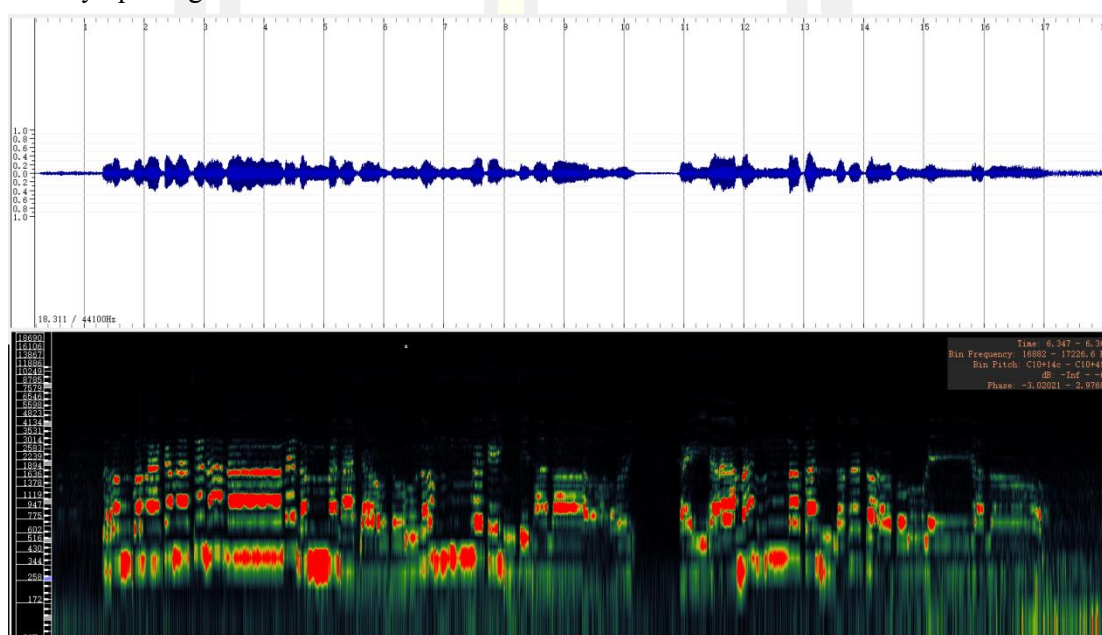


Figure 46 "Hold the wine glass in both hands"

From the upper waveform, we can see that the overall fluctuation of the audio waveform of the music is small, and the structural division of the music can be seen from the segmentation of the waveform. The first phrase is at 0-11s and the second phrase is at 11S-18S. From the disconnection of the waveform, we can see that the melody of the first phrase is broken in a way that the long note weakens, and the second phrase is the same. In terms of singing form, this piece of music is in the form of single-part female solo. From the melody spectrum chart, we can see that the vocal range of the music is concentrated in the g1-e2 range, that is, the frequency range from 227 to 329hz.

### 5.2.5 Singing characteristics

The singing (definition) of Zhuang nationality vocal music forms the qi qiang, the chen qiang and the wei qiang. The qi qiang is used to set the tone, which is generally divided into two types: single-word long tone and nonsense sentence. The long tone pattern of a single word, that is, the nonsense syllables "yi", "ye" or "en", is extended on the same sound. Figure 47: "The blue sky is broad"

## The blue sky is broad (Ma Shan three-step Huan)

Collect:Tian yunyan

The musical score for 'The blue sky is broad' is presented in three staves. The tempo is marked as ♩=90. The first staff, labeled 'a', shows a melody starting with a dotted quarter note followed by a triplet of eighth notes, then a quarter note and a half note. The lyrics 'ye' are written below the first note. The second staff, labeled 'c' and 'd', shows a melody with a dotted quarter note, a half note, and a dotted half note. The lyrics 'je' and 'Ye' are written below the first two notes. The third staff, labeled 'd', shows a melody with a dotted quarter note, a half note, and a dotted half note. The lyrics '(ye)' are written below the first note. The score is in 3/4 time and ends with a double bar line.

Figure 47 "The blue sky is broad"

The nonsense sentence is carried out by several nonsense syllables on different melodies, Figure 48 "Lenin cave establishes an institute".

## Lenin cave establishes an institute

(Wuzhuan Vocal music in Donglan County)

singer:Chen hengfang  
Collect:Tian yunyan

The musical score for 'Lenin cave establishes an institute' is presented in a single staff. The tempo is marked as ♩=75. The melody starts with a dotted quarter note, followed by a half note, a quarter note, a dotted quarter note, and a half note. The lyrics 'yi lei lie ha hui he' are written below the notes. The score is in 3/4 time and ends with a double bar line.

Figure 48 "Lenin cave establishes an institute"

The wei qiang ends with the combination of notional words and function words. A nonsense accent that is divided into single nonsense syllables. Figure 49, "The birds, shake the branches."

25

a niao to jiao the sheng (a of birds, li  
 b to the cry of birds, li  
 c 0in<sup>1</sup> 0ok<sup>3</sup> he:u<sup>6</sup> ja li  
 d sing roeg heuh ya li

28

a wei  
 b wai  
 c ve  
 d

yi ya wo )  
 i ja oi  
 i ya oi

Figure 49 "The birds, shake the branches."

(Liang Lirong, Fan Ximu, 2009, 126)

#### 5.2.6 Artistic characteristics of vocal text

The vocal text of Zhuang nationality vocal music has their unique beauty of artistic form not only in the rhyme of its vocal text structure, but also in the style and intonation.

##### 1. the rhyming form of the vocal text

The vocal text structure of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin mainly has three common forms: waists and feet rhyme, qian ju huan and le jiao style.

Waists and feet rhyme is the basic form of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin, which is unique to the Zhuang nationality and rare in other ethnic groups.

The number of words in the song style is generally five and seven words, and the number of sentences is symmetrical, with four, six, eight and so on. "waists" refers to the words in the middle of the song sentence, usually the second, third and fourth words, and "feet" refers to the word at the end of the sentence. Rhyming "level and oblique tones" pays attention to the tone of the word, and the rhyming word must be symmetrical.

For example, there is such a song in Donglan's "Ancient songs of Duyi":

Siengj vuet loh gvangq bae doxdoeng  
 Lauheiq hwnj oen mbouj ndaej vaij  
 Siengj gyaq diuz giuz bae hamj haij  
 Heiq byaij daengz gyang rox vanghviuz

The general idea of the vocal text:

*I want to open a way in all directions.*

*And afraid of thorns to stop it.*

*I want to build a bridge to cross the sea.*

*In the middle of building the bridge, I was afraid.*

This kind of vocal text with seven words as one sentence and four sentences as one song take two sentences as a unit, two sentences as a combination, and the even number of the upper and lower sentences are symmetrical. The second sentence of the song rhymes with the word "oen" at the waist (the first tone) and the foot "oeng" (the first tone). The foot "aij" of the second sentence rhymes with the foot "aij" of the third sentence (the third tone), and the foot "aij" of the third sentence (the third tone) rhymes with the waist "aij" of the fourth sentence (the third tone). It can be seen that although the length of the vocal text is short, it forms the interlocking rhyming law of "waist-feet, feet-feet-waist", which makes it strong in rhythm.

II Qian Ju Huan: this kind of form is mainly common in vocal musics in Mashan and Du'an area, and the song style develops on the basis of five-character, seven-character and four-sentence rhyme. The so-called "Qian" means that the vocal texts are embedded in the middle of two or three sentences to form a "five-three-five" or "seven-three-seven" format, which is mainly rhymed.

Such as Ma Shan's "talking about hardship":

**Bij baenz duz roeg raeu**

△

**Mwngz gag caeuz**

△

**Giq gwnz gaeu daej hoj**

△

□

**Lwg gyax ndij miz boh**

□

**Gangj sin hoj**

□

**Raemx da roh lumj fwn**

□

Upper couplet (three sentences):

**Bij baenz duz roeg raeu**

**Mwngz gag caeuz**

**Giq gwnz gaeu daej hoj**

The next couplet (three sentences):

**Lwg gyax ndij miz boh**

## Gangj sin hoj

### Raemx da roh lumj fwn

Lejiao style: this is a unique rhyming form of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin. With waists and feet rhyme as the main criterion, the vocal text overlap repeatedly and form a unique overlapping format, including there are two kinds of lejiao: single lejiao and full lejiao. There are eight sentences, twelve sentences and eighteen sentences in common. The first two sentences of each song have the function of general theme.

The first kind: the form of single lejiao.

The five-character "simple lejiao" adds two sentences on the basis of the five words and four sentences, that is, the last two sentences repeat the first and second vocal texts, which has the function of repeatedly emphasizing the subject thought. It deepens the impression of the listener and enhances the artistic appeal. The following picture takes eight sentences as an example, the first six sentences are actual vocal texts, and the last two sentences are overlapping vocal texts (Figure 50):

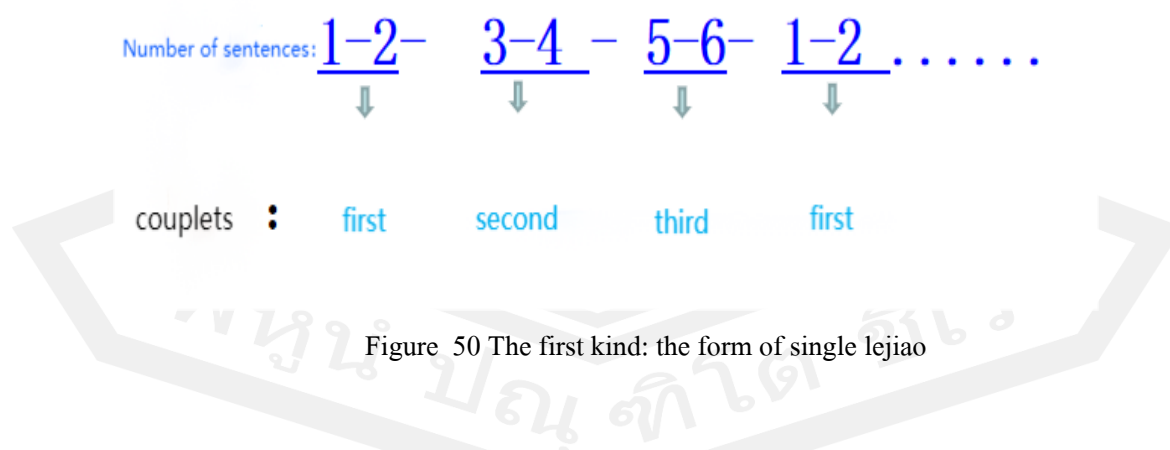


Figure 50 The first kind: the form of single lejiao

The structure and content of this kind of song are generally composed of eight sentences, repeated into 12 sentences, which is called sing twelve lines of eight.

The whole repertoire consists of three sectional songs, which are determined by the feet rhyme of the first and second sentences. The upper couplet of the second section song (the sixth



sentence) must be the same as the first feet rhyme of the first section song. The upper couplet of the third section song (the eighth sentence) must also be the same as the second feet rhyme of the first section song, thus forming a strict principle of repeatedly withholding the rhyme, and there is a sense of singing and sighing in the sense of hearing. Figure 55.

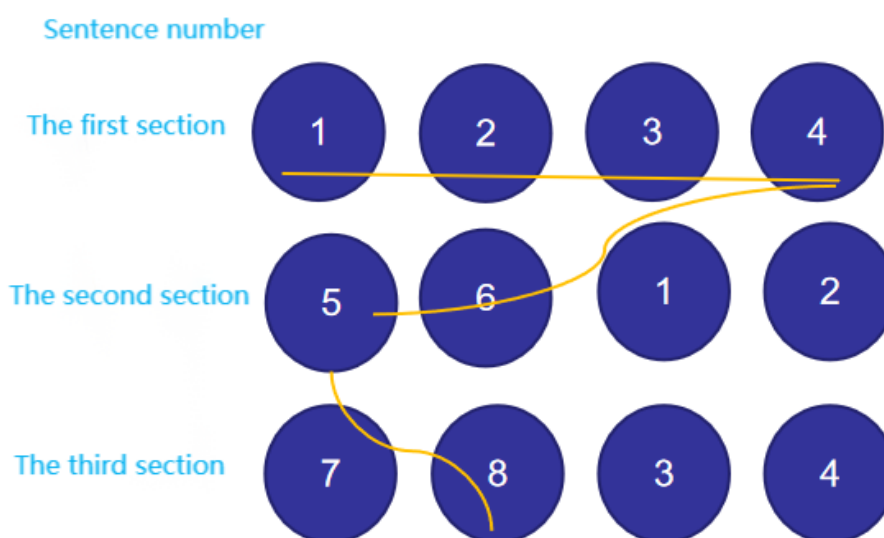


Figure 51 This form contains the characteristics of the cyclotron structure, namely ABCADB.

## 2. The Literary Beauty of vocal text

The vocal text of Zhuang nationality vocal music integrate the wisdom of life, can express feelings in various fields, and are full of rich flavor of life and artistic expression of "Fu, Bi, Xing".

### (1) the beauty of life scene

I contains vocal text of life philosophy. Such as mashan vocal music "Brothers have one heart"

*Brothers have to be of one heart.*

*It's more useful than gold.*

*Everyone is civilized.*

*You have to be happy.*

"Brothers must be of one heart and more useful than gold" shows the Zhuang people's philosophy of unity, harmony, civilization and fraternity, and enterprising and promising life.

2. vocal text that reflect the theme of love

*Love song.*

*I miss my girl so much that I want to go crazy.*

*I don't want to eat the food and leave it on the side.*

*Not seeing my girl's face for three days.*

*It is like running out of oil and salt at home.*

Since ancient times, love songs have been an important part of Zhuang vocal music in the middle reaches of the Hongshui River Basin.

1. vocal text eulogizing the beauty of hometown scenery,

2. Such as donglan vocal music:

*"No more need to see Suzhou and Hangzhou"*

*Zhuang Township is a good place with beautiful scenery;*

*If you come to Guangxi for a trip.*

*you don't have to visit Suzhou and Hangzhou again.*

3. vocal text that reflect the interest or hardship of life, such as "single suffering"

*Close the door and open the door by myself,*

*buy the wine and sift through the wine by myself;*

*I make my own bed and sleep alone,*

*with moss on half the mat.*

The vocal texts show the self-ridicule of the Zhuang people in the middle reaches of the Hongshui River Basin about the hardships of life.

4. vocal text to propagandize the party's policies,

For example, "the family of the Chinese nation"

*The pomegranate blossoms and leaves are green,*

*a relative of the Chinese nation. ;*

*Build Chinese Dream with one heart,*

*and we will always be heart to heart.*

The vocal texts of this song show the joy of the people in the middle reaches of the Hongshui River Basin singing Chinese Dream and uniting the nation and the family.

The vocal text of this song shows the enthusiasm of the people in the middle reaches of the Hongshui River Basin with one heart and one mind to the party, unity and efforts to devote themselves to the construction of the motherland.

(2) the rhetorical devices of "Fu, Bi, Xing"

The creative technique of "Fu, Bi, Xing" is common in the Book of songs, the first collection of Chinese poetry, and it is also a common creative technique in Chinese literature and vocal music vocal text. What is Fu? It means to come straight to the point, to speak plainly and to express one's feelings. This rhetorical devices is simple, mainly to play up the atmosphere.

Such as "seeing distinguished guests coming from afar"

*The sons and daughters of Zhuang Township are happy to see distinguished guests coming from afar.*

*I want to sing a song with you. I don't know if you want to open your golden mouth.*

The vocal texts directly express the welcome to the distinguished guests from afar, express their feelings directly, and express the warm and hospitable character of the Zhuang people.

What is "Bi"? That is to say, metaphorically, one thing is often used to compare another thing, and the expression of things is vivid and appropriate. This technique is very common in vocal music. Can be divided into: simile, metaphor, contrast and other word cases.

Such as "I am a bee into the garden"

*I am a bee in the garden, I am a fish swimming in the river.*

*It's really cool to be here, and I'm already in a jubilant mood.*

The vocal texts use bees and fish to compare themselves with simile.

What is "Xing"? That is to say, it first talks about other things, and then introduce something lyrical, which has the characteristics of seeing things and arousing emotions Such as "burning the bamang with a pile of ash":

*Burning bamang with a pile of ash,  
we love each other without a matchmaker.  
No pigs, sheep, no wine,  
Sing a folk song to take you home.*

Bamang is a kind of plant. The vocal texts first use "burning a pile of ash" to start "Xing", and then sing to the theme content.

### **5.3 Singing characteristics of vocal music in the middle reaches of the Hongshui River Basin in Guangxi.**

#### 1. the mixture of modal voice and falsetto

The Zhuang nationality people in the middle reaches of the Hongshui River Basin generally like to sing with the combination of head resonance, oral resonance and chest resonance, mainly falsetto when singing high notes, and modal voice in the middle and low voice areas. The voice is clear, loud, unobstructed and persistent. Therefore, they often sing to each other until the middle of the night, and their voices do not feel tired.

2. The main singing forms of Zhuang vocal music in the middle reaches of the Hongshui River Basin are solo, chorus, duet. Folk singers in the middle reaches of the Hongshui River basin called the two parts of singing "high pitch" and "low pitch" respectively, and called the relationship between the two parts "singing" and "following", that is, "low pitch singing, high pitch following". In the two-voice part Zhuang nationality vocal music, the bass is in the dominant position. The lead singer generally chooses a singer with loud voice and rich experience in impromptu vocal text.

The high part of the three-voice part vocal music is the lead singer, which is loud and clear, cordial and beautiful; The melody of the middle part is smooth and thick, which supplements and embellishes the leading voice part. The low tone is a roundabout melody, often nasal humming, on the high and end of the voice play a role in setting off, three voices sing together, high and honest

3. The Zhuang language belongs to the Sino-Tibetan language family, Zhuang-Dong language family and Zhuang-Dai language branch. It is related to Thai and Lao, both of which are derived from the ancient Yue (Baiyue national language) (Van Sim, 2009). Zhuang dialect can be

divided into southern dialect and northern dialect, and the five counties in the middle reaches of the Hongshui River Basin belong to the northern dialect area. Shi Yong (2016) The grammatical structure and basic vocabulary of the southern dialect and the northern dialect are roughly the same. In terms of pronunciation, southern zhuang dialect has a set of aspirated consonants ph, phj, th, kh, khj and so on, while northern dialects generally do not have aspirated consonants. Southern zhuang dialect is opposed to tsh (or tsh), while northern zhuang dialect is merged into one phoneme. In some places, ts is read in some places, while in other places, it is read ʈ. There are r sounds in northern zhuang dialect, but not in most parts of southern zhuang dialect. (Yu Shijie, 1990)

In short, the Zhuang people in the middle reaches of the Hongshui River Basin in Guangxi sing vocal music mainly in the local Zhuang language, while singers who are familiar with Chinese also sing in Chinese dialects (Guiliu dialect). There are a considerable number of Zhuang singers who can be directly translated into Chinese after singing in Zhuang language, so as to achieve more extensive communication and make Zhuang vocal music fly out of the Hongshui River and fly to the whole country.

NanZhuang nationality dialect is opposed to ts and (or ʈ), while BeiZhuang nationality dialect is merged into one phoneme. In some places, ts is read in some places, while in other places read in ʈ, There are r sounds in BeiZhuang nationality dialect, but not in most parts of NanZhuang nationality dialect (Yu shijie,1990).

To sum up, the classifications and music characteristics of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin in Guangxi are shown in the following table chart.

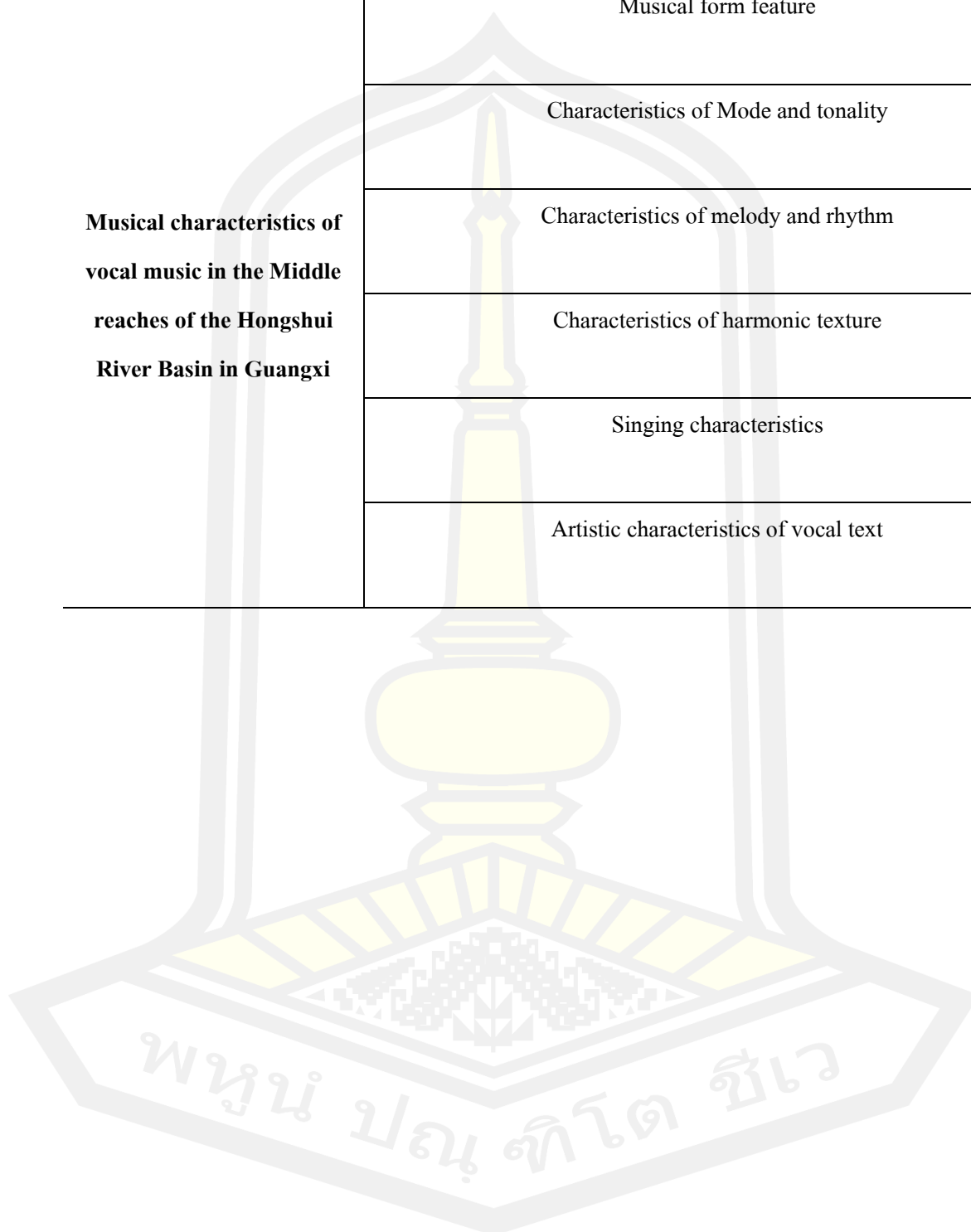


Table 5 Classifications of Zhuang vocal music in the middle reaches of the Hongshui River Basin in Guangxi

<b>Classifications of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin in Guangxi</b>	Classified by dialect attribute	
	Classified according to the characteristics of the vocal part	
	Classified by vocal text	Love songs
		Narrative songs
		Praise songs
		Propaganda songs
		Other classifications
	Classified by melody characteristics	Vocal music of Zhuang nationality in Donglan County
		Vocal music of Zhuang nationality in Du'an County
		Vocal music of Zhuang nationality in Dahua County
		Vocal music of Zhuang nationality in Bama County
		Vocal music of Zhuang nationality in Mashan County
Rhyming style according to vocal text		

Table 5 (Continued)

<b>Musical characteristics of vocal music in the Middle reaches of the Hongshui River Basin in Guangxi</b>	Musical form feature
	Characteristics of Mode and tonality
	Characteristics of melody and rhythm
	Characteristics of harmonic texture
	Singing characteristics
	Artistic characteristics of vocal text



## **Chapter VI The transmission and Development of the Zhuang nationality in**

### **Hongshui River Basin, Guangxi Province, China**

Hongshui River basin has rich cultural history and distinctive national characteristics. Since the late 20th century, due to the strong impact of economic globalization and the tide of social life modernization, the living space of Zhuang vocal music has changed, and gradually the elderly are the main singers of Zhuang vocal music. The phenomenon of singing among young and old has been impacted by young people working outside and foreign cultural. Since 2010, under the influence of the measures of "Protection of Guangxi Intangible Cultural Heritage" issued by the Guangxi government, the development of Zhuang nationality vocal music in the Hongshui River Basin has a new opportunity and situation.

#### **6.1 Current transmission methods and dilemmas.**

##### **6.1.1 Current mode of transmission.**

At present, the main ways of transmission of Zhuang nationality vocal music are: family transmission, master-apprentice transmission and natural transmission

The first way is family transmission: the Zhuang nationality people communicate with each other by singing, from being born to falling in love, marriage and funeral. From an early age, they began to sing vocal music handed down by their ancestors, and they had a strong ability to improvise vocal music; The successor were related by blood to the masters, there is a direct or indirect blood relationship between master and apprentice, at least one generation apart from the masters.

The second way is master and apprentice transmission: the masses worship singers who are experienced in singing and have the ability to impromptu vocal text to learn to sing vocal music for master.

The third way is natural transmission: the so-called natural transmission refers to the singing learned by various intentional or unintentional osmosis in daily or festivals and gexu.

##### **6.1.2 the dilemma of transmission.**



The Hongshui River Basin has rich cultural and distinct national characteristics. With the rapid development of social economy, people's ideas and aesthetic consciousness have changed, which has had an impact on the transmission and development of Zhuang nationality vocal music in Hongshui River Basin. The Zhuang folk songs in the Hongshui River area are aging gradually. For this, the author also interviewed relevant personnel.

Wei Suwen, president of Guangxi Folk Artists Association, said: "Some vocal music have been lost. Loss is not only the loss of melodies, but also the loss of vocal text. The vocal text contain the imprint of every era."

Qin Xiangzhou, vice chairman of the Guangxi Folk Writers and Artists Association, said: "the main reason why the Zhuang nationality vocal music in the Hongshui River Basin are difficult to pass on is a dilemma: they are not good-looking and difficult to understand. Therefore, in order to solve the problem that vocal music are difficult to understand, firstly, we should be good at Mandarin, secondly, (Xiong Niantao, 2019) we should be able to translate the national language into Mandarin. If we can only speak Zhuang language, it will be very difficult for us to understand not only foreigners but also ourselves.

Not good looking refers to the singers who sing vocal music, most of them are elderly people, their faces are covered with wrinkles, do not know how to dress up, and do not pay attention to their personal image.

Through interviews and consulting materials, the author analyzes the main reasons why Zhuang nationality vocal music are aging:

(1) Lack of written materials.

In the past, the Zhuang nationality people lack of knowledge of music theory, don't know how to record music, so the Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin in Guangxi were mainly passed on by word of mouth from generation to generation. As the folk saying spread in Guangxi: "Today, Zhuang nationality Township into a sea of songs, are all taught by Liu Sanjie herself." Language is fleeting and can only be preserved by memory. Some excellent folk singers died because of their old age. Many precious vocal music has not been taught yet, and as they leave, these vocal music begin to fade away. It was only after the Zhuang nationality program was passed by the State Council in 1957 that the Zhuang nationality people had legal and unified characters. According to the author's fieldwork,

most of the existing songbooks only record the vocal text, but the records of melodies are very few, resulting in the loss of many vocal music. At present, only melody records can be found in books such as "Chinese vocal music Integrated Guangxi Volume", "100 Zhuang nationality vocal music", "selection of Guangxi vocal music" and so on.

The theoretical research on Zhuang nationality vocal music is weak. According to the investigation and research, most of the limited materials study the vocal text of vocal music from the perspective of literature and poetry, but there are few studies from the aspects of music form, language, cultural communication, aesthetic value and so on. To some extent, the weakness of theoretical research hinders the spread and development of vocal music.

(2) the change of life style.

With the change of the mode of production, the Zhuang nationality vocal music in the Hongshui River Basin have lost their working environment and living customs.

In the past, the mode of production was relatively backward, the hard and heavy production labor and the monotonous life outside the labor were the main reasons for the production of vocal music. Liu Zhengwei (2007). Since the economic reform and opening up, China's economic construction has developed rapidly, advanced modern mode of production has been introduced, people's living standards have been continuously improved, and a large number of surplus rural labor force gradually go to cities or go out to work, the new generation of young people into the unique cultural atmosphere of the new environment. The new generation of young people have integrated into the unique cultural atmosphere of the new environment, and the traditional national culture no longer meets their needs. With the development of economy, great changes have taken place in the life style of the Zhuang nationality people. They speak Mandarin and sing pop songs, the traditional Zhuang nationality culture has become farther and farther away from them.

Young people are no longer limited to falling in love with the opposite sex of their own nation, nor do they rely on vocal music to express their feelings. As a social tool that everyone used to learn, it is now drifting away. The role of vocal music in marriage and funeral has been replaced by a new way of celebration, and the folk activities and religious sacrificial activities that were often held in the past are also gradually simplified or reduced, which makes the singing of Zhuang nationality vocal music less and less. In addition, with the introduction of televisions and

computers into the village, the villagers feel the colorful foreign culture and urban life. Gradually, they feel that their clothes are very corny and the vocal music are very monotonous. Many young people do not want to wear Zhuang nationality costumes or sing Zhuang nationality vocal music. In the process of field investigation, we found that the singers transmitting Zhuang nationality vocal music are basically over 50 years old, and there are few young people, so, at present, the performers are mainly middle-aged and elderly in various performances or competitions. With the traditional customs of the common people in the Hongshui River Basin was not thought highly of as much as before, the important role of Zhuang nationality vocal music as music symbols and festival elements is also weakened. Take Mashan's three-voice part vocal music as an example, before the 1960s, the types of three-voice part vocal music were very rich, including "SanDun Huan", (Wang Shun, 2020b) "BuLie Huan", "Jiafang Huan" and "Nanman Huan". Now there are not many singers who can sing all of them. In Mashan, there are mainly two kinds of vocal music: "SanDun Huan" and "Nanman Huan". With the influence of the decline of the function of Zhuang nationality three-voice part vocal music in people's daily life, its skill has gradually weakened, and there are not many singers who can improvise words, and their skills are not what they used to be.

(3) The propaganda is not enough. Many pop songs can become popular all over the country in one day, precisely because the video and audio materials spread quickly and have great influence. However, the vocal music of the Zhuang nationality Lack the publicity of TV stations and the Internet, and many people do not understand the vocal music of the Zhuang nationality, let alone appreciate it. Moreover, people's ears are full of pop songs every day, and the aesthetic of music has changed. The traditional Zhuang nationality vocal music are no longer suitable for the aesthetic taste of contemporary people.

(4) The national language is declining.

The Zhuang nationality vocal music in the Hongshui River Basin are sung in Zhuang nationality language, but with the promotion of Mandarin in Zhuang nationality areas, the younger generation's recognition of Mandarin is more than that of Zhuang nationality language. Many young people of the Zhuang nationality can no longer speak Zhuang nationality language, so it is impossible to talk about their interest in singing Zhuang nationality vocal music. There is a blood-flesh relationship between Zhuang nationality vocal music and Zhuang nationality

language, and there is a close relationship between the decline of traditional Zhuang nationality vocal music and the substantial reduction in the use of Zhuang nationality languages.

(5) The participation of the school is low.

The school is an important position to ensure that vocal music in the Hongshui River Basin can be sung and passed on efficiently.

However, under the background of globalization, schools pay more attention to western music, have a low participation in the educational transmission of Zhuang nationality vocal music in Hongshui River Basin, and seldom involve Zhuang nationality vocal music in Hongshui River Basin in terms of teaching content, curriculum and textbook selection. Huang Liqiong, the king of Duan song, told us that in the past, the school had invited her to teach children to sing vocal music in primary and secondary schools, and the students liked it very much, but this practice did not last long time, and the students came to an abrupt end as soon as they learned a little bit.

(6) The economic security work of the government is not enough. Zheng Tianxiong, president of the Guangxi vocal music Society, said: "when a singing competition is held in Guizhou Province, the government can provide 200,000 to 300,000 yuan, and the winner's bonus is about 10,000 yuan. Therefore, many excellent singers and singers from Guangxi went there, driving the transmission and development of their vocal music culture and posed a certain threat to Guangxi."

In terms of subsidies for successors, the subsidies for national vocal music successors in Hunan province are 50,000 yuan a year, but in Guangxi are only 20,000 a year, and autonomous regions music successors are only 5,000 a year. Government subsidies cannot meet the needs of the successors, so that the successors need to engage in other jobs to subsidize living expenses, unable to wholeheartedly carry on the transmit of vocal music. As a result, the older generation is unable to engage in the singing and transmission of vocal music, and the younger generation is unwilling to devote themselves to the transmission of vocal music.

## **6.2 Ways of development.**

In view of the above situation, the author tries to find out the development ways of Zhuang nationality vocal music in the middle reaches of Hongshui River Basin from folk level, official level, school level and artistic level.

### 6.2.1 From the folk level.

Vocal music society, vocal music research society and other non-governmental organizations should take the initiative to find higher-level leaders to reflect the situation and strive for financial support, policy concessions and work guidance, and so on.

First of all, with the help of modern media and the Internet to promote Zhuang nationality vocal music. We can make Zhuang nationality vocal music into MP3 or MV, using TV stations, the Internet and other media to let more people know Zhuang nationality music, so that it can enter thousands of families. Use the network platform to realize the cultural transmission of vocal music. With the advent of the Internet era, the activity form of traditional Zhuang nationality vocal music has expanded from the traditional face-to-face singing to online gexu, where people can learn from each other and compete with each other in WeChat groups. Traditional Zhuang nationality vocal music can make use of network resources to break through the current transmission bottleneck and promote them through multiple channels, so that the Zhuang people and even the people of the whole country and the world can understand the Zhuang nationality vocal music.

Secondly, hold the vocal music competitions, relying on the festival cultural activities to transmit the Zhuang nationality vocal music. For example, the cultural tourism food festival held in Mashan has become a large-scale local folk activity, with stable activity time, activity mode and participation crowd. The three-voice part stage performance in the cultural tourism food festival, the vocal music competition and the spontaneous three-voice part vocal music performance in various villages and towns are important parts of this folk activity, which makes more people who love three-voice part vocal music. By watching and listening to singers' performance, it creates a self-taught environment for social transmission. In addition, the gexu is the cradle for the survival and transmission of Zhuang nationality vocal music in the Hongshui River valley. The local culture department should hold the gexu activities in various places and let singers have a platform to show themselves.

### 6.2.2 From the official level.

Transmitting the vocal music of the Zhuang nationality needs the active attention and guidance of the party committee and the government. At the meeting to celebrating the 95th anniversary of the founding of the Communist Party of China, President Xi Jinping talked about

four self-confidence, one of which is cultural self-confidence. In June 2021, President Xi Jinping talked about Liu Sanjie's ballad culture, and Liu Sanjie's ballad culture is actually the vocal music culture of Guangxi. Party and state leaders have attached great importance to this aspect, so the local party committees and governments should regard it as a major event and implement the spirit of President Xi Jinping's speech.

First of all, through legislation to protect the vocal music of the Zhuang nationality. In 2004, the standing Committee of the National people's Congress ratified the Convention for the Safeguarding of the Intangible Cultural Heritage; in 2005, the opinions of the General Office of the State Council on strengthening the Protection of Intangible Cultural Heritage in China were promulgated; on December 1, 2006, the interim measures for the Protection and Administration of the National Intangible Cultural Heritage were implemented; and in 2011, the Law of the people's Republic of China on Intangible Cultural Heritage was promulgated. The protection and transmission of "non-heritage" has since entered our field of vision. While transmitting the vocal music culture, the successors of the non-heritage culture of the vocal music should be protected, and the government subsidies should be issued in a timely manner, so that the singer can get a kind of comfort, get a kind of honor, and feel at ease to do the protection and transmission work. Secondly, the government promotes the cultural activities of Zhuang nationality gexu. There are mainly two ways: the first is for the state to bring the cultural activities of Zhuang nationality gexu into the scope of norms through policies and legal norms, and to stipulate the code of action of the organizers or organizational units. The second is to directly participate in the cultural activities of the Zhuang nationality gexu through the state agent, that is government officials since May 20, 2006, the "Zhuang nationality Gexu" declared by Hechi City, Guangxi Zhuang nationality Autonomous region has been listed in the first batch of national intangible cultural heritage list with the approval of the State Council, and the relevant government departments of the state have stepped up the protection of intangible cultural heritages. Formulate and implement effective protection measures suitable for local intangible cultural heritage. (Guangxi Zhuang Autonomous region Folk Literature Research Association, 1980)

Thirdly, government departments organize scholars to study it. To carry out in-depth census work, fully understand the development history, distribution, transmission and living environment of Zhuang nationality vocal music in the Hongshui River Basin, and establish the



archives of Zhuang nationality vocal music in the Hongshui River Basin. Make use of advanced information technology to save the audio and video recordings of some Zhuang nationality vocal music singers and performing artists, so as to create a broader space for transmitting Zhuang nationality vocal music culture. To carry out the theoretical research of Zhuang nationality vocal music in the Hongshui River Basin, improve the research level through academic research activities, and edit and publish research results. Let vocal music enter the museum. At present, there is a display of Zhuang nationality costumes, hydrangeas, handicrafts, working tools, picture silhouettes and so on in the vocal music Expo, but there is little introduction to Zhuang nationality vocal music. We can start a Zhuang nationality vocal music column to introduce the types of vocal music in detail, the rules of impromptu vocal text, the examples of vocal music and the use of projection technology to reproduce the real scene of singing vocal music, so that the public can directly feel the charm of vocal music.

#### 6.2.3 From the school level.

As for the school, we should pay attention to the cultivation of successors. If a nation's music culture is to be passed on, there must be descendants. Students are the best group to receive education. As a new generation of Zhuang nationality people, they have the obligation to transmit the excellent tradition and culture of their own nation, and to carry forward and develop them.

First of all, we can carry out the activities of Zhuang nationality vocal music in school, choose primary and secondary schools with a good foundation and strong radiation as pilot schools, teach Zhuang nationality vocal music, and gradually popularize them in every primary and secondary school, so that they can understand their own music and culture and enhance their national pride. In the music class, properly arrange the appreciation and study of vocal music and organize students to watch vocal music

singing, folk operas and other performances. In teaching, the teacher makes an in-depth analysis of the cultural background and functional significance of vocal music, describes the special environment of singing works, makes a model reading of their language, and analyzes their unique internal connotations, so as to let students imbue themselves with vocal music from an early age. While learning to appreciate Guangxi Zhuang nationality vocal music, understand the relevant knowledge of vocal music. As colleges and universities, it is also a duty to promote Zhuang nationality vocal music. Colleges and universities can include courses such as "Zhuang

nationality pronunciation", "Zhuang nationality vocal music singing" and "Zhuang nationality vocal music rehearsal" into their training plans, and employ some old and experienced successors of Guangxi vocal music to teach in colleges and universities regularly or irregularly, so as to train a new generation of Guangxi Zhuang nationality vocal music successors.

Secondly, compile the textbook of Zhuang nationality vocal music. For example, in 2012, the Mashan County government organized experts to compile the "three-part vocal music textbook of the Zhuang nationality in Mashan County", which was printed and distributed as internal materials on the campuses of primary and secondary schools in Mashan County. This textbook contains a total of 35 songs and melodies, including 4 original ecological three-voice part vocal music of the Mashan Zhuang nationality, 6 three-voice part vocal music adapted by experts, and 12 Huan melodies of the Zhuang nationality in each township of Mashan. Colleges and universities can sort out and classify the traditional vocal music of the Zhuang nationality, and combine the actual situation of vocal music teaching in local colleges and universities, integrate the works of Zhuang nationality vocal music which are relatively suitable for vocal music teaching into the teaching process, and establish a set of vocal music teaching music library of Zhuang nationality vocal music.

Thirdly, promote the learning of minority languages. Mastering the local national language is the basis for the transmission of vocal music. If today's Zhuang nationality students can speak national language, Chinese and English, they can sing the original vocal music and spread them to the whole country and the world. This is also an effective way to tell stories about Guangxi and China.

#### 6.2.4 From the artistic level.

Mr Qin Xiangzhou said, "the creation of vocal music must keep pace with the times." If vocal music are always traditional things, do not follow the times, do not integrate into new things, then there is no vitality. We must give full play to the enthusiasm of the literati and integrate the vocal music with the new era. Only in this way can the vocal music have vitality. "

First of all, in the presentation of vocal music, we can draw lessons from concerts, musicals, national operas and other forms, connect them with a complete story chain, and combine stage art, clothing design, lighting, sound and other professionals and professional equipment with Guangxi vocal music to create beautiful and unique national excellent works of



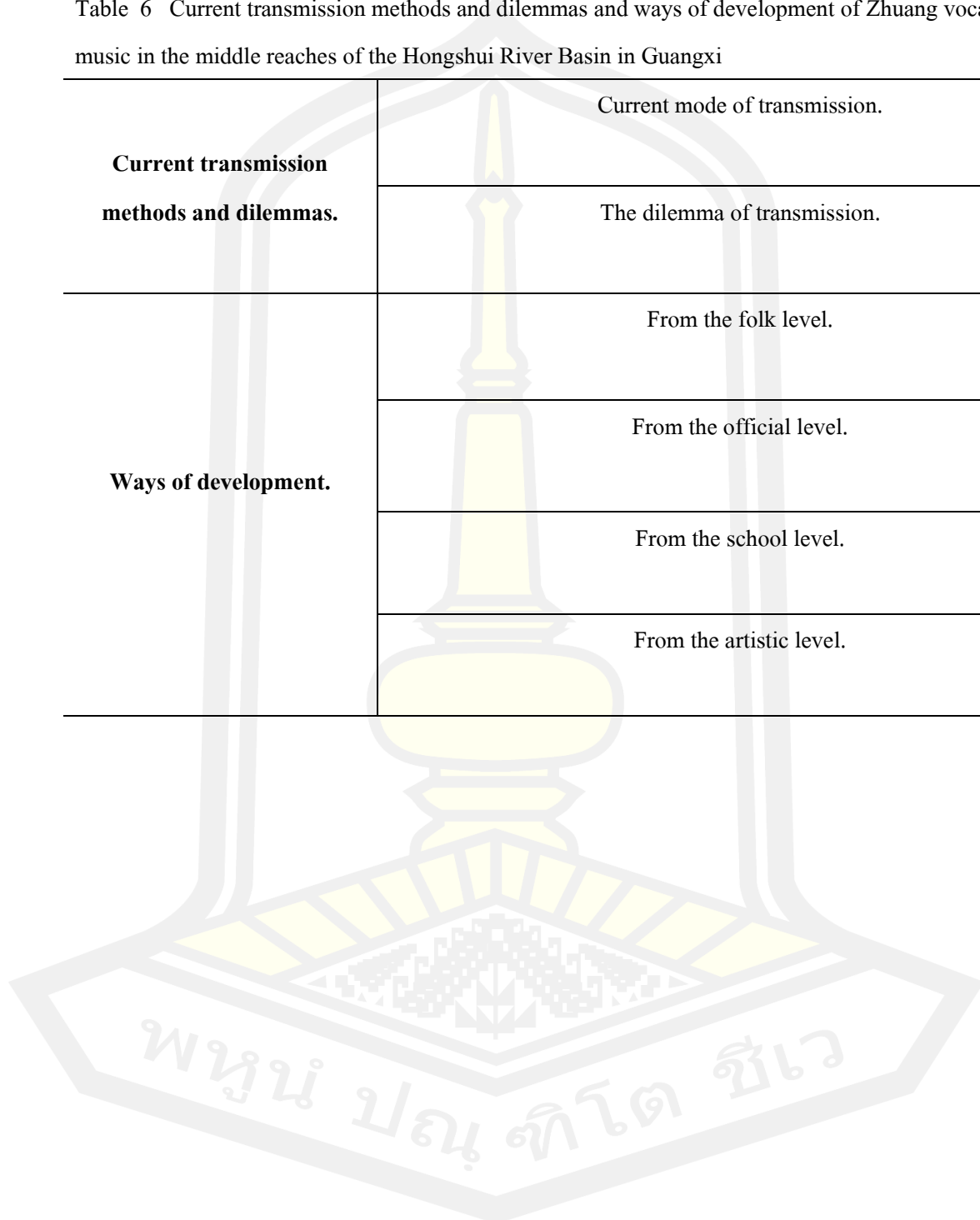
the times, so that they can resonate with the times and be in line with international standards without losing their true colors. Enhance the audibility and view ability of Guangxi vocal music and enhance the artistry of Guangxi vocal music. The annual Nanning vocal music Art Festival has made a good exploration in this respect. The festival invites well-known singers from local and abroad to perform traditional vocal music, combining the original vocal music with modern pop music, and singing Guangxi vocal music as solo, chorus, or group singing, re-singing and other ways, showing the charm of traditional vocal music and bringing a unique audio-visual feast to the audience. The modern vocal music "Open the door" planned and organized by Guangxi Folk artists Association was premiered in Nanning on November 23, 2021, which is also a very successful attempt to present the vocal music in the form of drama.

Secondly, on the basis of protecting and transmitting the vocal music of the Zhuang nationality in the Hongshui River Basin, we must keep pace with the times and innovate constantly. Under the premise of keeping the genes of the Zhuang nationality vocal music of the Hongshui River, we should keep up with the pace of the times, create new works with national characteristics and those of the times, and give them new vitality. Absorb the elements of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin in Guangxi, and use modern composition techniques to re-create them. For example, a series of songs such as "Zhuang Brocade dedicated to Chairman Mao", "Earth Flying Song", "Guangxi Neidiya", "Marrying vocal music" and so on have absorbed the music elements of the Zhuang nationality and made the Zhuang nationality vocal music glow with a new light, thus stepping onto various stages and spreading widely.

To sum up, current transmission methods and dilemmas and ways of development of Zhuang vocal music in the middle reaches of the Hongshui River Basin in Guangxi are shown in the following table chart.

Table 6 Current transmission methods and dilemmas and ways of development of Zhuang vocal music in the middle reaches of the Hongshui River Basin in Guangxi

<b>Current transmission methods and dilemmas.</b>	Current mode of transmission.
	The dilemma of transmission.
<b>Ways of development.</b>	From the folk level.
	From the official level.
	From the school level.
	From the artistic level.



## Chapter VII

### Conclusion

#### 7.1 Conclusion

Regarding the origin of the Zhuang nationality vocal music in the middle reaches of the Hongshui River in Guangxi, there are many opinions in the academic circles, mainly including the labor theory, sacrifice theory, love theory, and gexu theory. Looking up historical documents, it is not difficult to find that there are many records of Zhuang nationality vocal music, including sacrificial offerings, love, etc. In the process of the development of Hongshui River vocal music, in terms of function, it has changed from entertaining people and gods to diverse expressions of emotion. In the mode of communication, it is transformed from “word-to-mouth” transmission and text communication to new media communication. In terms of vocal text, from the main reflection of life to the main current politics. In the way of deduction, from traditional original ecological deduction to modern fashion deduction.

The vocal music of the Zhuang nationality in the middle reaches of the Hongshui River are of various types and forms. This dissertation categorizes the Zhuang nationality vocal music in the middle reaches of the Hongshui River basin in five aspects: dialect attributes, characteristics of voice parts, vocal text content, melody characteristics, and vocal text rhymes. According to the attributes of dialects, it can be divided into "Huan", "Xi" and "Bi". No "Shi" and "Jia" found in other Zhuang nationality areas have been found. According to the characteristics of voice parts, there are solo, duet and three-voice parts, mainly solo vocal music; According to the content of the vocal text, it can be divided into love songs, narrative songs, praise songs, propaganda and other categories. Among them, love songs account for a large part. According to the classification of melodies, according to incomplete statistics, Donglan has 6 melodies: Changjiang Melody, Wuzhuan Melody, Wenlong Melody, Sanshi Melody, Zhuangjin Melody, and Hongshui River Melody. There are five melodies in Du'an: Quqieliu melody, Chopping wood melody, Gaoling Zhuang melody, Three Sheep Wuai melody, and Masha melody. There is Shout songs melody in Dahua. There are five melodies in Mashan: Sanbu Huan, Sandun Huan, Man Huan, Mashan Sanshi, Yongzhou Gaoqiang. According to the rhyming style of the vocal text, it

can be divided into three types: the short song style-the four lines, the Lejiao song style and the Pai song style.

Through the analysis of some Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin, it is found that its musical characteristics are as follows: the musical form structure can be divided into single and double segments. Melody development likes to use descending third and ascending major second intervals, and phrases are often ended with second, third, fourth and fifth intervals. The rhythm of the song profoundly reflects its national aesthetic taste and contains the simple, unrestrained, free and easy character of the Zhuang nationality people. The vocal music of the Zhuang nationality in the middle reaches of the Hongshui River Basin follow the rhythm of the Zhuang nationality's start and stop. In singing, a variety of short notes are used to decorate the main melody, therefore, appoggiatura on sound has become the main feature of Runqiang. In the duet and three-voice part vocal music of the Zhuang nationality in the middle reaches of the Hongshui River, each part is mainly linear thinking, paying attention to the ups and downs of the horizontal lines, and the longitudinal harmony interval structure and its interconnection are basically subordinated to the horizontal sequence of each part. Therefore, the formation of harmony intervals and sound effects, with the ancient and simple original flavor and the beauty of natural harmony. In terms of mode, the Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin are mainly Zhi mode, Yu mode, Shang mode and Gong mode. In the aspect of singing, qiqiang, runqiang and weiqiang are formed. The beginning melody is usually divided into two bars, humming "um, grin" and other words, which has the meaning of prompting the singing of each part of the voice. The chenqiang is mostly used in the middle paragraph of the song, the lyric tune; the horizontal tune of the weiqiang generally ends with a second degree, and the longitudinal tune forms the same interval.

The vocal text of the Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin integrate the wisdom of life, have a rich flavor of life, and make good use of the artistic expression of "Fu, Bi, Xing". The structure of vocal text can be divided into three common forms: waist and feet rhyme, qian ju huan and le jiao style. The main singing forms of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin are solo and duet. In singing, the general combination of modal voice and falsetto, when pronouncing words

according to the characteristics of the northern dialect of the Zhuang nationality, the initial consonant is not aspirated.

Through the investigation of Donglan, du'an, Bama, Dahua and Mashan counties and interviews with relevant people, the author knows that most of the people who sing Zhuang nationality vocal music are over 50 years old, and young people can hardly sing.

At present, the main ways of transmission of Zhuang nationality vocal music are: family transmission, master-apprentice transmission, natural transmission. Family transmission: the successor is related to the master by blood, or is a direct family member or an immediate family member, at least one generation apart from the successor. Master and apprentice transmission: the masses worship singers who are experienced in singing and have the ability to impromptu vocal text to learn to sing vocal music for master. Natural transmission: the so-called natural transmission refers to the singing learned by various intentional or unintentional osmosis in daily life or festivals and gexu.

With the gradual departure of the older generation, the Zhuang nationality vocal music in the Hongshui River Basin will gradually aging.

The author analyzes the reasons for the gradual aging of Zhuang nationality vocal music, which are as follows: (1) lack of written materials. (2) the change of life style. (3) the propaganda is not enough. (4) the national language is declining. (5) the participation of the school is low. (6) the economic security work of the government is not enough.

According to the interview and investigation, the author tries to explore the development of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin, mainly from the folk, government, school and artistic level. From the folk level, vocal music society, vocal music research society and other non-governmental organizations should take the initiative to find superior leaders to reflect the situation and strive for economic support, policy concessions and work guidance, and so on. First of all, with the help of modern media and the Internet to promote Zhuang nationality vocal music. Secondly, hold the Song King Invitational Competition, vocal music Competition and other competitions, relying on the festival cultural activities to transmit the Zhuang nationality vocal music. From the official level, the transmission of Zhuang nationality vocal music needs the active attention and guidance of the party committee and government. First of all, through legislation to protect the vocal music of the Zhuang nationality.

While protecting the culture of vocal music, the inheritors of the non-heritage culture of vocal music should be protected, and government subsidies should be issued in a timely manner to make them feel at ease to do the work of protection and transmission. Secondly, the government participates in promoting the cultural activities of Zhuang nationality gexu. Thirdly, government departments organize scholars to study it. As for the school, we should pay attention to the cultivation of inheritors. First of all, we can carry out the activities of Zhuang nationality vocal music into the campus; secondly, compile the teaching materials of Zhuang nationality vocal music; thirdly, promote the learning of minority languages. From the artistic level, first of all, in the presentation of vocal music, we can learn from concerts, musicals, national operas and other forms, and connect the vocal music with a complete story chain. Combine stage art, clothing design, lighting, audio, professionals and professional equipment with Guangxi vocal music to create a unique national quality of the times. Secondly, on the basis of protecting and transmitting the vocal music of the Zhuang nationality in the Hongshui River Basin, we must keep pace with the times and innovate constantly. Under the premise of keeping the genes of the Zhuang nationality vocal music of the Hongshui River, we should keep up with the pace of the times, create new works with national characteristics and those of the times, and give them new vitality.

## **7.2 Discussion**

Scholars have a lot of research on Zhuang nationality vocal music, but there are few articles focusing on the regionalization of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin. There are some monographs that collect some Hongshui River music scores, but they are scattered, and they have not been systematically analyze. From the perspective of the basin, focusing on the five counties in the middle reaches of the Hongshui River, the origin and development of local Zhuang nationality vocal music are traced, and local vocal music are collected and classified in different ways. There are very few researches on detailed analysis of music style, rhythm, melody, harmony, mode, singing, vocal text, singing, etc, which leaves room for the research of this thesis.

The folk customs in the middle reaches of the Hongshui River Basin in Guangxi are simple, and with outstanding people. Zhuang nationality vocal music are rooted in the profound historical and cultural heritage of this land. They are rich in types and forms. With the

development of national history, they continue to evolve, reflecting the lives and emotions of the local people, and condensing the wisdom and enthusiasm of the local people. Rich ethnic characteristics and artistic charm. The vocal music here has always been passed down through oral traditions, and there are few written materials. Moreover, this area has always been in a relatively closed environment and has rarely been paid attention to by the outside world. The vocal music of the Zhuang nationality in the middle reaches were discovered and understood by everyone. However, under the impact of economic globalization and multiculturalism, the vocal music of the Zhuang nationality ethnic group in the middle reaches of the Hongshui River show an aging phenomenon. Based on field investigation in five counties and interviews with curators of local cultural centers, this thesis puts forward suggestions on the transmission and development of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin from the government, private, and school levels, which will help its spread and development, thus promoting cultural prosperity and assisting rural revitalization.

Through the vocal music of Guangxi Zhuang region Hongshui River Basin research and analysis of its rich variety of music form and artistic features appear in front of everyone, let more music lovers to Guangxi Zhuang vocal music have strong interest in Hongshui River Basin, through various channels to learn vocal music, singing vocal music, let more theory researchers to focus on the land, do more theoretical research, excavate more splendid and rich history and connotation behind vocal music. Let more people understand the rich national culture of Guangxi Zhuang nationality, and actively integrate into the country's "Belt and Road Initiative" development strategy, so that its songs can go out of China and into the world.

### **7.3 Recommendations**

#### **7.3.1 Suggestions on the application of results**

The traditional vocal music of the Hongshui River Basin are numerous and have unique national characteristics. However, due to the insufficient attention paid to them by departments at all levels, the vocal music culture of the Hongshui River Basin cannot be well transmitted and spread. Therefore, we have an obligation to do so. The preservation of excellent traditional culture requires the joint efforts of institutions, organizations, education departments, and cultural



departments at all levels to reach a consensus and form a good idea to effectively transmit and extensively promote the vocal music culture of the Hongshui River Basin.

The research results of this thesis can be applied to the government, education sector and cultural sector. Government departments can take the transmission of Zhuang nationality vocal music in the Hongshui River Basin as a task of rural revitalization and incorporate it into the government's daily work plan to promote the cultural and economic development of the Hongshui River Basin. Under the policies of "Belt and Road Initiative", "Rural Revitalization", "Four Confidence" and the times, we will give full play to the unique geographical, cultural, and resource advantages of the Hongshui River Basin to promote the development of vocal music. Strengthen the importance of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin, invest more manpower, material resources and policy support, set up special posts to collect and rescue Zhuang nationality vocal music, give the inheritors sufficient economic guarantee, organize experts and scholars The vocal music of the Zhuang nationality in the middle reaches of the Hongshui River are collected for rescue and theoretical research, leaving materials that can be used for reference and reference by the world. The government can also use modern network technology to build a vocal music resource library, share vocal music to the network society, establish a digital vocal music museum, and form a sound, diverse, and regionally characteristic vocal music culture development system in the HongShui River Basin.

The school is a key place to ensure the continued development and transmission of Zhuang nationality vocal music in the middle reaches of the Hong Shui River Basin. However, in the context of globalization, the school's education and transmission of Zhuang nationality vocal music is not strong enough to support the good transmission of vocal music in the valley. According to the point of view of this article, the vocal music culture must enter the campus, starting from the children, the elementary and middle schools in the basin must give the local vocal music culture full of ethnic characteristics to the students, so that the vocal music of the Zhuang nationality in the HongShui River Basin can be passed on. The education department can employ full-time teachers to teach Zhuang nationality vocal music, offer relevant courses all year round, compile teaching materials, and promote the Zhuang nationality language, so that the teaching of Zhuang nationality vocal music can be carried out in schools in the middle reaches of the Hong Shui River Basin. (Hong Shui river, n.d.)



The cultural department can organize experts to innovate and polish the Zhuang nationality vocal music in the middle reaches of the Hong Shui River Basin, give the Zhuang nationality vocal music more artistic color, let it be presented on the stage with a new look, and spread and promote it. It is believed that with the joint efforts of various organizations and departments, the traditional vocal music of the Zhuang nationality in the Hong Shui River Basin can be further developed.

### 7.3.2 Suggestions for future research

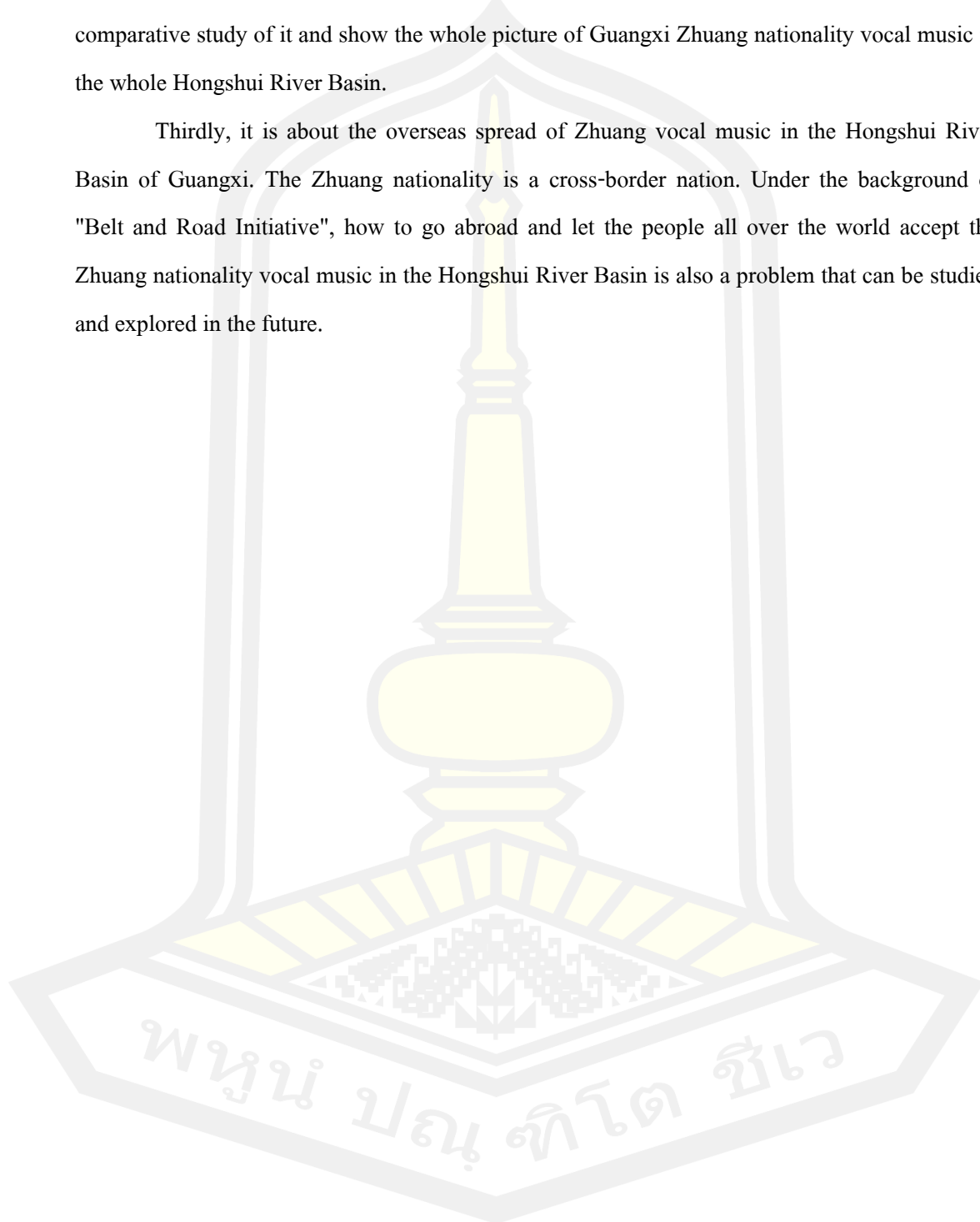
This article analyzes and discusses the development, classification, musical characteristics, transmission and development of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin in Guangxi. On the basis of this article, there are still many aspects to be studied in depth about the vocal music in the middle reaches of the Hongshui River.

Firstly, it is about the translation of Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin in Guangxi. The vocal music of the Zhuang nationality in the middle reaches of the Hongshui River Basin have strong artistic charm and unique national characteristics, and have high promotion value. However, due to language barriers, its audience is limited, and it is difficult to get out of the land that gave birth to it. Future research can mark the Zhuang nationality language in the Zhuang nationality vocal music in the middle reaches of the Hongshui River Basin on the international phonetic alphabet, and on the premise of retaining the local charm, rhyming techniques, and original meaning of the vocal text of the Zhuang nationality vocal music, it can be translated into Mandarin and English. People who learn Zhuang nationality vocal music can easily learn to sing. Vocal music singers, recorders, and language experts can jointly review and scrutinize the translation of Zhuang nationality language, make it easy to understand and have literary characteristics, Integrate Chinese cultural values into the translation process, tell national stories well, and let them spread widely.

Secondly, it is about the similarities and differences between the vocal music of the Zhuang nationality people in the middle reaches of the Hongshui River Basin in Guangxi and the Zhuang nationality people in the upper and lower reaches. The Hong Shui River in Guangxi flows through Leye, Tian'e, Nandan, Donglan, Dahua, Duan, Mashan, Xincheng, Xingbin districts and other counties (districts and autonomous counties), to Sanjiangkou Shilong town, Xiangzhou county. The similarities and differences in region and humanities also lead to the similarities and

differences in melodies and musical characteristics of the Zhuang nationality vocal music in the upper, middle and lower reaches of the Hongshui River Basin. The follow-up research can make a comparative study of it and show the whole picture of Guangxi Zhuang nationality vocal music in the whole Hongshui River Basin.

Thirdly, it is about the overseas spread of Zhuang vocal music in the Hongshui River Basin of Guangxi. The Zhuang nationality is a cross-border nation. Under the background of "Belt and Road Initiative", how to go abroad and let the people all over the world accept the Zhuang nationality vocal music in the Hongshui River Basin is also a problem that can be studied and explored in the future.



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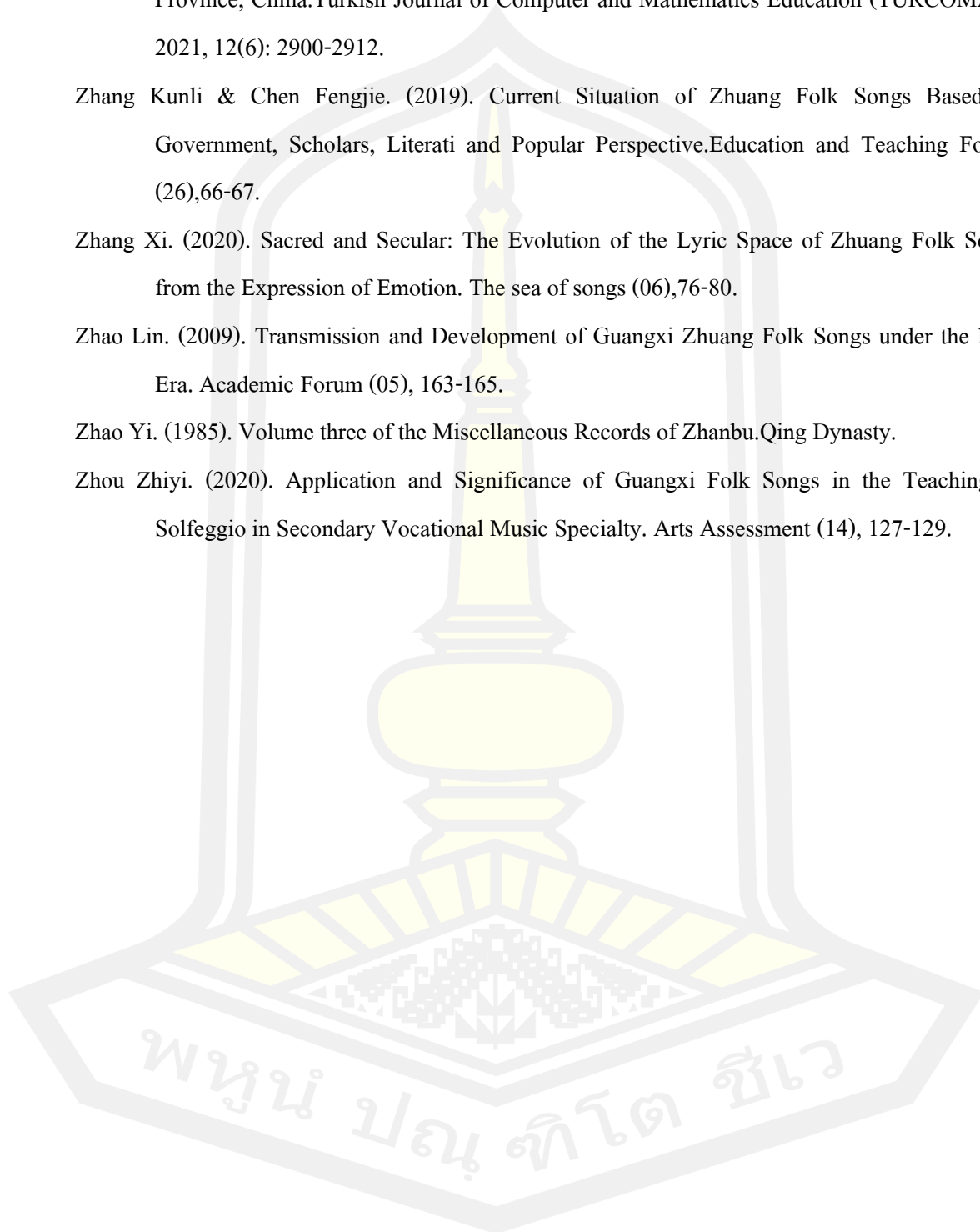


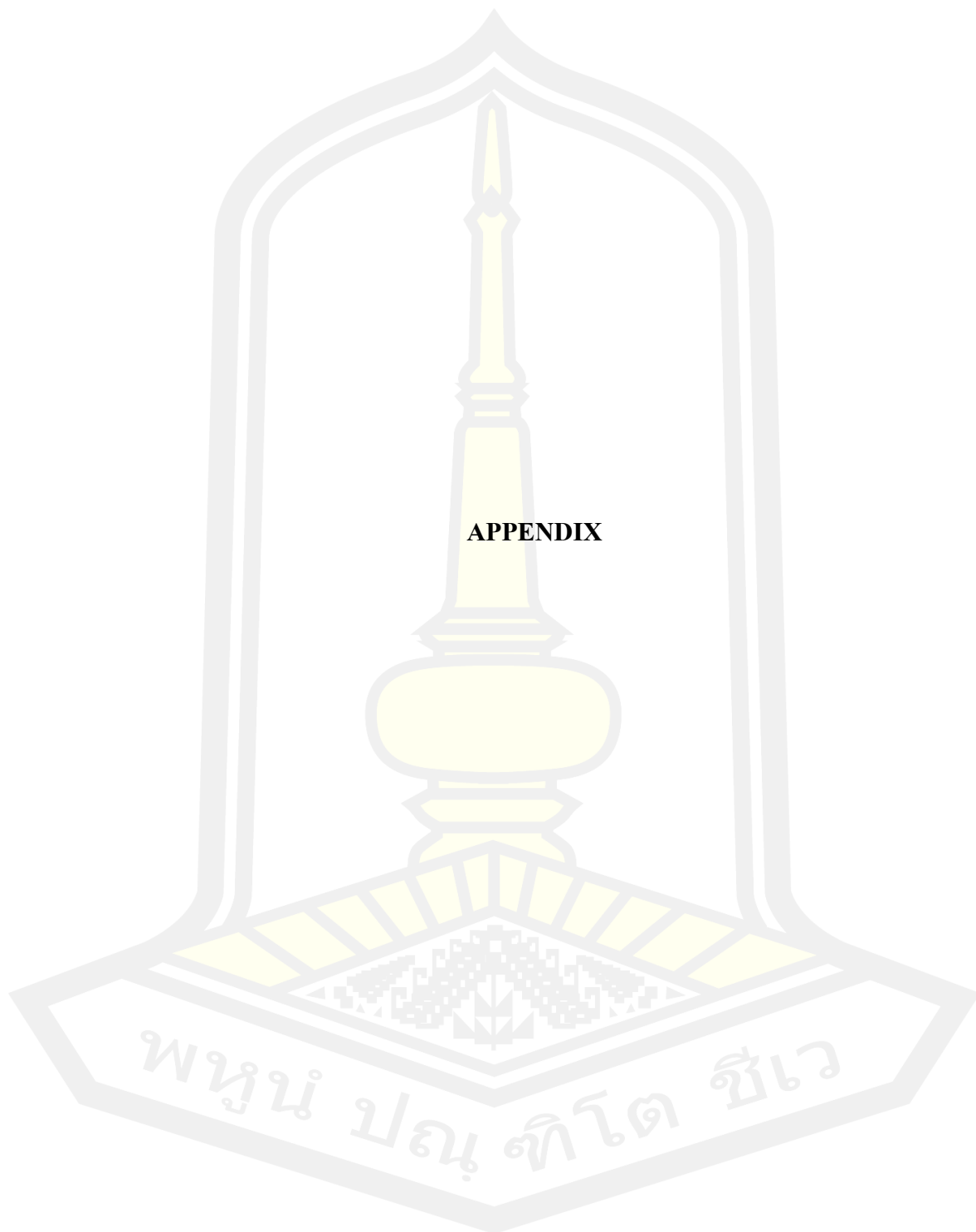
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**APPENDIX**

พหุจน์ ปณฺฑิตโต ชีวะ

### Appendix 1 Key Informants

The key informant are inheritors of vocal music, scholars at the local cultural center and experts in Zhuang nationality vocal music. In the field survey, the researcher's work unit will send a letter to the cultural department of the survey area. The leader of the cultural department is one of the key information providers. Researchers will learn from them the current situation and development of Zhuang nationality vocal music. Then the cultural department contacted local singers and vocal music inheritors to accept interviews with researchers. At the same time, researchers will also contact teachers and experts who are engaged in the study of Zhuang nationality vocal music as providers of key information.

Photos of Tian Yunyan and the interviewee:

Mr. Wen Guiyuan was born On November, 1933. In 2009, he was awarded the title of representative inheritor of multi-voice vocal music (three-voice vocal music of Zhuang nationality) of the national intangible cultural heritage project.



Figure 52 Researcher and Wen Guiyuan  
(photo: Tian Yunyan, August.19, 2020)

Mr. Lan Haiqun was born On April, 1972.He is the singer of multi-voice vocal music (three-voice vocal music of the Zhuang nationality) and the curator of the director of Mashan County Cultural Center.



Figure 53 Researcher and Lan Haiqun  
(photo: Tian Yunyan, August. 20, 2020)

Mr.Ma Fangkang was born on August,1977.He is a singer and the curator of the director of Donglan County Cultural Center.



Figure 54 Researcher and Ma Fangkang  
(photo: Tian Yunyan, February. 8, 2021)

Mr. Chen Hengfang was born on December, 1951. He is the former curator of Hechi City Mass Art Museum.



Figure 55 Researcher and Chen Hengfang  
(photo: Tian Yunyan, February.8, 2021)

Ms Huang Liqiong was born on December, 1970. She is a singer of Du'an county.



Figure 56 Researcher and Huang Liqiong  
(photo: Tian Yunyan, September 11, 2021)

Mr. Wen Jianye was born in February, 1956. He is the son of Mr. Wen Guiyuan and the heir of three-part folk songs. Ms Lan Chunping was born on August, 1975. She is a singer of three-part folk songs.



Figure 57 Researcher and Wen Guiyuan, Wen Jianye, Lan Haiqun, Lan Chuanping  
(photo: Tian Yunyan, August 19, 2020)

Mr Wei Suwen was born on April, 1963. He is the chairman of Guangxi Literature and Art Association.



Figure 58 Researcher and Wei Suwen  
(photo: Tian Yunyan, August 9, 2021)

Mr Qin Xiangzhou was born on January, 1963. He is the vice chairman of Guangxi Literature and Art Association.



Figure 59 Researcher and Qin Xiangzhou  
(photo: Tian Yunyan, September 17, 2021)





## Appendix 2 Investigation report on transmission cases.

### 2.1 Donglan County.

Site: Lingyuan Street, Donglan County.

Date: February 6, 2021.

Content: the present situation of the transmission of Zhuang nationality vocal music in Donglan County.

Interviewee: Ma Fangkang, curator of Donglan County Cultural Center

Nowadays, young people do not like to learn vocal music, and those who can sing vocal music are basically over the age of 50. Some successor work outside and cannot pass on the vocal music very well. The Tonggu vocal music Art Festival is held in the county every year, but these activities stopped during the epidemic. In ordinary days, after two or three o'clock in the afternoon, people gather freely in small groups to sing vocal music in the revolutionary martyrs cemetery and Baqun square in the county seat, surrounded by a group of people who listen to vocal music. Most of the singers are old people, aged between 60 and 80. Most of them are farmers and there are retired employees. The square began to liven up after three o'clock in the afternoon and lasted until about ten o'clock in the evening. The custom of singing to each other on polder days is still preserved in Donglan today. on every polder day, the number of singers gradually increases after 2 p.m, and there are also some listeners who love vocal music.

Donglan County's "Zhuang nationality foot Song", "Zhuang nationality long Row vocal music", Folk Mountain Opera "Wenlong and Xiao Ni", "Zhuang nationality Marriage Song", "Wuzhuan Mountain Song", that is, "Wu Zhuan vocal music" have been included in the unprotected list of the autonomous region. Wei Shengkang and Ya Jianfeng won the title of representative successors at the autonomous district level, while Chen Daijiang, Wei Shengkang, Wei Jiangxuan and Liang Chunxin won the title of municipal representative successors. At the same time, a number of vocal music king singers emerged. (Liang Yaoyao, 2014)

Wei Meihong, King singer of Donglan Song. She began to sing vocal music from her grandparents at the age of 16. In the past, there were manuscripts of vocal music, but later they were all lost, mainly choreographed and sung by themselves.

Wei Shengkang is proficient in the singing skills of Zhuang nationality vocal music in various parts of Donglan, especially strangling foot songs, with a powerful voice and strong



appeal, and according to the needs of different occasions, he can immediately create an impromptu vocal music and perform it now. He makes the singing and emotional expression of vocal music incisively and vividly, and is a singer with high prestige in Donglan.



Figure 60 Weiba Qun Square in Donglan  
(photo: Tian Yunyan, February 6, 2021.)

## 2.2. Du'an Yao Autonomous County.

Site: Nanning, telephone interview.

Date: September 11, 2021.

Content: the present situation of the transmission of Zhuang nationality vocal music in du'an Yao Autonomous County.

Interviewees: director of Lan Yuebing, du'an Cultural Center, Huang Liqiong

Du'an is a Yao autonomous county, but there is a phenomenon that more than 90% of the vocal music sung by the Yao compatriots in Du'an are sung in the Zhuang nationality, not in the Yao language. The Gexu in Du'an is held every three days. The audience of vocal music are mainly middle-aged and elderly people. Singers with better singing skills take turns to sing songs. Of course, many listeners who can sing vocal music take the initiative to sing songs.

Du'an has six "Gexu" (awarded by Guangxi vocal music Association), such as Sandaowan, Cuipingshan, Touliang, Sanlong, Banling, Xia'ao, etc, and there are 4 vocal music associations and 8 singers and successors, representing more than ten people, including Wei Dexian, Qin Jiao Ling, Lu Zhonggeng, Qiu Liquan, Liang Zhongqiang and Wei Sue. The main

activities are Zhuang nationality March 3, Hechi Tonggu vocal music Festival vocal music Competition, Song King Competition and so on.

Wei Dexian is the president of the vocal music Association of du'an County. He is 60 years old this year and has been the president of the vocal music Association for 4 years.

As a deputy county magistrate, he calls on the county government to participate in the vocal music activities every year. He has organized numerous gexu and is responsible for arousing the enthusiasm of singers. That kind of love for his own national culture in his blood always makes him bear the responsibility of protecting and transmitting the vocal music culture.

Huang Liqiong is a vocal music king of Guangxi in du'an. Since the outbreak of the epidemic, Huang Liqiong has composed more than 50 vocal music, which have been recorded and shared into small videos to be shared on various new media platforms such as the website of Guangxi vocal music Association, Douyin, Wechat, and so on, and have dynamically released vocal music to fight the epidemic, which are deeply welcomed by the masses and have achieved good social responses.

Through the form of singing vocal music, we can spread the positive energy of fighting the epidemic.

### 2.3 Dahua Yao Autonomous County.

Site: Nanning, telephone interview.

Date: November 22, 2021.

Content: the present situation of the transmission of Zhuang nationality vocal music in Dahua County.

Interviewees: Yang Chongjun, curator of Dahua Cultural Center, Qin Cuiming, Huang Guanghua

Dahua Yao Autonomous County has 13 song fairs and a vocal music association. The representative song kings in Guangxi are: (female) Qin Cuiming, Huang Guanghua, Huang Yingmei, Lu Huaying, (male) Lan Shengzhong and Wei Nianwu, vocal music duet singing is held on March 3 and other holidays, the masses usually hold vocal music duet singing spontaneously, and government departments organize propaganda and singing of the party's policies and regulations.

Qin Cuiming, 70 years old, is the singing king of Dahua. She sang vocal music when she was a child, stopped singing after work, and began to sing vocal music again after retirement. She has taught a lot of students, and the youngest is more than 50 years old. She is now busy singing vocal music at ceremonies in townships and counties.

Huang Guanghua, the 65-year-old singer in Dahua, has won the title of "King of Kings" in Wuming's "March 3" Song King Competition. He often goes to the square to

listen to vocal music. He learns and memorizes them slowly. He has been able to sing vocal music since 2002. There are ceremonies such as festivals or full moon birthday celebrations, and the villagers will invite him to sing vocal music so that they can earn a certain amount of income. Now, he has his own students, and two students have also won the title of King of songs.

#### 2.4. Bama County.

Site: Nanning telephone interview.

Date: November 17, 2021.

Content: the transmission and development of Zhuang nationality vocal music in Bama County.

Interviewees: Zhou Xiang, Deputy Director of Bama County Cultural Center

At present, the people who sing vocal music in Bama are basically old people, and young people can't sing them. Bama County has relatively fixed vocal music activities in the county square, such as the annual three songs fair in March of the lunar calendar, the National Day Gexu, the county celebration gexu, the New Year's Day gexu and the Spring Festival gexu. At the same time, irregular vocal music activities have an average of 2 to 3 times a month.

Bama does not have a professional Zhuang nationality vocal music performing group and is preparing for the vocal music association. Bama has five gexu: the Culture Square Gexu, the Min'an Gexu, the Poli Gexu, the Longhong Pofeng Gexu, and the Namengtun Gexu in Fenghuang Township.

Chen Futang is the King of songs in Guangxi. His father was a singer who often listened to music when he was a child and opened a clinic after studying medicine, but it didn't last long and closed the clinic, so he sang vocal music to allay his worries.

As a result of being nurtured from an early age and studying vocal music, he gradually became famous and won the first prize in vocal music competitions in various parts of Guangxi. later, Bama County recommended it to the "Guangxi Singers training course" to study. As a result of hard study, he became the only person who could translate Zhuang nationality songs into Chinese songs at that time. He composed a lot of vocal music and published them in journals such as Guangxi Daily and Bama Today.

Wei Zhengan is a singer in Shangliangtun, Bama County. He loved vocal music from an early age, and the old singer saw that he had a talent for singing, so he taught him to sing vocal music. Wei Zhengan has been famous since his youth. Now he has become a singer and has received more than 20 apprentices. Wei Zhengan likes to sing vocal music to others, which not only meets the spiritual needs, but also brings additional subsidies for life, and more importantly, inherits the Zhuang nationality vocal music culture.

#### 2.5 Mashan County.

Site: Mashan County Cultural Center.

Time: August 19, 2020.

Content: the present situation of the transmission of Zhuang nationality vocal music in Mashan County.

Interviewee: Lan Haiqun, the director of Mashan Cultural Center, Wen Guiyuan, Jiang Cheng

Mashan Zhuang nationality vocal music are rich. Donglan, Dahua, du'an, Bama and Mashan counties in the Hongshui River Basin are all linked by mountains and rivers, especially Dahua and du'an. Because the languages of these counties are similar and can understand each other, cultural exchanges in these counties are relatively easy, and there are many marriages in these counties, resulting in the local folk culture is not very pure. People from one region will also bring some local folk culture to another region, such as vocal music. Nowadays, it is still difficult to inherit Zhuang nationality vocal music, and there are few young people singing Zhuang nationality local vocal music. In the past, in these counties, from January to March or major festivals, such as the Mid-Autumn Festival, Spring Festival and March, there were songs and other activities in Dahua, du'an and other areas, especially the busiest on March 3. Young men and women get together and go to other nearby counties, such as the town of Bailongtan at the

junction of Mashan and du'an, where they sing vocal music together on the banks of the Hongshui River. although they speak the same language, they are still used to using vocal music to communicate and communicate. But now, fewer and fewer people sing vocal music.

At present, there are one vocal music association in Mashan, two traditional song gexu, and four singing teams: lark singing team, Anshan Village original Ecological Zhuang nationality Folk singing team, Ancient Zero Village Literature and Art team, and Bailongtan Town Mianwei Village Literature and Art team. There is a gexu in the county every three days, and the mainstream activities are the annual food festival sponsored by the government. The three-part vocal music of the Zhuang nationality were added to the list of national intangible cultural heritage in 2008 (the second batch), and the inheritor was Wen Guiyuan. In 2019, Gu Zo Town, Mashan County, Nanning City, Guangxi Zhuang nationality Autonomous region, was named "Hometown of Chinese Folk Culture and Art" by the Ministry of Culture and Tourism of the people's Republic of China for its three-part vocal music in 2018.

Wen Guiyuan, male, born in April 1933, Zhuang nationality, is the representative of Mashan Sansheng vocal music, now 83 years old. In June 2021, it was awarded the title of "representative inheritor of Guangxi intangible cultural heritage project (Zhuang nationality three-part vocal music)", and in June 2021, it was awarded the title of "national representative inheritor of intangible cultural heritage". He spent almost his whole life singing and inheriting the three-part vocal music of the Zhuang nationality.

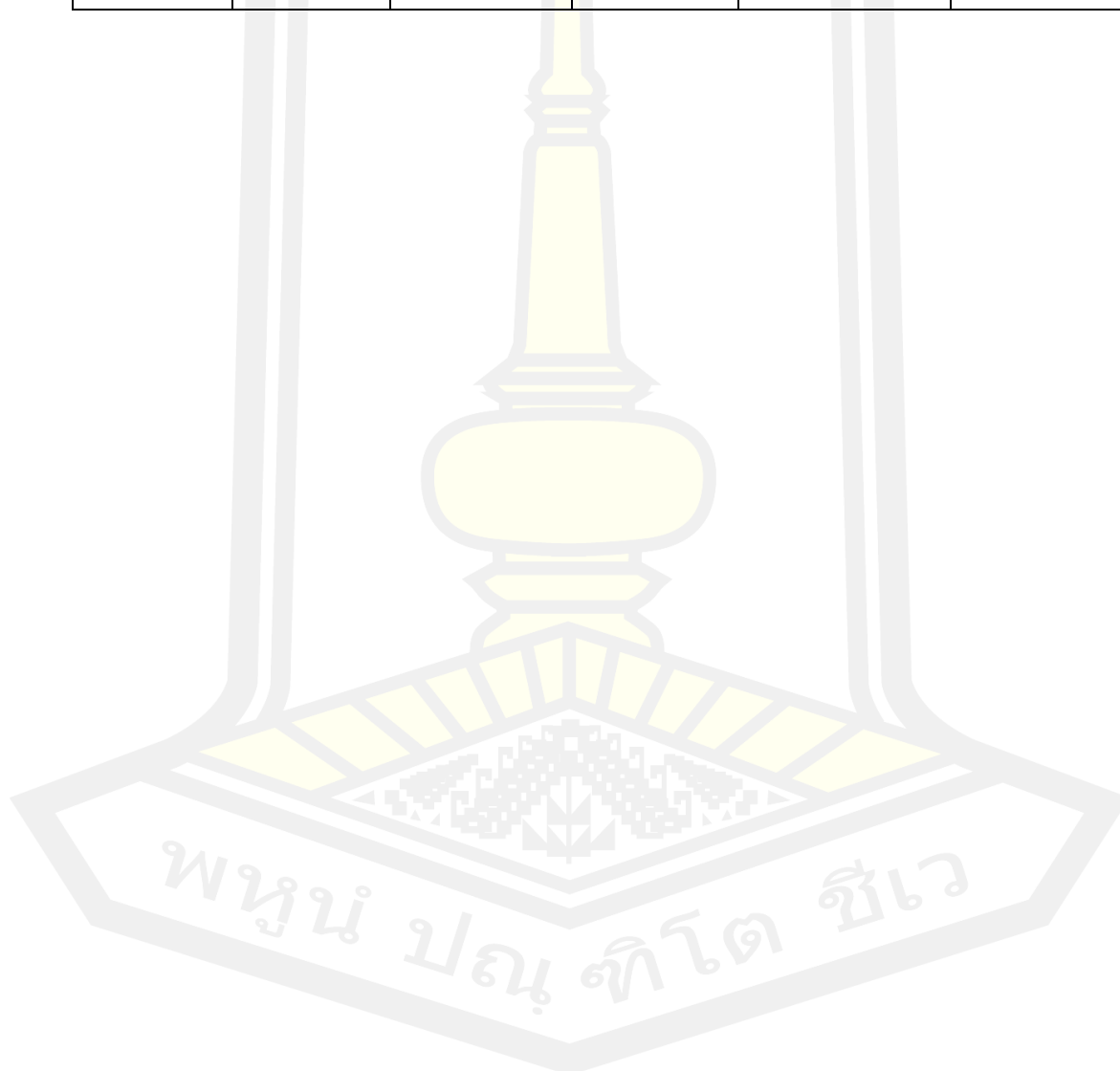
Jiang Cheng, from mashan, famous as the king of vocal music's singer born in the 1990s. He is a member of Chinese Folk artists Association and a director of Guangxi vocal music Society. He has won honorary titles such as Folk vocal music King, Guangxi vocal music "King of Kings", Guangxi vocal music "Rookie" and so on. He once said that he could learn a lot of songs in college, but his ability to improvise songs depends on the master's careful instruction, constantly panning for gold from "the Sea of songs" and singing about the new era with vocal music.

List of Intangible Cultural Heritage of Zhuang nationality vocal music in 5 Counties of Hongshui River.

Table 7 Intangible Cultural Heritage of Zhuang nationality vocal music in 5 Counties of Hongshui River.

Project name.	Project category.	Declaration unit.	Protection unit	Level	Announcement time
Three-part vocal music of Zhuang nationality	Traditional music	Mashan County, Guangxi Zhuang nationality Autonomous region	Mashan County Cultural Center	National level	2018
Donglan Zhuang nationality Chang Pai vocal music	Traditional music	Donglan County, Guangxi Zhuang nationality Autonomous region	Donglan County Intangible Cultural Heritage transmission Center	Autonomous district level	2014
Lejiao Song of the Zhuang nationality in Donglan	Traditional music	Donglan County, Guangxi Zhuang nationality Autonomous region	Donglan County Intangible Cultural Heritage transmission Center	Autonomous district level	2016

Lejiao Song of the Zhuang nationality in Donglan	Traditional music	Donglan County, Guangxi Zhuang nationality Autonomous region	Donglan County Intangible Cultural Heritage transmission Center	Autonomous district level	2020
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## BIOGRAPHY

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