



The Transmission Process of Mulao Folk Songs in Zoupo Festival in Luocheng,
Guangxi, China

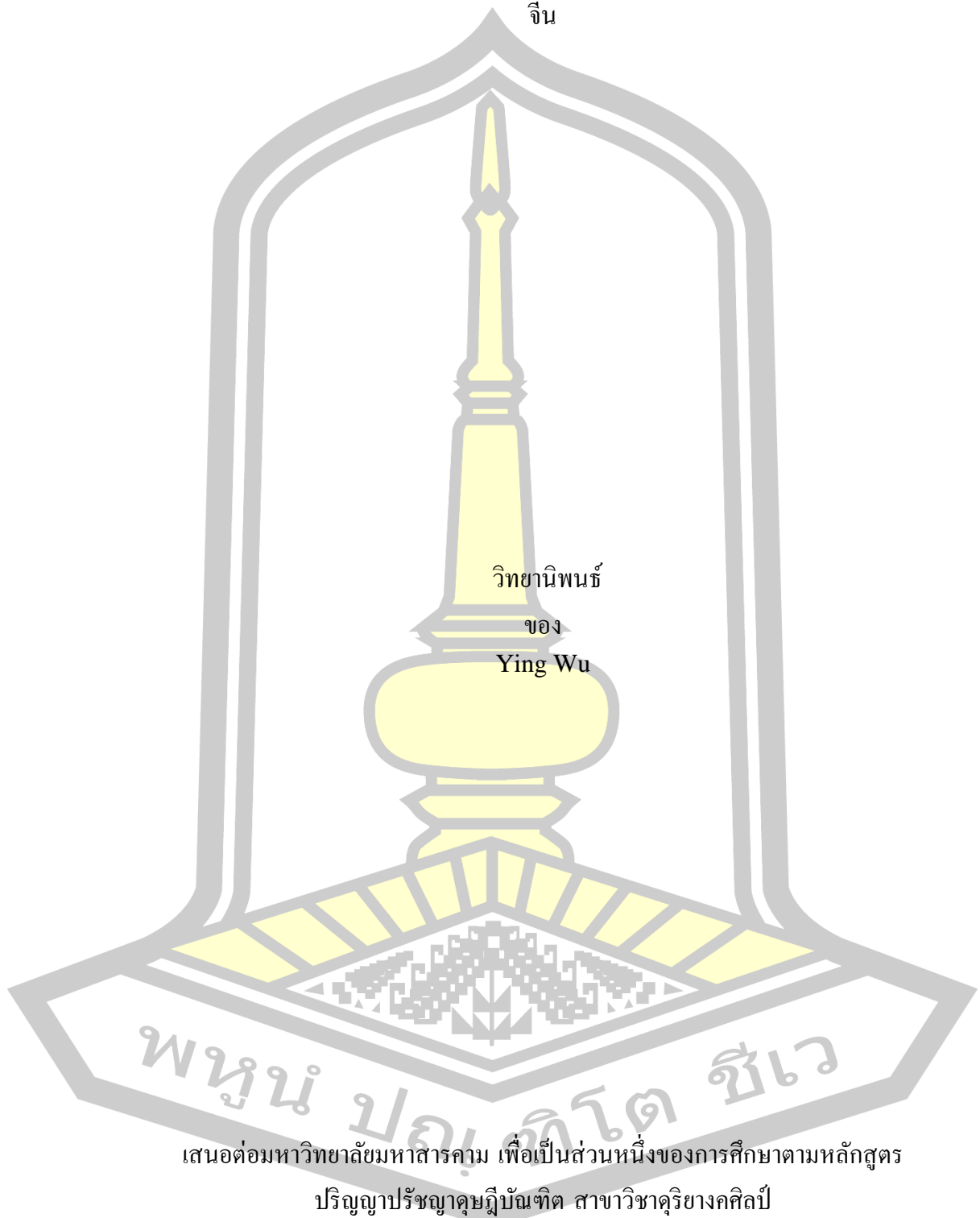
Ying Wu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
September 2023

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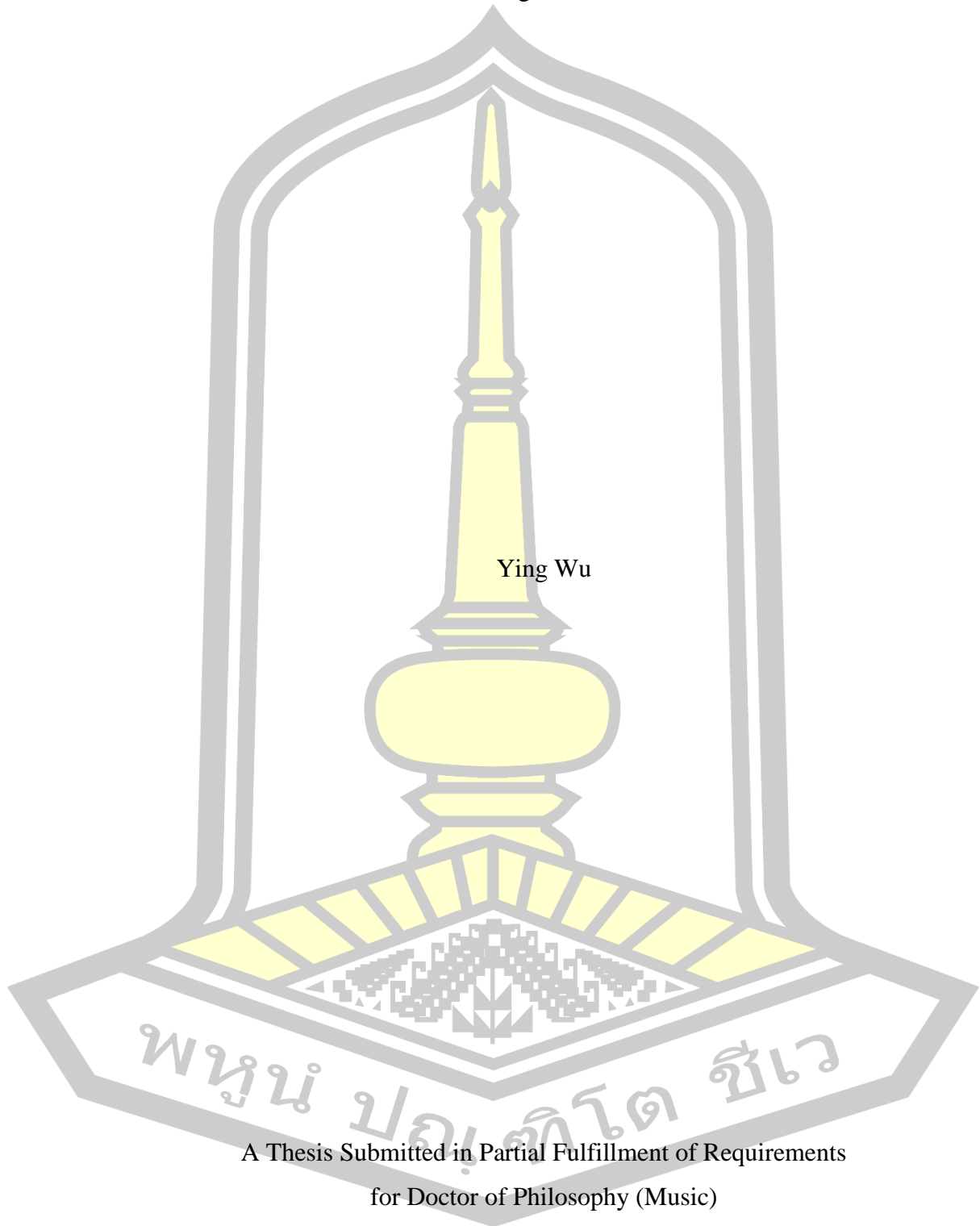


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The Transmission Process of Mulao Folk Songs in Zoupo Festival in Luocheng,
Guangxi, China



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for Doctor of Philosophy (Music)

September 2023

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TITLE The Transmission Process of Mulao Folk Songs in Zoupo Festival in Luocheng, Guangxi, China

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ABSTRACT

The objective of this study were to: 1) Investigate the singing of Mulao folk songs in the Zoupo Festival in Luocheng; 2) Analyze the musical characteristics of Mulao folk songs in Zoupo Festival; 3) Propose guidelines for the transmission of Mulao folk songs in the Zoupo Festival. This is a qualitative study that includes relevant literature research, surveys, interviews, and transcriptions. The data were collected through fieldwork with two Mulao folk song researchers, three Mulao folk song transmitters, ten Mulao folk singers, six Mulao Zoupo Association members, and four Mulao folk song enthusiasts. The researcher used musicological and ethnomusicological methods to analyze the data.

The results of this study are as follows: 1) The singing of Mulao folk songs sung in Zoupo Festival are analyzed and studied, and the history and singing forms of Mulao folk songs are summarized, and the significance of Mulao folk songs sung in contemporary Zoupo Festival is to adapt to the development and progress of culture. 2) The singing forms of Mulao folk songs sung in Zoupo Festival are richer, and there are three types of solo singing, antiphonal singing, and unison singing; their vocal part types are monophonic and polyphonic diatonic; the number of participants can be one, two, four, a dozen, or even dozens of people. 3) The transmission of Mulao folk songs in Zoupo Festival is the transmission of music culture, the embodiment of national culture transmission, and the carrier of rural revitalization. Mulao folk songs are rich in content, beautiful tunes and various singing forms, and they are the representatives of minority folk songs in southern China, and the transmission of Mulao folk songs in Zoupo Festival today is of great significance.

Keyword : Mulao folk songs, Zoupo Festival, Music characteristics, Transmission

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This is the end of the article. Three years have passed, and we will finally leave.

My encounter with Mahasarakham University began in the summer of 2020 and will end in the summer of 2023. I would like to thank my alma mater for the three years of training.

I am grateful to my advisor, Dr. Pitsanu Boonsrianan, who has been a great mentor to me in Mahasarakham University. You have been a great help to me in every aspect of my work, from choosing the topic to grasping the details to the final product. I would like to thank Asst.Prof. Dr. Khomkrich Karin, Dr. Wiboon Trakulhun, Asst.Prof. Dr. Sayam Chuangprakhon and Asst.Prof. Dr. Narongruch Woramitmaitee for their guidance and help in my studies. and help with my studies. I would also like to thank all of the teachers at Mahasarakham University who have helped me. Thank you for your love and support. I wish all my teachers good health and good work.

I would like to thank my friends and classmates who have always been by my side, and my loved ones who have supported me unconditionally and stood by me steadfastly, you are the ones who have carried my memories of Mahasarakham University, and I hope we will have a smooth journey and achieve our goals.

The joy I have gained and the hardships I have suffered in the past three years will become a precious treasure in my life. I also hope that in the future, I will continue to be myself, always with good intentions, clear and bright, doing more of what I love to do and loving my passion in education.

I wish all the friends I met in the past three years, the sky is high and the sea is wide, and everything will be fine, but there will be a farewell, may we have a long future!

Ying Wu

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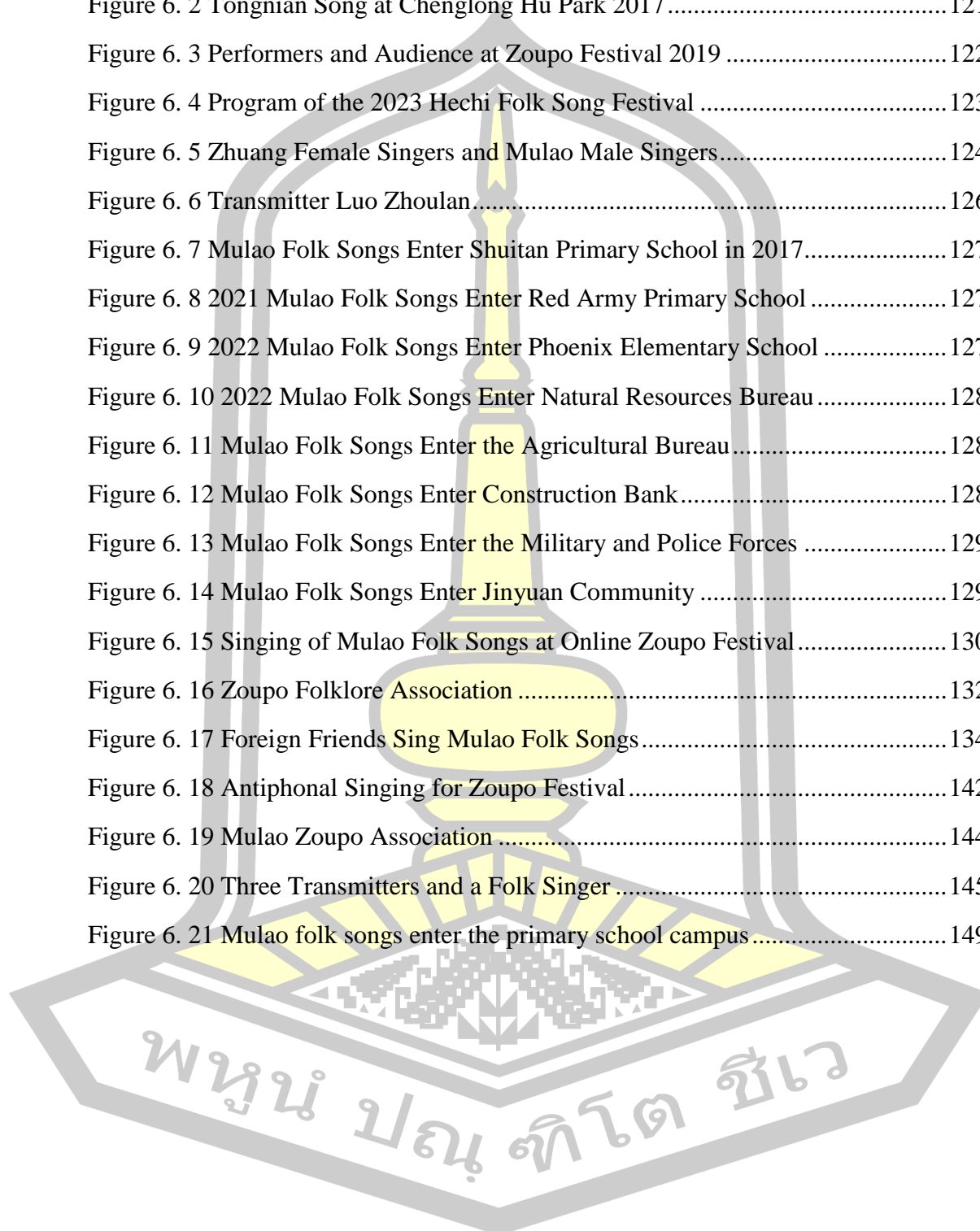
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CHAPTER I

INTRODUCTION

1.1 Statement of the Problem

Mulao folk songs are the folk song genre of the Mulao people in Guangxi, China, and it is mainly distributed in Luocheng Mulao Autonomous County, Hechi City, Guangxi, with a few distributed in northern areas of Guangxi and southeastern areas of Guizhou. Mulao folk songs embody the history of Mulao people and reflect the cultural traditions and changes of Mulao people. Mulao folk songs are songs that have been handed down from generation to generation by the Mulao people and have a long history. They are composed collectively by the Mulao people in social practice, passed down through oral and mental transmission, and are constantly refined and improved. Mulao folk songs originate from life and penetrate into all aspects of Mulao people's life, and are the essence of Mulao culture, reflecting the national spirit, character, psychological quality, local customs and aesthetic interests of Mulao people.

In 2010, Mulao folk songs in Luocheng County, Guangxi were listed as Guangxi-level intangible cultural heritage, and in 2021, Mulao folk songs were again listed as national-level intangible cultural heritage. The main ways of transmission of Mulao folk songs today are traditional festival transmission, social transmission and school transmission. One of the most important means of transmission is the transmission of the Mulao Zoupo Festival. Mulao Zoupo Festival is also selected as intangible cultural heritage, and it is the most important traditional festival of the Mulao people. It is in this important festival that Mulao folk songs are sung in large numbers. (Wu Ying, 2020)

The Mulao "Zoupo Festival" was selected as the fourth batch of intangible cultural heritage of Guangxi Zhuang Autonomous Region in 2012. The Zoupo Festival is a traditional festival of the Mulao people and one of the biggest festivals of the Mulao people. The Zoupo Festival is a traditional festival of the Mulao people and is one of the biggest festivals of the Mulao people, which is held in February (Spring Festival) and September (Mid-Autumn Festival) every year. During the festival, people gather in groups to sing folk songs (antiphonal singing) in the fields, hillside or squares, and both

young men and women, old people and children can participate in the festival, meeting friends and transmission of love through songs. To date, Zoupo Festival is not only a traditional marriage and social festival for Mulao youth, but also an important cultural and entertainment festival in the life of Mulao people and even local people of all ethnic groups. (Tang Daijun, 2014)

As a Guangxi-level intangible cultural heritage, the Mulao Zoupo Festival is the most unique and characteristic festival of the Mulao people in Guangxi, and it is a carrier of the Mulao folk songs and an important symbol of Mulao culture. Nowadays, the times have given the Mulao Zoupo Festival a richer cultural connotation. This traditional culture not only transmits Mulao folk songs, but also has become a traditional festival for Mulao people to thank the Party and government for their care and sing about their life and social development. Therefore, Mulao folk song, as a national intangible cultural heritage, its main festival transmission carrier is also the Mulao Zoupo Festival as a Guangxi-level intangible cultural heritage. Therefore, it is the wish of Mulao people that the two are effectively transmitted and promote each other, and I hope Mulao folk songs can be better developed in the traditional festival.

As one of the minority groups in southern China, the Mulao people have created their own long history and splendid culture through hard work. In the history of Chinese music development, the musical and cultural exchanges among various ethnic groups are very frequent, which is an inevitable law of music development. (Tang Daijun, 2006) The prosperity of Chinese ethnic music culture must be built on the basis of the common development of music culture of all ethnic groups. Into the 1980s, the development and research of Chinese minority music was brought to a higher position. Mulao folk songs also began to be collected, organized and researched musically. Up to now, relatively few scholars have studied Mulao folk songs, but Mulao folk songs, as a representative ethnic music of Guangxi, China, I hope to discover more ethnic cultural elements in Mulao folk songs through my in-depth research, and then explore the theoretical value and practical significance of Mulao folk songs for the development of Chinese ethnic minority music.

Looking at the development history of all Chinese ethnic groups, we can find a common feature: folk songs record culture and history. For this reason, the historical folk songs of Mulao people make an objective record of the history of the nation from

the perspective of music. As recorded in historical books, before the Ming Dynasty the Mulao people belonged to the common ancestors of the Zhuang-Dong speaking peoples among the titles of Baiyue, Yue, Xi'ou, Luoyue, Wuhu, Li, and Liao. (Pan Qi, 2011). Since the existence of written records, there have been few records about the history of Mulao people, and the lack of information has brought great difficulties to the study of Mulao history. However, the historical process of every ethnic group in the world is closely related to the formation, evolution, and development of its culture. Mulao folk songs not only have special musical language and laws, but also contain rich historical and cultural information. According to the development history of Mulao folk songs and the musical characteristics exhibited in each era, it can assist Mulao historical research. For example, the ancient folk song of Mulao people, "Flooding the Heavenly Gate", although some secondary compositions of later generations may have been added during the period due to its age, the song still reflects the life, culture and mentality of Mulao people during the primitive society period. At the same time, the singing and performance forms of Mulao folk songs can reflect the legacy of the primitive society of Mulao people, and it records the historical events of Mulao people through Mulao music depicting historical wars, natural disasters and religious contents. I hope to discover the history and culture behind Mulao folk songs by collecting, collating and studying Mulao folk songs, and to provide some supporting materials for the study of Mulao history through the above research, and then improve the study of Mulao history and culture. (Pan Qi, 2011)

To sum up, it is very urgent and important to the study and transmission of Mulao folk songs. Mulao folk songs, as representatives of the minority cultures in southern China, are recorders of history and culture, and are key components of the national culture. The transmission of Mulao folk songs is an important means and carrier for the protection and transmission of intangible cultural heritage, so the study of the transmission process of Mulao folk songs is my pursuit. Researcher hope that Mulao folk songs, a traditional culture of China's ethnic minorities, will be continuously improved and carried forward.

1.2 Research Objectives

1.2.1 To investigate the singing of Mulao folk songs in Zoupo Festival in Luocheng.

1.2.2 To analyze the musical characteristics of Mulao folk songs in Zoupo Festival.

1.2.3 To the propose guidelines for the transmission of Mulao folk songs in Zoupo Festival.

1.3 Research Questions

1.3.1 What is the singing of Mulao folk songs in Zoupo Festival in Luocheng ?

1.3.2 What is the musical characteristics of Mulao folk songs in Zoupo Festival ?

1.3.3 What are the propose guidelines for the transmission of Mulao folk songs in Zoupo Festival ?

1.4 Importance of Research

1.4.1 We can know the singing of Mulao folk songs in Zoupo Festival in Luocheng.

1.4.2 We can know the musical characteristics of Mulao folk songs in Zoupo Festival.

1.4.3 We can know the propose guidelines for the transmission of Mulao folk songs in Zoupo Festival.

1.5 Definition of Terms

The singing of Mulao folk songs in Zoupo Festival refers to the history of Mulao folk songs in Guangxi, Mulao folk songs in Zoupo Festival, the language and lyrics of Mulao folk songs, and the singing characteristics of Mulao folk songs.

The musical characteristics of Mulao folk songs refers to the Formal structure, Range, Motion, Melodic contour, Texture, Tempo, Scale.

The transmission of Mulao folk songs refers to the transmission value, transmission status, transmission difficulties, and transmission proposals of Mulao folk songs.

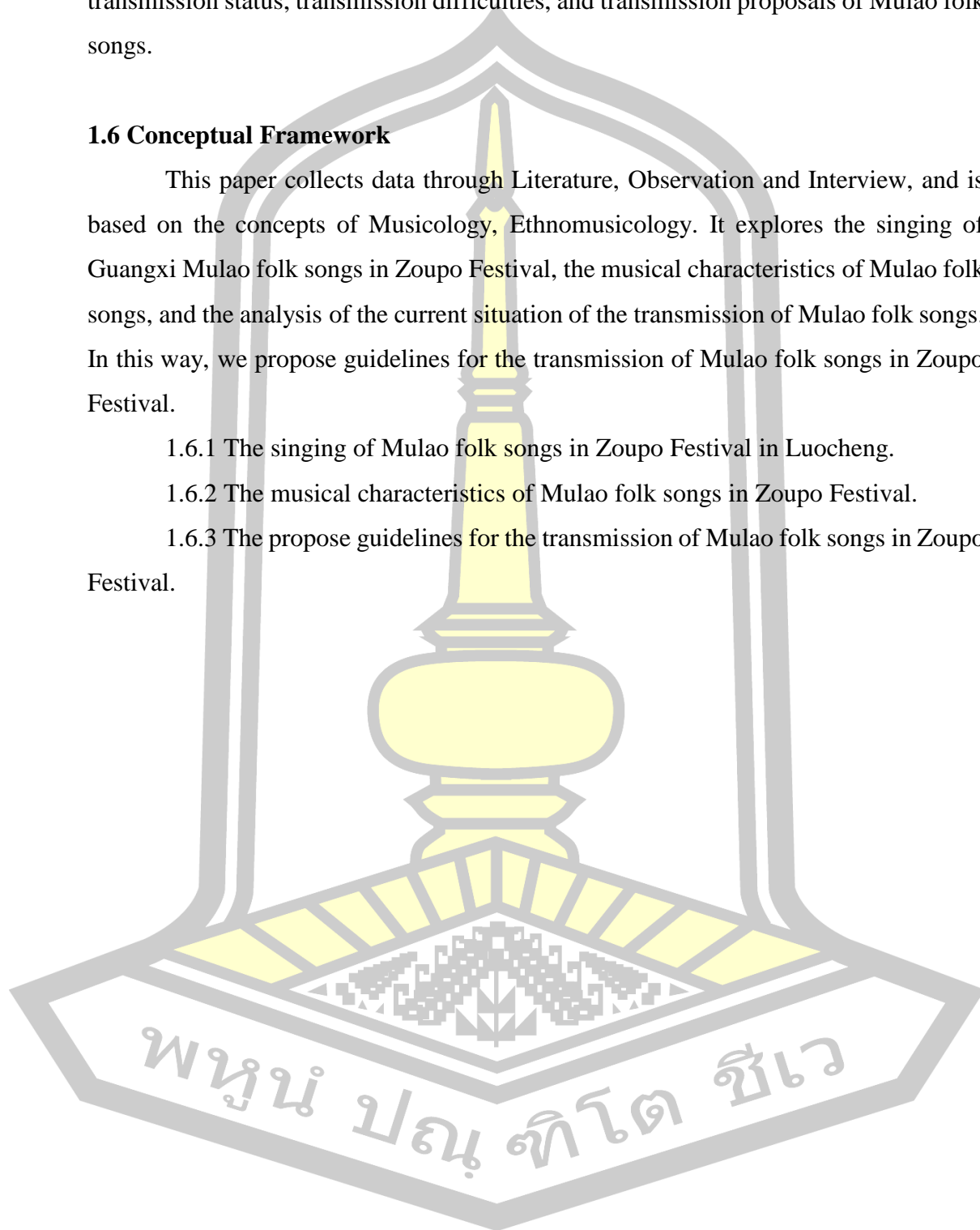
1.6 Conceptual Framework

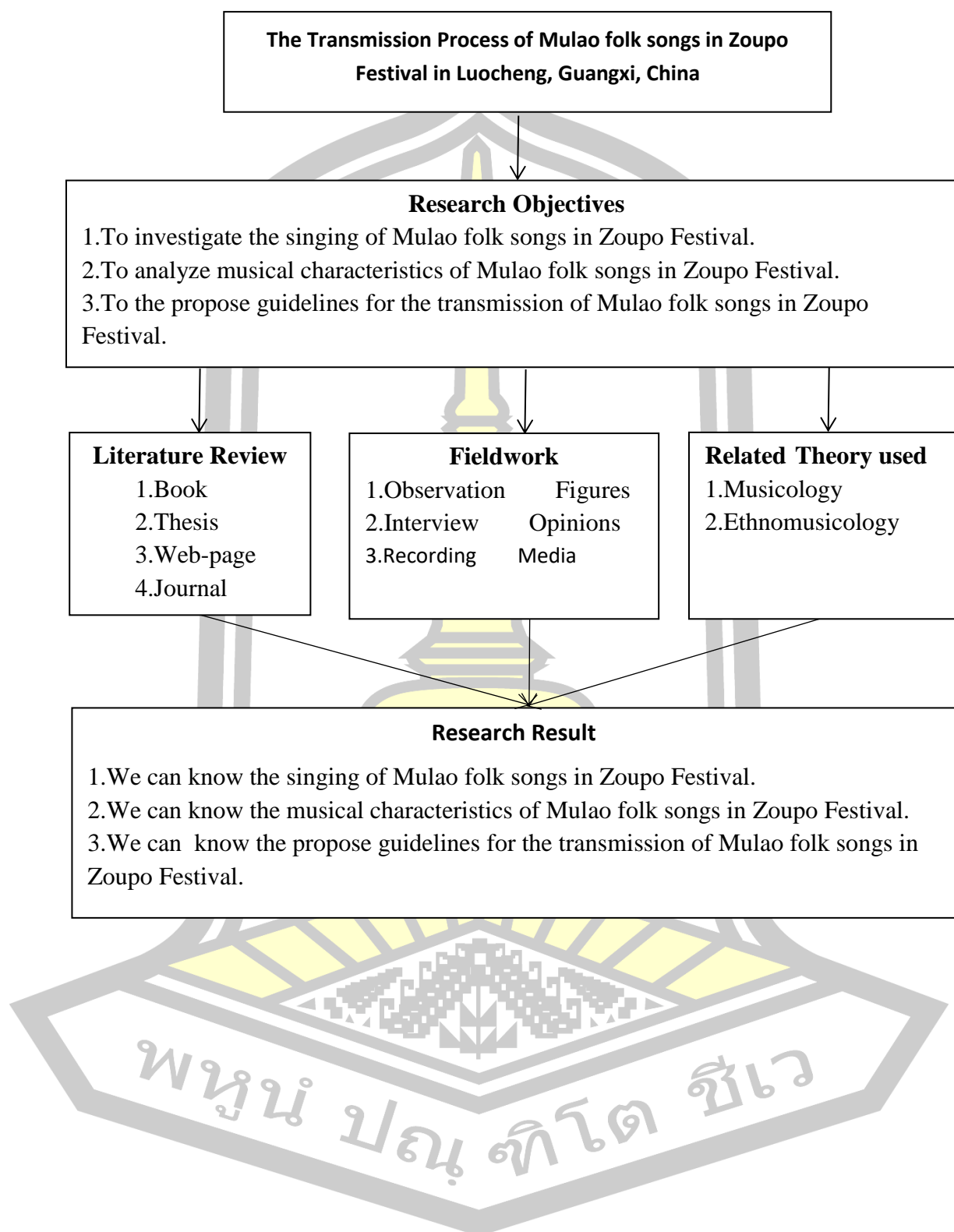
This paper collects data through Literature, Observation and Interview, and is based on the concepts of Musicology, Ethnomusicology. It explores the singing of Guangxi Mulao folk songs in Zoupo Festival, the musical characteristics of Mulao folk songs, and the analysis of the current situation of the transmission of Mulao folk songs. In this way, we propose guidelines for the transmission of Mulao folk songs in Zoupo Festival.

1.6.1 The singing of Mulao folk songs in Zoupo Festival in Luocheng.

1.6.2 The musical characteristics of Mulao folk songs in Zoupo Festival.

1.6.3 The propose guidelines for the transmission of Mulao folk songs in Zoupo Festival.





CHAPTER II

LITERATURE REVIEWS

In this study, researcher reviewed the literature and previous studies related to Mulan folk songs to obtain the most comprehensive information about this study. The researchers divided them into the following groups and reviewed the following topics:

2.1 The Related theory used

- 2.1.1 Musicology
- 2.1.2 Ethnomusicology

2.2 The Related Resources

- 2.2.1 The General Knowledge of Research Scope
- 2.2.2 The General Knowledge of Folk Songs in Guangxi, China
- 2.2.3 The General Knowledge of Mulao Folk Songs in Guangxi, China
- 2.2.4 The General Knowledge of Mulao Zoupo Festival in Guangxi, China

2.3 The Related Research

- 2.3.1 Classic Literatures Related to the Mulao Folk Songs
- 2.3.2 Classic Literatures Related to the Mulao Zoupo Festival

2.1 The Related Methodology

In this study, the following four theories will serve as guides: Musicology, Ethnomusicology, Fieldwork, and Music Analysis.

2.1.1 Musicology

Musicology (in German: Musikwissenschaft) was first proposed in 1829 by the German scholar Richard Roger, who only used the term in passing when discussing other disciplines without explaining or specifying much about it.

The Annals of Musicology, edited by Friedrich Chrysander (1863), serves as the beginning of modern Western musicology. He emphasized that the study of music

should have the same level of accuracy and rigor as the natural sciences and humanities. Chrysander is now commonly cited as one of the originators of the name of this word discipline and as one of the founders of the discipline. (Qin Xu, 2021)

Johannes Moser (1916) proposed that musicology is classified in relation to four aspects, first, the musicology of philosophy, i.e., musical aesthetics. Second, the musicology of natural sciences, which includes acoustics, acoustic physiology, acoustic psychology, and musical craftsmanship. Third, the musicology of folklore, which includes comparative musicology and instrumentology. Fourth, the musicology of spiritual science, i.e., the history of Western music. The Moser system is characterized by its linkage between musicology and art in general, with music history as its focus. (Qin Xu, 2021)

Heinrich Drger (1955) proposed that musicology is classified as follows: first, music history, including notation, instrumentology, etc.; second, systematic musicology, including music acoustics, music physiology, music psychology, music aesthetics, music philosophy, etc.; third, music ethnography and folklore; fourth, music sociology; fifth, applied musicology, including music pedagogy, music therapy. The second is applied musicology, including music pedagogy, music therapy, music criticism, music craftsmanship, etc. (Qin Xu, 2021)

The American Musicians Association (1955) proposed that the object of musicology is specified as a discipline of knowledge studied in terms of physical, psychological, aesthetic, and cultural phenomena, and the method of classification is considered according to this principle. (Yu Renhao, 1997)

Xiao Youmei (1918) proposed that the disciplinary system of Chinese musicology includes: harmony, counterpoint, composition, music morphology, acoustics, music psychology, music organization, music history, and music aesthetics. (Yu Renhao, 1997)

Qian Renkang (1958) proposed the uniqueness of the art of music and opposed the rigid application of the laws of plastic art or language art to music. (Qian Renkang, 1958)

Jiang Yimin (1991) introduced the analytic philosophy of Wittgenstein, Weitz, Margulies, Kirk, Meyer, Richards, Ogden, Lisa and others, arguing that analytic aesthetics has a catalytic effect on the study of musical aesthetics. Han proposed two

propositions, "the a priori reality of intentional existence" and "the a priori representation of sound experience", and explored the metaphysical meaning of music in an integrated manner, proposing three representations: the historical narration of sound concepts; the empirical description of sound history; and the a priori representation of sound experience. (Jiang Yimin, 1991)

2.1.2 Ethnomusicology

Alan P. Merriam (1964) proposed that there are two systematic classifications of ethnomusicological research: first, by type of music, which is the formal aspect, forming concepts in terms of things; and second, by research method, which is the process aspect, forming concepts in terms of perspectives that cut into the problem, in the current parlance. (Alan P. Merriam, 1964)

Jaap Kunst (1950), in his book *Musicology*, first proposed the name "ethnomusicology" and thus established some of the approaches to the discipline of ethnomusicology. (Qin Xu, 2021)

Following Merriam Parkhurst Allen's (1960) proposed study of music in culture and Kwabena Nketia's (1962) proposed study of music as human behavior, Timothy Rice (1987) proposed a holistic historical-social (cultural)-individual model. (Qin Xu, 2021)

Timothy Rice (1987) proposed that historical processes include the historical reconstruction of music and the process of musical change; social processes include the social institutions of music, attitudes and beliefs about music, performance settings, cultural traditions, education and training in music, in short, the relationship between social institutions, cultural ethos and music; and personal processes refer to the individual's creation, improvisation, performance and experience, and the cognitive structure of this experience. He also proposed that these three processes are dialectically and bi-directionally linked, and that each is not isolated from the other. (Timothy Rice, 2010)

Anthony Seeger (1995) proposed that, in terms of 70 years of publishing ethnographic recordings, the promotion of world music has shifted from the typical performance of a particular tradition to an emphasis on individual creativity, i.e., from anecdote to attribution. There may be reasons for the prominence of the individual in contemporary recording publishing: the recent recognition of the status of the

traditional musician, the control of copyright, the wide transmission acceptance of the Western concept of individual creativity, and the strategy of transnational commercial sales. (Cao Benye, 2010)

Bruno Nettl (1985) proposed the existence of a unified musical system in Western society. Through the impact of the West on many cultures, a comparative perspective emerges from this. He emphasizes that the musical world consists of a range of different music, each linked to a society and with a number of important characteristics. (Cao Benye, 2010)

2.2 The Related Resources

The International journal papers, Chinese journal papers, Ph.D. theses, and relevant library materials were examined. The relevant literature of this study was summarized in an attempt to get a comprehensive and objective understanding of the main contents related to this study.

2.2.1 The General Knowledge of Research Scope

This section includes knowledge about Mulao folk songs: the geographical location of the Mulao ethnic group in Luocheng County, Guangxi and the ethnic origin of the Mulao ethnic group in Guangxi.

2.2.1.1 Geographical Location of Mulao Ethnic Group in Guangxi

The Mulao ethnic group in Guangxi are mainly concentrated in Luocheng Mulao Autonomous County, Hechi City, which is the most concentrated place where the Mulao ethnic group live. The population of Mulao people in Luocheng County accounts for one-third of the total population, and there are many other minority groups such as Zhuang, Miao, Dong and Yao living in the county besides Mulao ethnic group. The area is rich in minority cultures and has strong singing customs. (Pan Qi, 2011)

1) Guangxi Zhuang Autonomous Region

Guangxi Zhuang Autonomous Region is located in the west of South China, at latitude $20^{\circ} 54'$ - $26^{\circ} 23'$ North and longitude $104^{\circ} 29'$ - $112^{\circ} 04'$ East. With a total land area of 236,700 square kilometers, it is the only coastal autonomous region in China. It borders Guangdong, Hunan, Guizhou and Yunnan respectively from east to west, borders the Gulf of Tonkin in the south and faces Southeast Asia, and borders Vietnam in the southwest, making it the most convenient access to the sea in

the southwest and occupying an important position in the economic interaction between China and Southeast Asia. Guangxi is the host of China-ASEAN Expo and is one of the five autonomous regions of ethnic minorities in China. Twelve ethnic groups, including Zhuang, Han, Yao, Miao, Dong, Mulao, Lao, Maonan, Hui, Jing, Yi, Shui and Gelao, live in Guangxi. There are 14 prefecture-level cities including Nanning, Liuzhou, Guilin, Wuzhou, Hechi, Beihai, Yulin, Fangchenggang and Qinzhou, and 7 county-level cities under its jurisdiction. The mainland coastline of Guangxi is about 1,595 kilometers long, and the transportation in the region is convenient. The peculiar karst landscape, splendid cultural relics and monuments, and rich ethnic customs make Guangxi unique and charming. (Pan Qi, 2011)



Figure 2. 1 Map of Guangxi, China

https://14216903.s50i.faicdusr.com/2/101/ADIIBACGAAg4rWjpQYomP3_ngQw8gU46AQ.jpg

2) Luocheng Mulao Autonomous County

Luocheng Mulao Autonomous County, which belongs to Hechi City of Guangxi Zhuang Autonomous Region, is located in the northern part of Guangxi, the eastern part of Hechi City, and the southern foot of Jiuwan Mountain in the Miaoling Mountain Range of the Yunnan-Guizhou Plateau. Luocheng County was set up in 972 A.D. Legend has it that the county was named after the surrounding peaks, such as the city; it is also said that the county was built in Luoyi village, so the name Luocheng. The total area of Luocheng County is 2,658 square kilometers, and the population in 2022 is 383,200, including 290,800 of Mulao, Zhuang, Miao, Yao, Dong and other

ethnic minorities. Among them, the population of Mulao people is 127,100, accounting for 33.2% of the total population, and it is the only Mulao autonomous county in China. Luocheng County has a pleasant climate and a complete natural ecology. Luocheng is the first hometown of the song fairy Liu Sanjie, and people here love to sing folk songs. (Tang Daijun, 2011.)



Figure 2. 2 Map of Luocheng County, Hechi City, Guangxi, China

<https://14216903.s50i.faicdusr.com/2/101/ADIIABACGAAg4rWjpQY06YGUgwIw5Qg4jwc.jpg>

3) Mulao Ethnic Group

The Mulao ethnic group is one of the 56 ethnic groups in China, mainly distributed in Guangxi, but also a small number of them in Guizhou province. According to the statistics in 2020, the population of Mulao ethnic group is about 216,200, of which more than 80% live in Hechi City, Guangxi, of which the population of Mulao ethnic group living in Luocheng County accounts for 63.8%, with Dongmen Town, Sizhu Town, Qiaotou Town, Jinjin Town, Longan Town, Tianhe Town and Xiaochangan Town in Luocheng Mulao Autonomous County as the main concentrations. A small number of people are scattered in Hechi City, Yizhou City, Liucheng County, Huanjiang County, Jinchengjiang District, Rongshui County, Rongan County, Xincheng County, Du'an County in Guangxi, and 9% in Kaili City and

Duyun City in Guizhou Province. Guangxi Luocheng Mulao Autonomous County is the only concentration of Mulao people in China and the only Mulao autonomous county in the world. (Pan Qi, 2011.)



Figure 2. 3 Map of Mulao ethnic group, China

<https://14216903.s50i.faicdusr.com/2/101/ADIIBACGAAg4rWjpQYoyoDjNDCOBjiIBA.jpg>

2.1.1.2 Ethnic Origin of Mulao in Guangxi

Mulao is a minority nationality living in southern China, mainly concentrated in Guangxi Zhuang Autonomous Region. "Mulao" is a transliteration of Chinese (also known as "Muleng"). Since most of the people who studied the ethnic names of Mulao nationality in the early stage were Han or other non-Mulao people, in order to enable ordinary readers to have a general understanding of the ethnic names of Mulao nationality, they usually wrote in the Chinese characters of Mulam with the same sound of [Mulam], thus there were many ways of writing the ethnic names with homophones or near sounds. "Mulao" is the meaning of the quantifier of people in Mulao language. "Mulao" and "Muleng" mean "a person who speaks [lam] this language". The common saying of Mulao people in Zhangluo, Daxin, Zhongshi and other places in Luocheng is that when their ancestors first came, they spoke the southwest mandarin of Chinese, married the local people who spoke Mulao, and all the living habits and language of their children follow their mothers. There is a local custom of obeying their mothers rather than their fathers, and the language they spoke is also

inverted. They call their mothers "Mulao". Therefore, "Mulao" has gradually evolved into a self-proclaimed. (Long Dianbao, 2011)

The Mulao ancestors lived in the Lingnan area, and before the Ming Dynasty, they were included in the Zhuang-Dong language family, including Zhuang, Buyi, Dai, Dong, Mulao, Maonan, Shui and Li, and their common ancestors among Baiyue, Yue, Xiou, Luo Yue, Wuhu, Li and Liao. According to the analysis of "General History of Mulao" and "Brief History of Mulao", the Zhuang-Dong language family probably originated from "Liujiang people" in the late Paleolithic period 30,000 to 50,000 years ago, and the Zhuang-Dong language peoples and "Liujiang people" and their development to "Cailian people" in the southern Luoyue area in the Neolithic period. The Zhuang-Dong speaking peoples have inherited the relationship with the "Liujiang people" and the "Caipian people" who developed to the South Luo Yue area in the Neolithic period. During the pre-Qin period, the Mulao ancestors were included in the Ou Luo ethnic group among the Baiyue ethnic group of the southern barbarian ethnic group, and the area where the Mulao lived, etc.³⁰ belonged to the territory of Xi Ou. During the Qin and Han dynasties, more Han people moved to the Lingnan area, and part of the Xi'ou intermingled with Han people and integrated into Han people, while more Xi'ou kept their own tradition because they lived in a relatively closed environment, and later differentiated and developed into bureaucrats. During the Tang and Song dynasties, the Zhuang-Dong speaking peoples began to form a single ethnic group. The Song and Yuan dynasties were the periods when Mulao differentiated from Bureaux and Ling to become a single ethnic group. Subsequently, due to the intermingling of ethnic groups, some of the Ling evolved into Han, Zhuang, Dong, Shui, Miao and Maonan, while others became the present-day Mulao. In the early Qing Dynasty, the general term "Ling" was maintained, and since then it has developed into a single ethnic group. In the records of Mulao genealogy, many of them say that the distant ancestors moved from Jiangxi, Hunan and other places, married local women and gave birth to offspring, and this local people are Mulao people. According to the legacy of matrilineal society inherited by Mulao people from ancient times, it was Han people who integrated into the Mulao people and took the Mulao surname, becoming the Mulao people today. (Pan Qi, 2011)

2.2.2 The General Knowledge of Folk Songs in Guangxi, China

Guangxi Zhuang Autonomous Region is a province inhabited by ethnic minorities. Many minority groups such as Zhuang, Han, Miao, Yao, Dong, Jing, Mulao, and Maonan live here, and the many minority groups have also formed the rich Guangxi folk song culture.

Zhuang folk songs refer to the folk songs sung by the Zhuang people in Zhuang dialect. Zhuang folk songs can be traced back to the earliest shouting during hunting in the era of primitive Zhuang society. Although the shout cannot be considered a song, it undoubtedly birthed the seeds of Zhuang folk songs. The ancient Gexu gatherings of the Zhuang people in Guangxi. The Zhuang people are good at expressing their lives and expressing their thoughts and feelings with mountain songs. Zhuang folk songs have a long history, and the Zhuang people have been singing them from the beginning of Pan Gu to the present day, and almost everyone can sing well, "replacing language with folk songs". (Zeng Haiping, 1998)

The Yao Pan King song is a song sung by the Yao people when they worship the Pan King. Legend has it that the ancestors of the Yao tribe fled the drought and drifted across the sea to make a living. The Pan King sent heavenly soldiers and gods to save the Yao people from their misery. Every year, the Yao people returned the favor and sang praises to Pan King, giving rise to the Pan King Song. The song is a narrative poem reflecting the historical and cultural life of the Yao people and is thousands of lines long. (Wang Keyong, 2016)

Miao folk songs are divided into two types: solo songs and antiphonal songs. When narrating, praising and welcoming guests, they are sung solo, with four lines and seven words; when young men and women meet, they are sung in pairs, consisting of "Meeting Song", "Greeting Song", "Guessing Song", "Love Song" and so on. They are characterized by their vividness and subtlety and deep feelings. Influenced by Chinese culture, they are popular in the areas where the Miao people live and meet other ethnic groups.

2.2.3 The General Knowledge of Mulao Folk Songs in Guangxi, China

This section reviews the Origin, Classification, Collection and Organization of Mulao Folk Songs.

2.2.3.1 The Origin of Mulao Folk Songs

The exploration of the origin of Mulao folk songs is very complicated and important, and it concerns a variety of factors and factors such as the conception, formation, development, and decay of folk songs, as well as the flow and vein. In her article "An examination of the origin of Mulao polyphonic folk songs", Su Shaning (2014), based on the combing of ethnic and music history data, examines Mulao polyphonic folk songs in combination with group folk activities, and deduces that Mulao polyphonic folk songs sprouted in the Western Han Dynasty, took shape in the Tang Dynasty, and matured in the Ming Dynasty. The Mulao people were originally an Ouyue group in the Baiyue branch of the southern barbarian ethnic group in China, but after gradually becoming a single ethnic group, the Mulao polyphonic folk songs evolved from a disorganized large mix of songs to the form of heavy singing with a clear rhythm and a continuous bass lining. Its musical form, structure and scale underwent the development process from disorder to order, from irregularity to standardization, and from complexity to conciseness. The singing language also changed in the Ming Dynasty, using Chinese Tujia dialect instead of the native language. (Su Shaning, 2014)

2.2.3.2 Classification of Mulao Folk Songs

The classification of Mulao folk songs is done according to the content of the folk songs. For example, Tang Daijun (2015), in her book Mulao music research, classifies Mulao folk songs into five parts: kaitan songs, gutiao songs, zoupo songs, koufeng songs, and lisu songs. Then, Wu (2015), in his book Folk Literature of Chinese Minorities, divides Mulao folk songs into: gutiao songs, sui kouda, koufeng songs, and new folk songs, four categories. Then, in the paper "Types, Functions and Their Significance of Mulao Folk Songs" by Teng Zhipeng, Liu Kai'e and Mo Qiu, they summarize the type structure of Mulao folk songs, which are mainly divided into three categories, Gutiao songs, Sui Kouda and Koufeng songs. However, Gutiao songs include mythological songs, historical story songs, and customs songs; Sui Kouda includes Zoupo songs, ritual songs, and life songs, etc. Mouth wind includes Zheng Koufeng and Lan Koufeng.

2.2.3.3 Collection and Arrangement of Mulao Folk Songs

Mulao folk songs are folk songs sung in Mulao language, Chinese language and Chinese language (Tu guai dialect), and they came into the view of scholars in the

1950s when the state sent a large number of scholars into ethnic areas to investigate the social history and culture of ethnic minorities in order to identify the ethnic composition in order to implement the ethnic policy. On the basis of this investigation of the Mulao area, the report "Survey on the situation of Mulao people in Luocheng" and the "Five sets of books on ethnic issues" published afterwards were formed. In these materials Mulao folk songs are introduced as a part of folk culture. The lyrics of the folk songs collected in this period provided materials that could be used for later scholars' research, but the music of Mulao folk songs in this period did not serve as a key object of attention and was only mentioned in the folklore, and not many lyrics were collected, so these lyrics were not paid attention to by later scholars who studied Mulao folk songs. (Su Shaning, 2014)

The collection and collation of Mulao folk songs became a reference material for the study of Mulao folk songs based on the folk song lyrics collected and collated, and the collection of Luocheng songs was published on the basis of the folk song lyrics collected and collated. This song collection collects and arranges the songs of Mulao Han, Zhuang, Dong, Miao, Yao and other ethnic groups living in Luocheng Mulao Autonomous County, and includes "labor songs", "current affairs songs", "ritual songs", "love songs" and "love songs"., "Love Songs", "Life Songs", "Koufeng Songs", "Historical and Legendary Songs ""Children's Songs" and other songs are classified, and Mulao folk songs are displayed from the perspective of culture, which includes all kinds of Mulao folk songs and plays an important role in the preservation and arrangement of Mulao folk songs. However, this collection of songs is collected from the perspective of the region (Luocheng County), and is not a census of folk songs for the ethnic group (Mulao). The collected Mulao folk songs are mostly collected and organized from the perspective of literature, focusing on the lyrics. (Long Dianbao, 1988)

In the 1990s, scholars collected and organized folk songs in various provinces and cities in China, and published "Guangxi Volume of Chinese Songs Integration-Malao Songs" (1992 edition by China Social Science Publishing House) and "Guangxi Volume of Chinese Folk Songs Integration-Malao" (1995 edition by China ISBN Center), which focused on lyrics organization, and used materials other than those obtained from collecting and organizing folk songs. Some of them are

selected from local materials that have already been compiled. However, from Luocheng Song Integration to Chinese Folk Songs Collection, the collected song texts are mostly separated from the specific contexts, and the collection of lyrics and scores ignores the culture behind the folk songs.

In 2007, Long Dianbao, Huang Guiqiu and Wu Daiqun edited the book "Mulao Traditional Folk Songs" published by Guangxi Ethnic Publishing House, which is a book-like document of Mulao folk songs exclusively. The collected works mainly come from two aspects: firstly, handwritten copies of song books handed down by Mulao folk singers for generations; secondly, traditional folk songs handed down by Mulao folk singers through oral transmission. The most outstanding feature of this book is that it groups the folk songs sung in different languages into one category, and marks the folk songs in Mulao language with international phonetic symbols. At the same time, the book not only collects lyrics, but also indicates in front of important traditional folk songs the content, form, characteristics, specific places of singing, customs and rituals related to this folk song, and makes notes on aspects involving dialects and vernacular languages, important place names, names of people, historical events specific to customs and beliefs and taboos. At the end of each folk song, the source of the song, the singer who collected it, and the time and place of collection are included. This book is a more comprehensive record of the types of folk songs sung in the Mulao region, but it focuses on collecting the lyrics to record the culture behind the folk songs and neglects to pay attention to the music of the folk songs.

2.2.4 The General Knowledge of Mulao Zoupo Festival in Guangxi, China

This section reviews the Form, Content, Musical Characteristics, Culture, and Transmission of Mulao Zoupo Festival.

2.2.4.1 Form and Content of Zoupo Festival

The Zoupo Festival is a traditional festival of the Mulao people in Guangxi, China, and is a traditional festival for local young people to make friends through songs, mainly in Luocheng Mulao Autonomous County, Guangxi. The Zoupo Festival is held twice a year, in February (Spring Festival) and September (Mid-Autumn Festival). The purpose of the traditional Zoupo Festival is: to meet friends through songs, to transmission love through songs, and to use songs as a matchmaker. (Xie Bingqing, 2020)

Zoupo Festival is held in a place called "Pochang", which is usually located at the junction of villages or at the border of regions. The scale of the event is not fixed and the number of people varies from several hundred to several hundred, and in addition to young men and women, old people and children also participate. The young men and women sing "Chujie song", "Tanqing song", "Xibie song", "Xiangyue song", etc., and the old people sing "Gutiao". Although "Zoupo" is an open and cheerful activity, certain etiquette must be observed during "Zoupo", and it is necessary to choose the content of the duet according to the degree of interaction between men and women, and then judge the next part of the interaction by the content of the duet. This is the most lively traditional dating activity of Mulao people. (Xie Bingqing, 2020)

Zoupo Festival, as a traditional social activity of Mulao young men and women, is a traditional marriage custom through history, with Mulao folk songs as the carrier, and the love between men and women is conveyed through the form of male and female duets and questions and answers. There are records that Zoupo Festival has been prevalent as early as the Ming and Qing dynasties, and Mulao youths mainly use this event to find marriage partners. "Zoupo" is usually held around the Spring Festival and Mid-Autumn Festival, and young men and women from different villages dress up beautifully during Zoupo and go to the mountainside in groups to meet strange men and women and transmission their love through songs, and this event is called "Zoupo". The folk songs of Mulao people in contemporary Zoupo Festival are more abundant, and they can sing Gutiao songs, life songs, patriotic songs and so on. Men, women, and children, dressed in festival costumes and wearing straw hats, gather from all villages to sing Mulao folk songs on the grass, hillside, or square. (Huang Yu, 2015)

2.2.4.2 Identity and Transmission of Zoupo Festival Culture

Zoupo Festival is a unique folk festival of Mulao people and constitutes the festival symbol system of Mulao people, which is the collective mentality, beliefs, language and other behavior patterns formed by Mulao people in their survival and development. People put on traditional Mulao national costumes and use Mulao folk songs as a medium to evoke the group's national emotions and consciousness and the transmission of national culture by holding periodic Zoupo Festivals on these festivals in February (Spring Festival) and September (Mid-Autumn Festival) every year. (Huang Yu, 2015)

The transmission of Mulao folk songs preserves the history and culture of Mulao people and strengthens the national identity. The identity of an individual cannot be separated from the participation and experience of group activities. Zoupo Festival, through "listening" or "singing", feels the national aesthetic values and moral norms of Mulao, thus resonates with the group, forms the identity of Mulao traditional culture and generates. (Xie Bingqing, 2020)

Zoupo Festival is unique to the Mulao people and is the crystallization of the long-term accumulation of Mulao folk culture. It embodies the essence of Mulao culture and has become an important symbol of Mulao culture. After the founding of New China, Zoupo Festival has become a festival for Mulao people to record their national culture and art. At present, the proportion of love songs at Zoupo Festival gradually decreases, and many historical folk songs, living folk songs, and contemporary songs are added.

The current Mulao Zoupo Festival has been influenced by many foreign cultures, which has led to a significant weakening of its inheritance chain, and it is of great significance to do a good job of inheritance and protection of intangible cultural heritage for the current development status of the Zoupo Festival. (Xie Meilin, 2018)

2.2.4.3 Form and Characteristics of Zoupo Festival Music

The singing forms of Mulao folk songs at Zoupo Festival include: solo, antiphonal and chorus, among which male antiphonal singing and female antiphonal singing are the main ones. The singers need to make up impromptu songs based on the lyrics of their anthemic partners, which are highly colloquial in nature. The melody of folk songs is simple, without instrumental accompaniment, and the pitch depends on the singer's mood. The diatonic part of the folk song duet has the soprano as the main melody and the bass is mostly a rhythmic sustained tone. The rhythm of Mulao folk songs is free and medium speed. The tune is pentatonic and the lyrics are mostly in a square structure. There is no instrumental accompaniment, and in order to unify the pitch when singing, the melody usually starts from the high part first, and the low part enters one to two beats slower. (Li Keyan, 2017)

Summary

Mulao folk songs and Zoupo Festival, as intangible cultural heritage, are the representatives of Mulao traditional culture. Especially, Mulao folk songs are rich in

content, diverse in form, beautiful in melody and bright in style, and are the inheritance and development of Mulao traditional culture. The study of the transmission of Mulao folk songs in Zoupo Festival is conducive to the protection and transmission of intangible cultural heritage; to the promotion of the prosperity of national culture; and to the study of the history of Mulao people. Mulao folk songs have become the favorite cultural form of Mulao people with their unique advantages, and are a new field for the new generation of ethnomusicologists and young Mulao researchers.

2.3 The Related Research

This section will review the classic research achievements related to Mulao folk songs and Zoupo Festival. After that, the researcher will analyze and classify these achievements, identify the less studied and issues to be further explored, and try to find new ideas or new methods in this thesis.

2.3.1 Classic Literatures Related to the Mulao Folk Songs

This section reviews the literature related to Mulao folk songs based on the longitudinal lineage of research time.

Fan Zuyin (1985), in his academic paper "The Stylistic Characteristics of Mulao Folk Songs in Guangxi", analyzes that the folk songs of Mulao are mostly two-part folk songs, with few monophonic types, few mixed-voice repertoire, and few choruses. The folk songs have a sustained tone lining, with the main melody in the soprano part and the rhythmic sustained tone in the bass part. The tune is a single symphonic mode, and the song form is unique. The relationship between the lyrics and the melody is special and clever, and the structure of the lyrics is not consistent with the phrase of the melody and the beginning of the song.

Li Na (1996), in her academic paper "On the Structure of Mulao Folk Songs", classifies the structure of Mulao, including: three-phrase cadences, four-phrase cadences, six-phrase cadences, etc. Not only the internal composition of the basic single phrase of the music of Mulao folk songs reflects the characteristics of the long and short type.

Zeng Haiping (1998) analyzed the relationship between the two vocal parts of Mulao folk songs in his academic paper "Theory on the structure of the vertical and horizontal five-dimensional framework of Mulao folk songs", and concluded that the

bass voice is the foundation, the soprano voice is the derivative, and the expansion of the high voice can only be carried out by the bass voice, and the two form the relationship of "vertical begets horizontal and horizontal leans on vertical".

Long Dianbao (2005), in his academic paper "A Splendid Flower of the Nation - A Study of Mulao Folk Songs", introduces folk songs from the history and development of Mulao folk songs, and also sorts out the categories of Mulao folk songs.

Tang Daijun (2009), in her book *Cultural Characteristics of Mulao Folk Songs*, summarizes and analyzes the cultural characteristics of Mulao folk songs, including: ecology, national life, national history, national thought, literature and art, and musical art.

Pan Qi (2011), in his book "A General History of the Mulao People," discusses the history and culture of the Mulao people in some detail.

Huang Siyu (2011), in her academic paper "On the Multiple Meanings of Mulao Folk Songs", analyzes Mulao folk songs from multiple dimensions such as culture, tradition, and ethnicity.

Yang Chongbo (2014), in his academic paper "Mulao cultural characteristics from Mulao folk songs", analyzes and summarizes the characteristics of Mulao people from Mulao folk songs, and believes that they have the national character of respecting virtue and wisdom, and the national character of valuing emotion and grace.

Su Shaning (2014), in her academic paper "A Study on the Origin of Mulao Polyphonic Folk Songs", analyzes Mulao polyphonic folk songs. The analysis of diphthong is developed through Mulao Gutiao songs.

Tang Daijun (2014), in her academic paper "Musical morphological characteristics of Mulao folk songs", provides a brief analysis of the classification and musical characteristics of Mulao folk songs.

Wu Guofu (2018), in his book *Mulao Studies Anthology*, provides a more detailed interpretation of the ethnic concept of the Mulao people and the relationship between the Mulao people and neighboring ethnic groups.

Jiang Fan (2019), in her academic paper "Musical Form Characteristics of Mulao Traditional Folk Songs", provides a general analysis of the internal structure of Mulao folk songs, such as: lyrics, language, modulation, and rhythm.

Shi Ning (2020), in her academic paper "Research on the current situation and strategies of Mulao folk songs transmission in the context of contemporary education", proposes relevant strategies for the protection and transmission of Mulao folk songs from the perspective of education. She believes that schools are an important field and place for the transmission of Mulao folk songs and can transmit folk song culture through school education, but it is necessary to pay attention to optimizing curriculum, cultivating excellent teachers, and enriching teaching modes.

Wu Jing (2020) expresses the inner consciousness and thinking of the Mulao people in her book "A Study of Life Worship and Mulao Folk Song Imagery" in terms of heaven and earth imagery, light and dark imagery, and flower and plant imagery.

Wu Ying (2020), in her academic paper "The Social Functions and Transmission Development of Mulao Folk Songs", further explains that Mulao folk songs, as intangible cultural heritage, play an important role in the transmission of ethnic culture by sorting out the functions and values of Mulao folk songs.

2.3.2 Classic Literatures Related to the Mulao Zoupo Festival

This section reviews the literature related to Mulao Zoupo Festival based on the longitudinal lineage of research time.

Su Shaning (1997), in her academic paper "Mulao "Zoupo" custom and its historical origin", explores the historical origin of "Zoupo" from an anthropological and ethnological point of view and introduces that "Zoupo" is the most important ritual of the Mulao people in their life, and it is the most important ritual of the Mulao people in their life. Zoupo is the most important marriage custom in Mulao people's life rituals, and it has become an important part of Mulao traditional music and culture and folk culture by singing to each other and making love with each other in the Zoupo Festival.

Huang Minzhen (2008), in her academic paper "The Changes of Mulao "Zoupo" Customs from the Perspective of Cultural Anthropology", makes a preliminary exploration of the changes of "Zoupo" customs from the perspective of cultural anthropology by means of participant observation and household visits, and reveals the cultural connotation of its changes.

Xie Bingqing (2020), in her master's thesis, "A Study on the Cultural Transmission of the Zoupo Festival of the Mulao People in Luocheng," analyzes the cultural transmission process of the Zoupo Festival from a linguistic perspective.

Liao Guangfu (2014), in his academic paper "Luocheng Mulao Young Men and Women's Zoupo Pairing Songs to Meet Friends", analyzes the process of performing folk songs in the Mulao Youth Zoupo Festival in terms of the process of Zoupo.

Teng Zhipeng (2022), in his academic paper "A Study of Zoupo Songs of Mulao", starts from the love song "Zoupo Songs" of Mulao, and portrays the whole process of the marriage life of Mulao. The complex and delicate psychological activities of both men and women in each occasion fully reflect the characteristics of the unwritten people of Mulao people who use songs as their mouthpiece, songs as their medium, and songs to convey their love.

2.3.3 The Study of Classical Literature Related to the Mulao Folk Songs and Zoupo Festival

The researcher will investigate from two perspectives: vertical and horizontal. First, vertical perspective: By sorting out scholars' research on Mulao folk songs and Zoupo Festival in history, we will analyze the previous research results, which will help researchers grasp the future research trends. Second, horizontal perspective: We will classify the current status of research on Mulao folk songs and Zoupo Festival, so as to reveal general patterns and find new perspectives and points of view.

2.3.3.1 Vertical Perspective

This section classifies the pre-productive results of Mulao folk songs and Zoupo Festival from a vertical perspective.

Table 2. 1 Vertical Perspective of Literature Research

Period	Music Collection Period	Early Research Period	Research Maturity Period
Time	1950-1980	1981-2010	2011-2023
Characteristics	Lyrics Collection	Emergence of Research Literature	Rich Research Literature
Results	"Survey on the Situation of Mulao	"The Collection of Luo Cheng Songs" "Collection of Chinese	"On the Multiple Meanings of Mulao Folk Songs" "Archival Protection of

<p>People in Luocheng</p> <p>"Five Sets of Books on Ethnic Issues"</p>	<p>Folk Songs"</p> <p>"Mulao Traditional Folk Songs"</p> <p>"The Stylistic Characteristics of Mulao Folk Songs in Guangxi On the Structure of Mulao Folk Songs"</p> <p>"On the Structure of Mulao Folk Songs in the Vertical and Horizontal Five-Degree Framework"</p> <p>"A Splendid Flower of the Nation--Study on Mulao Folk Songs"</p> <p>"Cultural Characteristics of Mulao Folk Songs Study on "Zoupo" Custom of Mulao Nationality and its Historical Origin"</p> <p>"Study on the Custom of "Zoupo" of Mulao Nationality and Its Songs"</p> <p>"The Changes of Mulao "Zoupo" Custom from the Perspective of Cultural Anthropology"</p>	<p>Intangible Cultural Heritage: From Static to Living: The Case of Mulao Folk Songs Archive"</p> <p>"The Cultural Characteristics of Mulao People from Mulao Folk Songs"</p> <p>"A Study on the Origin of Mulao Polyphonic Folk Songs"</p> <p>"Characteristics of the Musical Form of Mulao Folk Songs"</p> <p>"Research on the Present Situation and Strategies of Mulao Folk Songs Transmission in the Context of Contemporary Education"</p> <p>"Study on the Cult of Life and Imagery of Mulao Folk Songs"</p> <p>"Social Functions and Development of Mulao Folk Songs"</p> <p>"Luocheng Mulao Young Men and Women's Zoupo Song Meeting"</p> <p>"Research on the Cultural Transmission of Zoupo Festival of Mulao People in Luocheng"</p>
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		"Research on Zoupo Song of Mulao Nationality"
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Source: Wu Ying (2022)

2.3.3.2 Horizontal Perspective

This section classifies the pre-productive results of Mulao folk songs and Zoupo Festival from a cross-sectional perspective.

Table 2. 2 Cross-sectional Perspective of Literature Research

Research Topics	Research Perspective	Results
Mulao Folk Song	History	"The Collection of Luo Cheng Songs" "Collection of Chinese Folk Songs" "Traditional Folk Songs of Mulao Nationality" "On the Multiple Meanings of Mulao Folk Songs" "Study on the Origin of Mulao Polyphonic Folk Songs"
	Culture	"The Stylistic Characteristics of Mulao Folk Songs in Guangxi" "A Splendid Flower of the Nation--Study on Mulao Folk Songs" "Cultural Characteristics of Mulao Folk Songs" "Cultural Characteristics of Mulao Folk Songs in the Light of Mulao Folk Songs"
	Music	"On the Structure of Mulao Folk Songs" "On the Structure of Mulao Folk Songs in the Vertical and Horizontal Five-Degree Framework" "Characteristics of the musical forms of Mulao folk songs"
	Transmission	"Archival Protection of Intangible Cultural Heritage: From Static to Living: An Example of Mulao Folk Song Archives"

		"Research on the Current Situation and Strategies of Mulao Folk Songs Transmission in the Context of Contemporary Education"
Zoupo Festival	History	"The Zoupo Custom of Mulao People and Its Historical Origin"
	Culture	"The Zoupo Song Meeting of Mulao Young Men and Women in Luocheng" "The changes of Mulao "Zoupo" customs from the perspective of cultural anthropology"
	Transmission	"A Study on Cultural Communication of Zoupo Festival of Mulao People in Luocheng"
Mulao Folk Songs in Zoupo Festival	Music Culture	"A Study of Zoupo Customs and Songs of Mulao People" "Research on "Zoupo Song" of Mulao Nationality"

Source: Wu Ying (2022)

Summary

From the above research results, it can be seen that: Firstly, the current research on Mulao folk songs mainly focuses on historical background and cultural research, and there are fewer research results on the musical characteristics and transmission status of Mulao folk songs, and most scholars pay more attention to the literary research of folk songs than to the musical research. Secondly, the current research on Mulao Zoupo Festival mainly focuses on historical and folk culture research, and a few researchers focus on transmission research. Thirdly, the current research on the single Mulao folk songs in the Zoupo Festival is still limited to the process of the Zoupo Festival and the introduction of the use of Mulao folk songs, and the analysis of the music is only limited to the level of classification of the Mulao folk songs, and lacks the support of fieldwork results. Therefore, the researcher tries to reveal the musical characteristics of Mulao folk songs through the current situation of their transmission in the contemporary Zoupo Festival, and at the same time promote the transmission of Mulao folk songs in the Zoupo Festival.

CHAPTER III

RESEARCH METHODOLOGY

In this chapter, a qualitative research method was adopted, and the researcher selected Luocheng Mulao Autonomous County in Hechi, Guangxi as the study area for Mulao folk songs and Zoupo Festival. Since the area is the birthplace and concentration of Mulao folk songs and Zoupo Festival, the researcher selected key informants in the area as the research leads. This study was conducted according to the following steps.

3.1 Research Scope

- 3.1.1 Scope of Content
- 3.1.2 Scope of Research Site
- 3.1.3 Scope of Time

3.2 Research Process

- 3.2.1 Selected the Filedwork Place and Key InformantIn
- 3.2.2 Research Tools
- 3.2.3 Data Collecting
- 3.2.4 Data Management
- 3.2.5 Data Analysis
- 3.2.6 Data Presenting

3.1 Research Scope

3.1.1 Scope of Content

An investigation and analysis of the singing of Mulao folk songs in Zoupo Festival in Luocheng County, Guangxi, the musical characteristics of Mulao folk songs in Zoupo Festival, and the transmission status of Mulao folk songs in Zoupo Festival.

3.1.2 Scope of Research Site

The research object of this topic is Guangxi Mulao folk songs, and the research site is mainly concentrated in Luocheng Mulao Autonomous County, Hechi City, Guangxi, because more than 60% of Mulao people live in Luocheng Mulao Autonomous County, Guangxi, and there are three transmitters here: Luo Zhoulan

(Guangxi-level transmitter of Mulao folk songs), Wu Haiyun (Luocheng county-level transmitter), and Yin Shengqian (Luocheng county-level transmitter), and through the three transmitters' Through the narration and singing of the three transmitters, a large amount of first-hand information can be collected. Secondly, Hechi, Guangxi, where two scholars of Mulao folk song music and culture live: Xie Shengju (a scholar of Mulao culture) and Tang Daijun (a researcher of Mulao music), through the narration of these two teachers, a more comprehensive understanding of the musical characteristics of Mulao folk songs can be obtained. Finally, Yizhou city, Liucheng county, and Huanjiang county, which is not a Mulao gathering area, but there are also a small number of Mulao old people living here, can be used to understand the earlier Mulao folk songs through the narration of the old people. At the same time, the people here are simple and happy to transmission folk songs.

3.1.3 Research of Time

July 2019 - July 2023

3.2 Research Process

3.2.1 Selected the Filedwork Place

In September 2019, February 2022, September 2022, and December 2022, I went four times to Luocheng Mulao Autonomous County, Hechi City, Guangxi, to conduct fieldwork on Mulao folk songs and Zoupo Festival.

From February 2022 to July 2023, I conducted fieldwork several times in Hechi City, Yizhou City, Liucheng County, and Huanjiang County, Guangxi, where the survey was conducted. Key informants were interviewed: Xie Shengju, Tang Daijun, Luo Zhoulun, Wu Haiyun, Yin Shengqian, and Zhang Liliang.

3.2.2 Key Informants

In this study, key informants will be divided into two categories: Scholar informants and informal informants.

3.2.2.1 Scholar Informants

Two scholar informants in this study were Mr. Xie Shengju and Ms. Tang Daijun.

1) Inclusion criteria

The principles for selecting scholars for the research on Mulao folk songs are: more than 30 years of research experience on Mulao folk songs in Guangxi, more than 15 published articles, over 50 years of age, knowledge of the historical and cultural development of Mulao folk songs, musical characteristics, and a summary of the transmission of Mulao folk songs.

2) Xie Shengju, a scholar of Mulao culture

Xie Shengju (March 1957 to present), Mulao nationality, former head of the Propaganda Department of the County Party Committee of Luocheng County, Guangxi. A scholar of Mulao folk songs.



Figure 3. 1 Mr. Xie Shengju

Source: Wu Ying (2022)

3) Tang Daijun, Mulao music researcher

Tang Daijun (March 1971 to present), Mulao nationality, born in Luocheng Mulao Autonomous County, Guangxi, is an associate professor of Guangxi Hechi University.



Figure 3. 2 Ms. Tang Daijun

Source: Wu Ying (2022)

3.2.2.2 Informal Informants

The informal informants in this study were Ms. Luo Zhoulan, Ms. Wu Haiyun, Mr. Yin Shengqian and Mr. Zhang Liliang.

1) Inclusion criteria

The principles for selecting the informal folk singers of Mulao folk songs are: having more than 40 years of experience in singing Guangxi Mulao folk songs, having won awards for folk song singing, being over 50 years old, knowing the custom of singing Mulao folk songs in Luocheng, and knowing the transmission of Mulao folk songs in Luocheng.

2) Luo Zhoulan, Guangxi level transmitter of Mulao folk songs

Luo Zhoulan (September 1963 to present) is a Mulao nationality, a native of Guangxi Luocheng County, a farmer, and the transmitter of Guangxi Mulao folk songs.



Figure 3. 3 Ms. Luo Zhoulan

Source: Wu Ying (2022)

3) Wu Haiyun, the county transmitter of Mulao folk songs

Wu Haiyun (November 1973 to present), Mulao nationality, native of Guangxi Luocheng County, farmer, and transmitter of Mulao folk songs at the county level.



Figure 3. 4 Ms. Wu Haiyun
Source: Wu Ying (2022)

4) Yin Shengqian, a county-level transmitter of Mulao folk songs

Yin Shengqian (November 1966-present), a farmer of Mulao ethnicity, is a county-level transmitter of Mulao folk songs, a native of Luocheng County, Guangxi.



Figure 3. 5 Mr. Yin Shengqian
Source: Wu Ying (2022)

5) Zhang Liliang, Guangxi Mulao Folk Singer

Zhang Liliang (April 1971-present) is a farmer and Mulao folk singer from Luocheng County, Guangxi.



Figure 3. 6 Mr. Zhang Liliang

Source: Wu Ying (2022)

3.2.3 Research Tools

Interview format: In order to collect the information needed for the study, the researcher divided all informants into two groups. The first group: scholars specializing in the study of Mulao folk songs; the second group: transmitters of Mulao folk songs, including Mulao folk song transmitters and enthusiasts of Mulao folk songs. Different questions were set for different informants to be interviewed. The scholars about Mulao folk song research set some questions about the development of the folk song, culture, musical characteristics and so on. For the transmitters of Mulao folk songs and the enthusiasts of Mulao folk songs, questions are set on the means of transmission of contemporary Mulao folk songs, the current situation, the singing characteristics, the psychology of the audience and so on.

Observation form: according to the three objectives of the research of the thesis, information collection and textual research are carried out through observation method. In this thesis, the survey method is mainly used to collect and study historical information about folk songs. For example In this thesis, the survey method is mainly used to collect and study historical information about folk songs, such as the development history, culture and art form characteristics of Mulao folk songs, and to investigate the various audio, video, book and sheet music materials stored in them. Investigate the sources and preservation status of these materials. In addition, investigate and analyze the current situation and dilemma of the transmission of Mulao folk songs, and propose a guiding program for the protection and transmission of Mulao folk songs.

Questionnaire survey method: according to the characteristics of the respondents, the respondents were divided into two groups and the questionnaires were set according to the research objectives. According to the characteristics of the informants, different question designs were proposed to the two groups of informants. After the questionnaire was set up, it was discussed and modified with the instructor.

3.2.4 Data Collection

In the following data collection process, the researcher conducted fieldwork on Mulao folk songs in Zoupo Festival according to my three research objectives, taking a total of more than 300 photos of the fieldwork (including: people, activity sites, lyrics books, photos of the actual scene of villages and towns in the county, etc.), recording about 480 minutes of audio and video, collecting more than 10 books (physical objects), and recording 47 Mulao folk songs, with a 47 Mulao folk songs were recorded, and the representative pieces were analyzed musically.

3.2.5 Data Management

The researcher was divided into two groups based on the information collected according to the requirements of quantitative and qualitative research. Appropriate analytical methods were used to classify and summarize the collected audio and video, to classify and organize the documentary information, to classify the photographs and videos taken, and to organize the expert speeches and analyses so as to make them useful for the research of the thesis.

3.2.6 Data Analysis

For Objective 1, I analyzed Mulao folk songs sung in the Zoupo Festival in Luocheng and collected information from literature and archival work by writing a descriptive analysis.

For objective 2, I analyzed the musical characteristics of Mulao folk songs in the Zoupo Festival. For the classification and summary of the folk songs I chose, I used the method of asking experts and then analyzed them according to the following themes.

For objective 3, I investigated the current status of the transmission of Mulao folk songs in the Zoupo Festival, and made my own propositions and suggestions on the problems that arose.

3.2.7 Data Presenting

Chapter I Introduction

Chapter II Literature Reviews

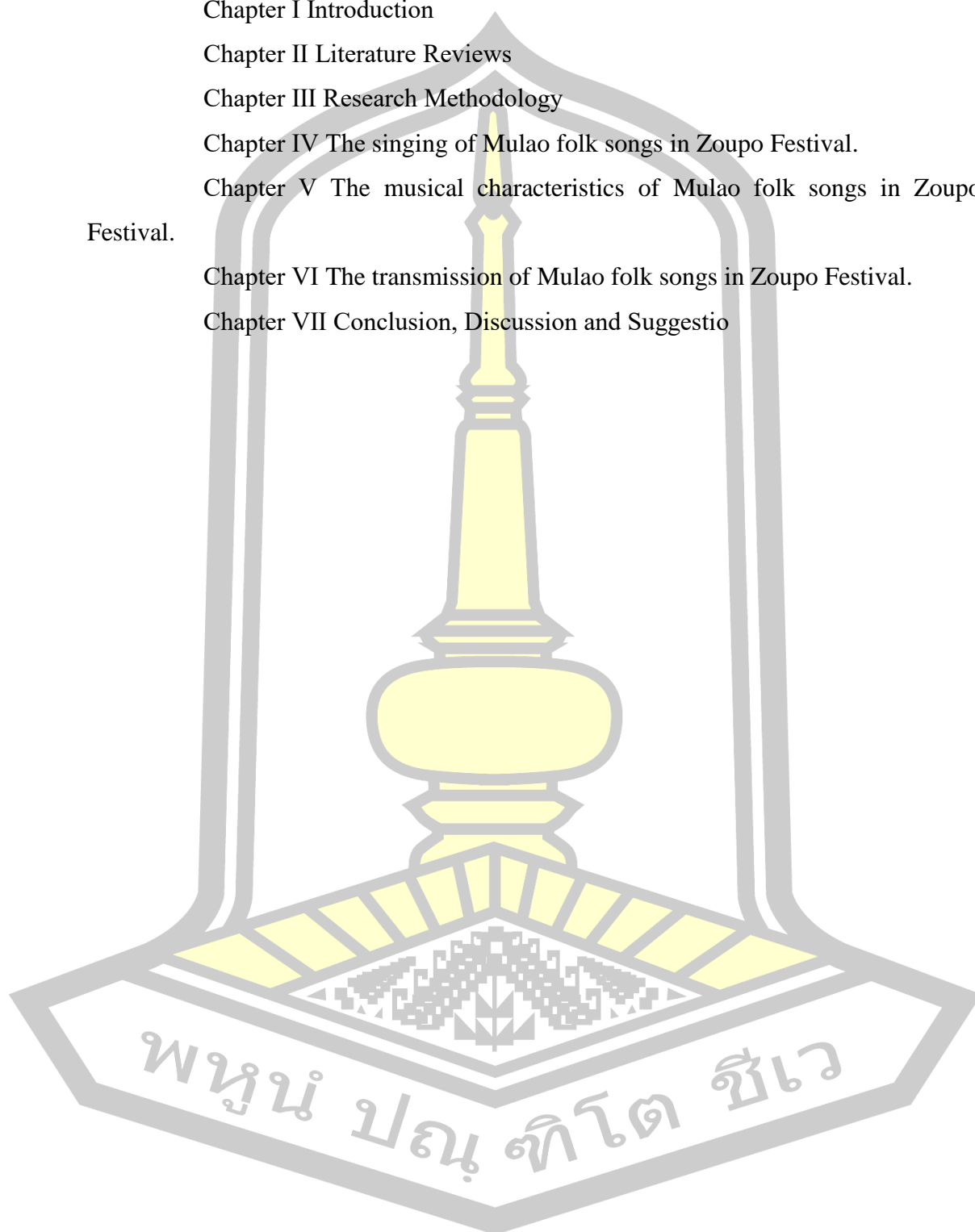
Chapter III Research Methodology

Chapter IV The singing of Mulao folk songs in Zoupo Festival.

Chapter V The musical characteristics of Mulao folk songs in Zoupo Festival.

Chapter VI The transmission of Mulao folk songs in Zoupo Festival.

Chapter VII Conclusion, Discussion and Suggestio



CHAPTER IV

THE SINGING OF MULAO FOLK SONGS IN ZOUPO FESTIVAL IN LOUCHENG

This chapter has four core tasks: First, to study the history of Mulao folk songs; Second, to investigate the current situation of Mulao folk songs in Zoupo Festival; Third, to analyze the language and lyrics of Mulao folk songs in Zoupo Festival; Fourth, to analyze the singing of Mulao folk songs in Zoupo Festival.

4.1 History of Mulao Folk Songs

- 4.1.1 Generation of Ancient Mulao folk songs (30000 B.C.-6000 B.C.)
- 4.1.2 The Budding Period of Mulao Folk Song (6000 B.C.-618 A.D.)
- 4.1.3 The Peak Period of Mulao Folk Songs (618 A.D.-1840 A.D.)
- 4.1.4 The Mature Period of Mulao Folk Songs (1840 A.D.-1949 A.D.)
- 4.1.5 The New Period of Mulao Folk Songs (1949 A.D. to present)

4.2 Mulao folk songs in Zoupo Festival

- 4.2.1 History and development of the Mulao Zoupo Festival
- 4.2.2 Mulao folk songs in the traditional Zoupo Festival
- 4.2.3 Mulao folk songs in contemporary Zoupo festival

4.3 Language and lyrics of Mulao folk songs in Zoupo Festival

- 4.3.1 Language used in Mulao folk songs
- 4.3.2 Lyrical themes of Mulao folk songs

4.4 Singing Characteristics of Mulao folk songs in Zoupo Festival

- 4.4.1 The vocal method of Mulao folk songs
- 4.4.2 Singing forms of Mulao folk songs

Mulao folk song is a favorite form of singing among Mulao people in Luocheng County, and it has a long history. Whenever the Spring Festival and Mid-Autumn Festival are held, the government organizes the general Mulao people to participate in the grand traditional festival, the Zoupo Festival, where everyone dresses up in costumes and sings Mulao folk songs together. In this chapter, the researcher will analyze the history, language, and singing forms of Mulao folk songs from the perspective of ethnomusicology and the results of his field work. At the same time, a detailed analysis is made on the use and changes of Mulao folk songs in the Zoupo festival. Through the above four aspects of the study, the next chapter will then be prepared for the analysis of musical characteristics.

4.1 History of Mulao Folk Songs

Mulao folk songs are the representative of Mulao culture and a favorite art form of the Mulao people. Since ancient times, the Mulao people have loved singing, and the history of Mulao folk songs can be traced back to the "Liujiang people" 30,000 to 50,000 years ago. Mulao folk songs are interwoven with the working life. It is in this environment that Mulao folk songs have been inherited and spread. This section focuses on the history of the development of Mulao folk songs, and the researcher concludes that Mulao folk songs have gone through five stages: the ancient Mulao folk songs, the budding period of Mulao folk songs, the peak period of Mulao folk songs, the mature period of Mulao folk songs, and the new period of Mulao folk songs.

4.1.1 Generation of Ancient Mulao Folk Songs (30000 B.C.-6000 B.C.)

In the late Paleolithic period, 30,000 to 50,000 years ago, the "Liujiang People", who are related to the Mulao tribe, lived a primitive life of gathering wild fruits, hunting animals and catching fish. In the Neolithic period, which is about 8 to 9 thousand years ago, there were already some less obvious agriculture and less developed livestock breeding. Although these were part of the sources of living of the "Zhen Pi Yan people", due to the low social productivity, they still relied on fishing, hunting, gathering and slash-and-burn farming as their main means of survival. They relied on the collective power of the tribe to resist natural disasters and shared the fruits of collective labor to feed themselves. According to the theory that music originated from labor, the ancient music of Mulao people, like other peoples in the world, was directly intertwined with

material life. Engels said that "labor created mankind itself", labor developed the hands and other skills of human ancestors, social labor developed the vocal organs of human beings, so language was created in labor, and labor and language became the main driving force for the development of human brain marrow. Thus, music arose. The process of music production is roughly as follows: labor is performed - language is produced - human brain is developed - music is produced. The generation of Mulao folk songs is also based on this process.

4.1.2 The Budding Period of Mulao Folk Song (6000 B.C.-618 A.D.)

During the long development process of primitive society, the weakness of the Mulao ancestors in their struggle against nature and their low level of understanding of nature and human beings themselves led to the close connection between music and witchcraft and religion in ancient times. They believed that everything in the world has gods and spirits and that everything in production and life is governed by the gods. Therefore, before many acts of production and life, the Mulao ancestors had to hold corresponding rituals, recite incantations and sing songs to pray to the gods and pray for their blessing to overcome all difficulties in nature. Mulao music in this period is mainly based on ancient incantations, ancient songs and ancient witch dances.

In ancient times, Mulao music, like other ethnic groups, was a trinity of song, dance and music, and its singing, playing and dancing were always closely integrated with religious rituals, sacrificial rituals, life rituals and other folk activities, and became an important part of folk events.

Music is composed by and for all clan members, and has the basic characteristics of orality, collectivity, variability and three-dimensionality, and also has the inheritance method of consistent learning and use. Music gave the Mulao ancestors of this period an optimistic and brave spirit and a desire for all good things.

4.1.3 The Peak Period of Mulao Folk Songs (618 A.D.-1840 A.D.)

After the Mulao people entered the feudal society in the Tang and Song dynasties, the Han people in the Central Plains entered the Mulao ancestral settlement, which gradually influenced the politics, economy and culture of the area by the Han people. After the Ming dynasty introduced the "lijia system" and "bao soldier system" in the Mulao ancestral settlement, more Han people entered the Mulao area in the form of military guards and bao soldiers, and a large part of Han people integrated into the

Mulao ethnic group. These Han people introduced advanced farming and production techniques into the Mulao ethnic group, and at the same time strengthened the economic trade and cultural exchanges among various ethnic groups at that time, which strongly advanced the development of the musical culture of the ancestors of the Mulao ethnic group. Mulao music in this period consisted of two major parts: folk songs and music of belief rituals.

Mulao folk songs widely absorbed the musical and cultural nutrients of Han Chinese and combined them with the ancient musical culture of the nation. As the society and production methods of the Mulao ancestors developed, their lifestyles became more and more diversified. At this time, the subjects of folk songs also became extensive and rich, including narrative songs, current affairs songs, production songs, love songs, ritual songs and other kinds of contents, and the modal spins of folk songs were gradually shaped and standardized in this period.

This period is the peak of the development of Mulao folk songs, and Mulao folk songs occupy a considerable position in the society, and the topics, contents and forms of their folk songs are set and have been passed down to modern times.

4.1.4 The Mature Period of Mulao Folk Songs (1840 A.D.-1949 A.D.)

In the 19th century, China was in a semi-feudal and semi-colonial society and was in a period of social turmoil. During this period, the exchanges between various ethnic groups were very frequent and the cultural exchanges among folk people were also deepened. Mulao folk songs, on the basis of inheriting ancient musical traditions, were further broadened in content, and many festive and entertaining folk songs quietly emerged.

After the baptism of the changes of the times, Mulao folk songs have formed a standardized pattern based on the inheritance of ancient music. Although there is not much change in the musical form, there is a more mature development in the subject matter, content and categorization of folk songs. There are many new contents reflecting the social hardships and struggles against the national resistance, and the folk songs are classified as " Folk Songs" according to their subject matter, inheritance carrier and singing style. The folk songs are classified into three categories: "Gutiao songs", "Sui Kouda" and "Koufeng songs", which is also the classification of traditional Mulao folk songs.

In the mature period of the development of Mulao folk songs, the folk songs have expanded their contents and added folk songs with contemporary flavor based on the inherited traditions, and more mature classifications have appeared according to their contents and styles.

4.1.5 The New Period of Mulao Folk Songs (1949 A.D. to present)

In the early period of the founding of New China, the Mulao people and all ethnic groups united with each other, lived together as equals, prospered together and made progress together. In this period, Mulao music experienced a big change. In terms of content, it was closely connected with the political movement at that time, reflecting the real life very keenly and greatly enriching its political connotation; in terms of form, it was widely collected, fully absorbing the excellent achievements of various ethnic groups and constantly pushing out the new, and the music contained a strong atmosphere of the new China, and the ancient strip song "Liberation Luocheng" is a typical folk song masterpiece in the early period of the founding of the new China.

The work of collecting and organizing the folk songs of Mulao people began in 1951. The cadres of Luocheng Culture Station and Culture Museum, which were newly established at that time, formed a collecting group, and they put on their simple bags and carried paper, pen or bulky recorders, overcame many difficulties in language, life and environment, and penetrated into the large and small villages in Mulao area to collect the first batch of Mulao music materials after the founding of New China. In 1963, the collecting team formed by teachers and students of Guangxi Arts College collected and collated the Mulao folk songs. The folk song materials collected and compiled by a team of teachers and students from Guangxi Arts College in 1963 have preserved its ecological characteristics very well.

In the 1980s, the state paid more attention to minority music culture. After the establishment of Luocheng Mulao Autonomous County, the cultural department of Luocheng again organized music workers to go to various villages and towns in Mulao Mountain Township to collect and organize Mulao music comprehensively, among which the contributions of He Yi and Tang Kezheng were the most outstanding. He Yi compiled more than 50 folk songs with more than 40 kinds of stanzas based on the folk songs sung by the Mulao folk singers Luo Bingsheng, Pan Liangguo, Pan Ji, Pan Ganggui, Luo Shaoquan, Pan Shanjiao, Pan Shanqiong and others. Tang Kezheng

compiled 20 songs of Yi-ni music, 19 songs of funeral music, 3 songs of soul-chasing music and 10 songs of lion dance music based on the songs sung by Wu Renrui, Mei Shangchun, Luo Guanqi, Liang Genius, Wu Rongchang and other folk masters of the Mulao tribe. Most of these works are collected in "Chinese Folk Songs Collection-Guangxi Volume", "Chinese Folk Dances Collection-Guangxi Volume" and "Mulao Music" compiled and printed by the Cultural Bureau of Luocheng Mulao Autonomous County.



Figure 4. 1 Singing of Mulao folk songs in 1984

Source: Zhang Qijiang (1984)

In 2007, "Mulao Ancient Songs", edited by Long Dianbao, Huang Guiqiu and Wu Daiqun, was officially released from the dimension of literature. It can be said that 90% of the content of Mulao folk songs has been collected in this book, and all of its collected works have a lower time limit before the founding of the People's Republic of China in October 1949, with the introduction of some Mulao folk singers. "Mulao Ancient Songs" is the first scientific version of the ancient compilation in the history of Mulao people, and it is of great value for the preservation of the oral intangible cultural heritage of Mulao people.

To sum up, the generation of Mulao folk songs is inseparable from labor life. The development of Mulao folk songs has gone through five stages: ancient folk songs, budding period, peak period, mature period and new period, and the expression of folk songs in each stage is different.

4.2 Mulao Folk Songs in Zoupo Festival

Mulao Zoupo Festival is the grandest traditional festival of Mulao people. Every year, in February (Spring Festival) and September (Mid-Autumn Festival), Mulao

people wear national costumes and sing Mulao folk songs together to participate in the traditional festival, Zoupo Festival. This section analyzes the development of Mulao Zoupo Festival, traditional Zoupo Festival and contemporary Zoupo Festival in three aspects.

4.2.1 History and Development of Mulao Zoupo Festival

The historical records of Zoupo Festival are relatively scarce, and the general situation can only be deduced from the evolution of the ethnic origin and marriage system of Mulao people. The Mulao Zoupo custom originated in the Han Dynasty, formed in the Sui and Tang Dynasties, matured in the Song Dynasty, and flourished in the Ming and Qing Dynasties. It is the accumulation of ancient Luoyue culture. The Mulao ancestors belong to one of the "Luoyue", and the Luoyue people began to use various ways to please the opposite sex for mating in the Han Dynasty, and this form of choosing mates is characterized by singing and dancing. The custom of "choosing a mate by singing folk songs" originated roughly during the Han Dynasty. According to Taiping Huan Yu Ji, "The ancient Chinese called the growth cycle of grains "year", and every year the ripening period of grain in autumn was the New Year, when men and women dressed up, freshened up, and had a party of singing and dancing". The Song dynasty's Zhou Qufei's "The Answer to the Ling Wai" records: "Men and women sing in pairs, with affection are improvising and singing, not repeating, and there are outstanding people among them." It can be seen that the custom of "choosing a spouse through singing folk songs" among the Zhuang-Dong speaking groups was already quite prevalent and mature in the Song Dynasty. In the Ming and Qing dynasties, the social development became more civilized, and monogamous marriages (monogamous marriages) emerged, and the songs for choosing a spouse shifted to "love" as the center. With the change of social form, the quality of human culture improved accordingly, and the maturity of monogamy also meant that people broke away from the simple instinct of reproduction and began to demand to meet the higher level of spiritual needs. The "choosing a spouse through singing folk songs" has formed a characteristic of the traditional marriage culture of the nation through the years, and since the Mulao people have formed a single nationality since the Ming Dynasty, the formation of their folk music culture should also have similar characteristics.

In the early days, Zoupo Festival was an event for Mulao youths to find marriage partners. Until the 1950s, "Zoupo" was a traditional social custom for Mulao young men and women, and many Mulao young men and women met and fell in love with each other through Zoupo Festival and then formed families. The main folk songs sung in pairs at Zoupo Festival are "Lanlu song", "Tongnian song", "Songshuang song", etc. After the 1950s, people not only sang love songs at the Zoupo Festival, but also added historical songs and life songs.



Figure 4. 2 The Mulao People in 1984

Source: Zhang Qijiang (1984)

In January 1984, after the establishment of Luocheng Mulao Autonomous County Government, February (Spring Festival on the first day of the first month) and September (Mid-Autumn Festival on the fifteenth day of the eighth month of the lunar calendar) are designated as the Zoupo Festival of Mulao people every year. The place is set on a lawn with beautiful scenery and a wide view, and the place where this song is fixed is called "Pochang". The Zoupo Festival is a traditional social event with Mulao folk songs as the carrier, and it has become a traditional marriage custom through the accumulation of history by transmitting emotions through the folk songs sung by men and women in pairs and questions and answers. Although the Zoupo Festival is an open and cheerful event, there are certain etiquette to be observed at the Zoupo Festival, and it is necessary to choose the folk songs to be sung in pairs according to the degree of male/female relationship, and then judge the next part of the relationship by the content of the duet. The subjects of the folk songs involve Love songs, Life songs, and Gutiao songs. This is the most lively traditional festival of the Mulao people.

In 2012, the Mulao Zoupo Festival was selected as one of the fourth batch of intangible cultural heritage of Guangxi Zhuang Autonomous Region, and the Zoupo Festival has become a regular occasion for the transmission of Mulao folk songs. As people become more aware of the protection of "intangible cultural heritage", in addition to the traditional custom of young men and women singing in pairs, the government of Luocheng Mulao Autonomous County also actively organizes cultural performances and organizes song competitions for the public and invites singers to sing in pairs. From the folk songs sung at the Zoupo Festival, the content of love for the Party, the country and the hometown has been increased, and the singing venues and the scale of performances have been gradually expanded.



Figure 4. 3 Zoupo Festival 2018 at Chenglong Hu Park
Source: Luo Zongyong (2018)

As it has developed, Zoupo Festival has become not only a traditional marriage and social festival for Mulao youth, but also an important cultural and entertainment festival in the life of Mulao people and even local people of all ethnic groups. In the traditional Mulao Zoupo Festival, the songs of Mulao love songs are mainly sung, and the process of singing love songs is like the relationship of young people, from shallow to deep, from unfamiliar to familiar, and so is the content of the songs. However, as the number of participants has increased, the Zoupo Festival is not only a festival exclusive to young people, but the participation of people of different ages has also increased. The themes of the songs have also changed, including Gutiao songs, life songs, and Mulao folk songs with the theme of love for the motherland and homeland.

4.2.2 Mulao Folk Songs in the Traditional Zoupo Festival

The traditional Mulao Zoupo Festival refers to the Zoupo Festival before 1984, which was organized by the Mulao people spontaneously without a specific time and place, and the Mulao folk songs sung were all love songs. The Mulao love songs sung in the traditional Zoupo Festival show the process of Mulao youths from falling in love to getting married. First, when a boy sees a girl he likes, he sings the "Lanlu song" or "Yaochang song", then the "Xunwen song", and then the "Wen Dingwu song". Then he would sing the "Xunwen song", then the "Wen Dingwu song", and make a date and place for the next meeting, followed by the "Suan Rizhi song". After many meetings, the two sides gradually deepen their feelings, and the relationship develops into boyfriend and girlfriend, they sing "Tongnian song" when dating and "Songshuang song" when parting. If a man and a woman want to continue to develop, they sing the "Youyuan song", otherwise they sing the "Wuyuan song". (Tang Daijun, 2015). (Example in Appendix XII).

4.2.2.1 Lanlu Song

Lanlu song is an important Mulao folk song in Zoupo Festival. It is often sung when young Mulao men and women come to the grass, male and female singers stand at different positions, and male and female singers stop each other's way. The Lanlu song is the prelude to the Zoupo Festival, and when the male and female singers get excited, they walk to Pochang and participate in the grand Zoupo Festival together.

*Ge xiang lan mei chang feng liu,
Kan mei dian tou bu dian tou,
Mei ruo you xin ting bu chang,
Mei ruo wu xin bie chu you.*

*I stopped my sister and let her listen to my love song,
I hope my sister can listen,
My sister would stop and sing together if she agreed,
My sister didn't agree, so she went everywhere.*

This Mulao folk song's is a cheerful Lanlu song, which expresses the fact that today all the young people in the village come to Pochang and join together in the grand Zoupo Festival. The male singer sings that when I saw the girl I liked, I stopped

her and invited her to sing a love song, hoping that my sister would join me in singing this folk song in pairs.

4.2.2.2 Yaochang Song

Yaochang song is the second song of Zoupo Festival, which means the male singers enthusiastically invite the female singers across the street to sing with them. When the male singers find that the female singers are not enthusiastic enough today, they sing the Yaochang song to invite the female singers to sing together, hoping that the festival will be a passionate one.

*Feng zhe chang ge jiu chang ge,
Feng zhe cheng chuan jiu xia he,
Feng zhe da yu jiu kai wang,
Dan kai yi wang kan ru he.*

*I sing many songs when I sing,
I rowed very hard when I rowed.
When I fish, I will transmission a big fishing net.
See how many fish can be caught by this big fishing net.*

The folk song expresses the confidence of the male singer. The male singer says I can sing a lot of folk songs, I have a lot of power in rowing, and I am a very good fisherman. With these words to show off his ability, hoping to stimulate female singers to show off their own, but also hope that by saying their ability to attract the attention of girls, and then find the girlfriend of their choice.

4.2.2.3 Xunwen Song

Xunwen song is a male singer who has successfully attracted the girl he likes after showing off his ability by singing Yaochang song. At this time, the male singer will praise the girl he loves, and make a detailed understanding, and ask where the girl lives at home? How is the family situation? Do you want to know me better.

*Mei hua gen,
Wen mei liang ren zhu na cun,
Mei zhu na cun bao ge ting,
Liu wo lia ren zhi de zhen.*

*This sister is very beautiful,
I asked my sister where she lived.
This sister told me where she lives,
The two of us stayed here and talked very speculatively.*

This folk song expresses the male singer's love for the girl he loves, and when he gets the girl's approval, he begins to get to know her better and hopes to get to know each other long and deeply.

4.2.2.4 Wen Dingwu Song

Wen Dingwu song is a folk song in which a man and a woman exchange love tokens with each other after the first communication and contact, expressing that the boy and the girl have understood each other through the first few processes, and hope to have further relationship, and put their longing after separation on the tokens exchanged with each other. The song expresses that the boy and the girl have gotten to know each other through the first few processes and wish to go further.

*Wo ye na lai fen gei mei,
Mei ye na lai fen gei xiong,
Da qi dang tang shou jiao shou,
Na yang cai suan de gong ping.*

*I gave the love token to my sister,
My sister also gave me the love token,
Walking hand in hand in the village,
So we can be together.*

This folk song expresses in straightforward language the pleasure of a man and a woman after they have confirmed their relationship as lovers by giving each other tokens. This mutual exchange of tokens, and hand-in-hand chatting in the village, expresses that the marriage of two people will soon arrive.

4.2.2.5 Suan Rizi Song

Suan Rizhi song is a folk song that counts the number of days until the wedding. It is usually a song sung by a girl who misses her boyfriend. It expresses that a girl misses her boyfriend so much that she plans the days and watches the time almost every day. It expresses the girl's eagerness to see her brother come to the house to propose marriage soon.

*Ping mei suan,
Ping mei suan ge na ri lai,
Wo suan you pa tian luo yu,
Luo yu fei fei mei niu lai.*

*I count the days at home,
I'm counting how many days my brother can come,
I'm afraid it will rain heavily when my brother comes,
I can't pick up my brother in rainy days.*

This folk song is a song about a girl sitting at home, eagerly expecting her brother to come to propose marriage soon. As she misses her brother, she keeps counting the days when he will come, and she is worried that if it rains heavily, he will not come. We can imagine that the girl is very much looking forward to her brother coming to propose marriage as soon as possible.

4.2.2.6 Tongnian Song

"Tongnian" in Tongnian song means lovers, so this song is a lovers song. This song is often a folk song sung by girls to their boyfriends. It expresses the girl's yearning for her boyfriend.

*Wang shuang yi nian you yi nian,
Jie ge si shuang neng ji nian,
Ri ri wang shuang you jian mian,
Fang zhong tou ku lei lian lian.
I miss my brother every day,
We haven't been in love for long,
I look forward to seeing you every day,*

Because I miss my brother, I often secretly shed tears.

This folk song is about a girl who misses her boyfriend day in and day out. The song is about a girl who has not been dating her boyfriend for too long, but their relationship is very strong. The girl misses her boyfriend day in and day out, and is often in tears.



Figure 4. 4 Tongnian Song

Source: Luo Zongyong (2018)

4.2.2.7 Songshuang Song

The word "shuang" in Songshuang Song refers to a lover. Songshuang Song is a song for the farewell of a lover. It expresses the feelings of a girl who is sad to leave her boyfriend.

*Song shuang qu,
Song guo yi shan you yi shan,
Ge zhen wo shuang qu gui liao,
Liu ge jin tui liang tou nan.*

*I sent my brother up the mountain,
We have walked for a long time,
Halfway up the mountain, I found the road difficult and dangerous,
It is difficult for my brother to advance or retreat.*

This folk song expresses a girl's feeling of reluctance when she sends her boyfriend up the mountain. The girl sends her boyfriend up the mountain, and the mountain road goes far, until halfway up the mountain, but the mountain road in front is too difficult and difficult to retreat. The difficult and dangerous road expresses her reluctance to let go of her boyfriend.



Figure 4. 5 Songshuang Song
Source: Luo Zongyong (2018)

4.2.2.8 Youyuan Song

Youyuan song is a song that expresses that a young couple is destined to be together. It is a folk song about the happy life of a couple after they get married. These folk songs often describe the details of the couple's life and express their love for each other through the description of these details.

*You yuan wo lia tong jia zhu,
Fu qi yi shi wo lia ren,
Xi jiao tong shuang gong pen shui,
Xi lian tong shuang gong shou jin.*

*We are destined to be married,
Happiness lasts a lifetime,
We use the same basin of water to wash our feet,
We use the same towel to wash our faces.*

This folk song describes the details of the couple's married life: they live a very happy and beautiful life, and they share a basin of water to wash their feet and a towel to wash their faces every day. The two people who show their love for each other.

4.2.2.9 Wuyuan Song

Wuyuan song is a song about two people who should not be together. These songs express the unhappiness of the couple's life after marriage, often worrying about trivial matters, which can not be blamed on others, but only on themselves for not knowing each other well enough to get married and being dissatisfied with their life after marriage.

*Wu yuan kong hen gui hua xiang,
Wu fu kong hen gui jia niang,
Lao niu xiang chi gao shan cao,
Wu li shang shan qi duan chang.*

*We have no fate. It's useless to blame osmanthus,
We have no fate, and it is useless to hate our mother,
It's like an old cow wants to eat the grass on the mountain,
But the old ox has no ability to climb mountains.*

This folk song is about the couple's married life is not as good as it should be, often arguing and very annoying. And who can be blamed for such troubles? You can only blame yourself for not finding the right partner.

These are the Mulao folk songs sung in the traditional Zoupo Festival. These nine songs express the love life of couples, from mutual attraction to acquaintance, from love to married life. They express the aspirations of Mulao youth for love and a better life.

4.2.3 Mulao Folk Songs in Contemporary Zoupo Festival

The contemporary Zoupo Festival is different from the traditional Zoupo Festival in that it is organized in an orderly manner by the government. The fixed time and venue of the Zoupo festival are determined, the order of the programs is reasonably arranged, and the hosts are added, which makes the folk songs singing in the whole Zoupo festival more orderly. In terms of the performance equipment of Mulao folk

songs, microphones, sound and cameras were added. The content and topics of folk songs are richer, and in addition to the traditional folk songs on the theme of love of Zoupo Festival, a large number of Mulao Gutiao songs, education songs, friendship songs, welcome songs, self-reporting songs, etc. are added. The following is an analysis of the Mulao folk songs sung at the Zoupo Festival held at Zoupo Square in Chenglong Hu Park, Luocheng County on September 10, 2019.



Figure 4. 6 Chenglong Hu Park in 2019

Source: Wu Ying (2019)

4.2.3.1 Welcome Song

The welcome song is a folk song sung in unison by a number of Mulao singers in Luocheng County at the beginning of the Zoupo Festival. The content of the folk song is to express the welcome to friends arriving from afar, and the lyrics express the present-day pomp of the Zoupo Festival by praising the hometown and the society, as well as expressing the welcome and blessing to the participating people. For example, this "Welcome Song" sung by six Mulao singers at this Zoupo Festival. (Example in Appendix XI).

Jin tian zai zhe ni men zou,

Tong wo chang ge kai xin.

Zhe li luo cheng feng shui hao,

An ju le ye shi fu.

Xi feng sheng shi jia zheng xian,

Jia xiang jing se xin feng.

Feng huang zai zhe an xin ju,

Gong tong xing fu xiao kang.

*You have come here today.
 It was a great pleasure to sing with me.
 Good vies here in Luocheng.
 It is happy to live and work in peace.
 Joyful in the golden age.
 Hometown scenery and new style.
 Phoenix is build new home here.
 Life is happy and rich.*



Figure 4. 7 Welcome Song

Source: Wu Ying (2019)

4.2.3.2 Life Song

The self-reporting song is a kind of life song. The self-reported home song is an introduction of oneself and one's hometown by a Mulao singer from Luocheng County. The content of the folk song expresses one's mood of participating in the Zoupo Festival today, and at the same time expresses the folk singer's praise of himself, his hometown and the Zoupo Festival. For example, this song "Self-reporting Song" sung by the Mulao singer Luo Jiamao in this Zoupo Festival. (Example in Appendix II).

*Zhong qiu jia jie lai zou po,
 Lai zi luo cheng mu lao ge.
 Zui mei ren cai jiu shi wo,
 Chang ge zou po mu lao ge.
 Ba yue gui hua bian di kai,
 Zhong qiu jia jie jian mei lai.*

*Jin tian zou po kai ge hui,
Jiu pan a mei lai song xie.*

*Come to Zoupo for Mid-Autumn Festival.
Mulao brother from Luocheng.
The most talented person is me.
Zoupo singing Mulao brother.
Autumn laurel blossoms everywhere.
Come to see my sister at Mid-Autumn Festival.
Today Zoupo came to sing.
My sister came to give me shoes.*



Figure 4. 8 Life Song
Source: Wu Ying (2019)

4.2.3.3 Love Song

Lanlu song is a kind of love song. Lanlu song is a folk song sung at the beginning of the traditional Zoupo Festival. Usually, two young male and female singers of Mulao ethnic group walk together to the grass, and the male and female singers stop each other's way and sing Mulao folk songs together. The two singers of this Zoupo Festival are two singers of different ethnic groups living in Luocheng County: the male singer is Yin Shuangcheng, a Mulao singer, and the female singer is Mo Lianhua, a Zhuang singer. This combination also reflects the cultural identity of Mulao folk songs in the local group. (Examples in Appendix VIII).

Male: *You yuan de yu lao mei pei,
Mu lao a ge xin fei fei.*

*Mu lao a ge duo ji dong,
Ge yu ni chang ge ba mei zhui.
Female: Ni ye bu yao she chu dong,
Wo ye bu yao niao chu long.
Jin tian zou po lai xiang hui,
Tong ni chang ge xin fang song.*

Male: *I was lucky enough to sing with my sister.
My heart is soaring.
My heart is very excited.
I hope to pursue my sister with singing.*

Female: *Don't you come out of your hole like a snake.
I'm not like a bird out of a cage.
Today we gather for the Zoupo Festival.
I fell relaxed singing with you.*



Figure 4. 9 Love Song
Source: Wu Ying (2019)

4.2.3.4 Friendship Song

Friendship song is a folk song sung by two or more Mulao singers in Luocheng County. The lyrics tell some truths of being a human being and social norms by describing the beautiful friendship between friends. Friendship songs have certain educational significance, and the singers hope to encourage each other with their songs. For example, this song "Friendship Song" sung by Mulao singers Liang Hongyan and Luo Meiling in this Zoupo Festival. (Example in Appendix VI).

*Ni jiang qing lai wo jiang yi,
Yan tang chi qi re xin chang.
Jiao peng jiao you jiao dao lao,
Mei xue gui hua yi shi xiang.*

*We are both very affectionate.
Give each other help and support.
We make friends until we are old.
Our friendship is not temporary.*



Figure 4. 2 Friendship Song
Source: Wu Ying (2019)

4.2.3.5 Education Songs

Educational songs are folk songs of Mulao people rich in national ideology. In the historical era when knowledge was scarce, many Mulao people could not afford to go to school and it was the norm that they did not study and could not read, so education was often carried out in the form of folk songs and folk stories. Educational songs are sung in unison and in antiphonal form. For example, in this Zoupo Festival, the students from Shuitan Elementary School in Luo Cheng County sang the "Education Song" in unison. (Example in Appendix IV).

*Li shi guo qu ji qian nian,
Mu lao ku chu shuo bu wan.
Zi cong lai le gong chan dang,
Lao shao nan nv you wen hua.
You xue wen lai you xue wu,*

Wen wu shuang quan yang yang neng.
Ke xue zhong tian chu mo fan,
Qing nian can jun dang ying xiong.

History for thousands of years.
Mulao has experienced many hardships.
Since the communists came to Mulao.
Everyone has gained knowledge.
We learn about culture and technology.
Culture and technology are strong.
Scientific farming out of the model.
Young people join the army as heroes.



Figure 4. 3 Children Singing "Education Song" in Unison

Source: Wu Ying (2019)

4.2.3.6 Gutiao songs

Gutiao songs refer to Mulao history songs. The Mulao people like to tell history, and they like to tell history and record history in their songs, so Gutiao songs occupy a relatively high proportion of Mulao folk songs. It tells stories with funny words, and Mulao people are very fond of these folk songs. For example, the Gutiao song "Fuxi Brothers and Sisters" sung by four Mulao singers, Luo Zhoulan, Fu Haiying, Zhou Qiqiang and Yin Guoqiang, in this Zoupo Festival. (Example in Appendix IX).

Lei gong ba ke da ya chi,
Jiao gei fu xi liang mei xiong.
Ni lia na qu hou yuan zhong,

*Zao wan lin shui mo fang song.
San yue dao lai nong huo mang,
Jia jia dan fen yong tian zhuang.
Du you fu xi xiong mei lia,
Dan fen hou yuan yong gua yang.*

*Lei Gong pulled out a tooth.
He handed over to Fuxi and his sister.
Tell them both to plant the teeth in the back garden.
Water them in the morning and at night.
March is a busy time for farming.
Every family is applying fertukuzer to their farmland.
Only Fuxi and his sister.
Fertilizing the melon seedlings in the backyard every day.*



Figure 4. 4 Gutiao Song
Source: Wu Ying (2019)

Summary

Mulao Zoupo Festival is a folk activity formed in the long-term life and production practice of Mulao people, and it carries the functions of entertainment, education and service. the Zoupo Festival originated from the mate selection activity of Mulao people, and with the progress of society and the improvement of production level, the Zoupo Festival keeps developing and changing, and the Mulao folk songs used in the festival are gradually diversified and systematized, which makes The function of Zoupo Festival in choosing a spouse is greatly reduced, but on the contrary,

its educational function is strengthened. Zoupo", as a carrier for the transmission of Mulao folk songs, has been given the mission of progress of the times.

4.3 The Language and Lyrics of Mulao Folk Songs

The ethnologist Merriam has said, "One of the most obvious sources for understanding human behavior related to music is the lyrics." Lyrics are part of the music as a whole and are not only an expression of local linguistic behavior, but can also explain the social behavior of local people in terms of meaning. Mulao folk songs reveal much about the social life of Mulao people through the narrative language (lyrics). At the same time, since Mulao folk songs can be improvised according to the tune, giving more freedom of expression to the lyrics, Mulao folk songs can help people express their deep ideals and goals. By studying the lyrics of Mulao folk songs, a proper grasp and understanding of the local culture can be obtained. Therefore, the relationship between language and music is a key issue to be explored. In turn, the lyrics of Mulao folk songs and the music of Mulao folk songs are analyzed comprehensively. (Alan P. Merriam, 1977)

4.3.1 The Language Used in Mulao Folk Songs

Language, as a cultural symbol, is a manifestation of national culture and an important feature of national culture. Language is the main tool and channel of cultural transmission, and Marx said "language is the direct expression of ideas, and linguistic symbols can be the information carrier of any material phenomena, social relations and spiritual ideas." (Luo Xiongyan, 2006) With the intensification of national cultural identity and social development, the "bilingual phenomenon" of Mulao folk song singing has emerged.

4.3.1.1 Bilingual Phenomenon

The "bilingual phenomenon" is a common phenomenon in Mulao area, which is produced by the contact of more than two languages, and it is closely related to the history of Mulao people. As early as during the Tang and Song dynasties, Han Chinese started to move into the Mulao area of Luocheng County, and the Mulao people shared this land with Han Chinese. For a long time, the two ethnic groups have been living together and integrating for hundreds of years, and the bilingual phenomenon of "Chinese" and "Mulao language" has been formed. Therefore, most of the Mulao people

in Luocheng County usually speak both Mulao and Mandarin Chinese or Chinese (Tuguai), and a few young people of the Mulao people only speak Mandarin or Chinese (Tuguai). Therefore, the folk songs of Mulao people include folk songs sung in Mulao language as well as folk songs of Mulao people sung in Mandarin and Chinese (Tuguai). Nowadays, there are more and more Mulao people who speak Mandarin and Chinese (Tuguai), so the proportion of Mulao folk songs sung in Mandarin and Chinese (Tuguai) is relatively large.

4.3.1.2 Mulao Language

The first type of language used in Mulao folk songs is the language of the ethnic group "Mulao language". Mulao is a nationality that has its own language but not its own writing. In Liu Xifan's "The Barbarians of the Ling Table", he says: "Mulao language belongs to the branch of Liao Zhuang. They call their father 'Bo', mother 'Ni', brother 'Wai', brother 'Nong', sister is 'Zhe', wife is 'Mai', cow is 'Dun', horse is 'Ma', the pig is 'Mu', the cat is 'Miao', the chicken is 'Ji', the duck is 'Yao', door is 'Du', walk is 'Bai', rice is 'Hu', etc., similar to Zhuang." The language of Mulao people is clearer in tone, euphemistic and calm in tone, and unique in expression. (Liu Xifan,1934)

4.3.1.3 Mandarin Chinese and Chinese (Tuguai)

Both Mandarin Chinese and Chinese (Tuguai) are the languages commonly used by Mulao people. Chinese (Tuguai) is based on Mandarin Chinese with some dialect words added to it. Such expressions have more local characteristics. For example, they call their loved ones "Shuang", "Jiu", "Tong nian", "Si qing", for example, "Xiang shuang jiu chu da men wang, Wang shuang yi nian you yi nian". It means: "When I miss my dear one, I go out and look at him, I wait for my lover for a year and a year". Another example: the names that boys call their girlfriends are: "Jiao'e", "Ying tai", "Yinghe", " Hua gen", "Jiao lian", "Ji niang", etc. For example, "*Ge zhi zhu bao mei ying he*", which means: "*Sing a song to welcome my girlfriend*". Girls call their boyfriends "Ji ge", "Di", etc., for example, "*Ji ge xia shang tai chang ye xi*", which means: "Sing a song to welcome my girlfriend".It means, "*My boyfriend takes the stage at night to sing opera.*"

Another example is the Mulao Zoupo song "Zuo Feng Liu",(Source: Talk by Ms. Luo Zhoulun, 2020).

*Ren jiang chang ge gai chu qi,
 Mao you zhuan shi zuo feng liu.
 Shu chang zhi ren shi zai ling,
 Chang ge quan ni mo chong diao.
 Ge zhen chang ge,
 Wo lai xiong jin gai shu chang.
 Ge bu chang chang hui da wang,
 Mai chen jiu dui mai mo jiang.*

*People say that people who sing well,
 There are no generations of singers either.
 Singing good songs requires the ability,
 I advise you not to brag about singing.
 Singing at this time,
 My Lai brother is the one who sings very well.
 If you don't sing songs every day, you will forget them,
 I'll tell my wife that.*

This lyric describes that Mulao people love singing folk songs very much, and they sing almost every day. The singer said that if I can't practice everyday, I can't be called an excellent singer. Dialect words used in the lyrics such as "*Zuo feng liu*" or "*You*" mean "*Singing*"; "*Chong diao*" means "*to brag*", "*Mao*" means "*No*"; "*Ge zhen*" means "*This time*"; "*Gai*" means "*Well*"; "*Ling*" means "*Good*"; "*Da wang*" means "*Forget*"; "*Mai mo*" means "*Wife*" and so on.

To summarize, the language use of Mulao folk songs reflects the local "bilingual phenomenon", that is, the use of Mulao language, Mandarin and Chinese (Tuguai). Due to the change of time and the popularity of Mandarin Chinese and Chinese (Tuguai), many young people in Luocheng County do not speak Mulao dialect very well anymore, so the number of folk songs sung in Mandarin and Chinese (Tuguai) is increasing. As researchers and outsiders need to learn more about the local culture and language in order to truly understand the meaning and value of folk songs.

Table 4. 1 Bilingualism of Mulao Folk Songs

Languages used	Number of people used	People to used
Mulao Language	Less	Old people, Middle-aged
Mandarin Chinese and Chinese (Tuguai)	More	Middle-aged, Young people

Source: Wu Ying (2022)

4.3.2 Themes of Mulao Folk Song Lyrics

"Different ethnic groups live in different natural and humanistic environments, have different development histories and production methods, and different social conditions, religious beliefs, artistic traditions, languages, and customs are reflected in the lyrics of folk songs, thus forming unique subject matter characteristics." (Li Wenzhen, 2004) The lyrics of Mulao folk songs can reveal much about the social life of Mulao people, and its subject matter shows all aspects of the life of Mulao people, including the depiction of real social life and the depiction of secular life in the old times.

The 47 Mulao folk songs studied in this section are some of the Mulao folk songs commonly sung orally by villagers and recorded in some books, and can be divided into the following categories:

4.3.2.1 Life Song

After statistics, there are six folk songs expressing the customs, hometown style and labor production activities: "Song of Farming", "Planting Lychees on the Top of High Mountain Ridge", "A Place of Blue Sky and White Clouds", "Agricultural Production Depends on Everyone", "Mulao People Love to Sing" and "Competition in Front of My House".

A folk song expressing labor, "Planting Lychees on the Top of High Mountain Ridge". (Tang Daijun, 2015). (Example in Appendix I).

Gao shan ling ding zhong li zhi,

Li zhi xiang pan (a ni) qi.

Lychee is grown on top of a high mountain.

The lychee is like a board (ahny) chess.

A folk song expressing the appearance of the hometown, "Self-reported Family Song". (Transcription by Wu Ying). (Example in Appendix II).

Zhong qiu jia jie lai zou po,

Lai zi luo cheng mu lao ge.

Zui mei ren cai jiu shi wo,

Chang ge zou po mu lao ge.

Ba yue gui hua bian di kai,

Zhong qiu jia jie jian mei lai.

Jin tian zou po kai ge hui,

Jiu pan a mei lai song xie.

Come to Zoupo for Mid-Autumn Festival.

Mulao brother from Luocheng.

The most talented person is me.

Zoupo singing Mulao brother.

Autumn laurel blossoms everywhere.

Come to see my sister at Mid-Autumn Festival.

Today Zoupo came to sing.

My sister came to give me shoes.



Figure 4. 5 Life Song "Self-reported Family Song"

Source: Wu Ying (2019)

4.3.2.2 Education Song

According to the statistics, there are 6 folk songs that express the education of people to learn culture, technology, philosophy or reasoning: "Learning from the beginning for two or three years again", "Mulao people get progress", "Luban", "Reason should not", "Everyone praises you as a hero" and "The Communist Party comes to build Luocheng".

The folk song that expresses philosophical truths by telling stories, "Learn Two or Three Years from the Beginning Again". (Tang Daijun, 2015) (Example in Appendix III)

*Shang jie mai zhi li tou zui,
Xia jie mai zhi li tou (luo ni) jian.*

*Go up the street and buy a plow tip.
Down the street to buy a plow (luo ny) pole.*

The folk song "Mulao People Get Progress" is about the change of Mulao people through education. (Transcription by Wu Ying). (Example in Appendix IV).

*Li shi guo qu ji qian nian,
Mu lao ku chu shuo bu wan.
Zi cong lai le gong chan dang,
Lao shao nan nv you wen hua.
You xue wen lai you xue wu,
Wen wu shuang quan yang yang neng.
Ke xue zhong tian chu mo fan,
Qing nian can jun dang ying xiong.*

*History for thousands of years.
Mulao has experienced many hardships.
Since the communists came to Mulao.
Everyone has gained knowledge.
We learn about culture and technology.
Culture and technology are strong.*

Scientific farming out of the model.

Young people join the army as heroes.



Figure 4. 6 Education Song "Mulao People Get Progress"

Source: Wu Ying (2019)

4.3.2.3 Friendship Song

After counting, there are six folk songs that express the deep brotherhood and sisterhood among the people who support and help each other: "Two Sisters of Luocheng", "We Both Speak of Friendship", "Brotherhood", "We Are Not True Brothers", "True Love is Everywhere", and "Vine Entwined with Tree".

The folk song "Two Sisters of Luocheng" which expresses the deep love of Mulao sisters in Luocheng County. (Transcription by Wu Ying). (Example in Appendix V).

*Luo cheng liang jie mei,
Ting dao ge sheng xin jiu fei.
Dai lai shan ye pu tao jiu,
Xiang yao peng you gong gan bei.
Ni you ge jiao gei wo,
Lin li lao shao dou lai xue.
Ni yi shou lai wo yi shou,
Da jia chang ge cai huan le.*

The two sisters of Luocheng.

We are happy to hear the songs.

Bring wine from the mountains.

*Invite my friends to share a toast.
 You taught me good songs.
 Neighbors young and old love to learn.
 You sing a song, I sing a song.
 We all sing together to have fun.*



Figure 4. 7 Friendship Song "Two Sisters of Luocheng"

Source: Wu Ying (2019)

A folk song expressing the deep love of the Mulao brothers in Luocheng County through the explanation of the meaning of friendship, "We Both Speak of Friendship". (Transcription by Wu Ying). (Example in Appendix VI).

Ni jiang qing lai wo jiang yi,

Yan tang chi qi re xin chang.

Jiao peng jiao you jiao dao lao,

Mei xue gui hua yi shi xiang.

We are both very affectionate.

Give each other help and support.

We make friends until we are old.

Our friendship is not temporary.

พหุ มนุ ทิ โต ชี เว



Figure 4. 8 Friendship Song "We Both Speak of Friendship"

Source: Wu Ying (2019)

4.3.2.4 Love Song

After counting, there are 12 songs expressing love: "I Want to Invite Brother to Zoupo Together", "Lanlu Song", "Invite Sister to Return", "Send Sister to the Bridge", "Tease Sister", "Relentless Rain", "Sister is Difficult to Return", "Sister Manages to Relax and Travel with Me", "Sending Off", "Song of Praise for Sister", "Song of Thinking of Love", and "Sending Flowers".

A folk song for the Zoupo Festival (September, also known as the Mid-Autumn Festival on the 15th day of the 8th month of the Chinese lunar calendar), where lovers express their longing for each other: "I Want to Invite Brother to Zoupo Together". (Tang Daijun, 2015) (Example in Appendix VII).

*Ba yue shi wu shi zhong qiu (a),
Wo xiang yao ge shang po (luo ma) you,
Tuo hua gei ge you bu dao de,
Ji xin you pa pang ren de shou (luo).*

*Bu jian ge, wo xin you,
Xiang ge duo lai, fan dao li kou nan xia hou.*

August 15 is the Mid-Autumn Festival (ah).

I want to invite my brother to join Zoupo together.

I'm afraid I won't receive it.

I am afraid that others receive my letter.

I am worried when I don't see you.

I miss my brother and I can't swallow my food.

The traditional Zoupo festival is rich in love songs, especially the Lanlu song is popular as the opening song of the Zoupo festival. For example, the following Lanlu song. (Transcription by Wu Ying). (Examples in Appendix VIII).

*You yuan de yu lao mei pei,
Mu lao a ge xin fei fei.
Mu lao a ge duo ji dong,
Ge yu ni chang ge ba mei zhui.
Ni ye bu yao she chu dong,
Wo ye bu yao niao chu long.
Jin tian zou po lai xiang hui,
Tong ni chang ge xin fang song.*

*I was lucky enough to sing with my sister.
My heart is soaring.
My heart is very excited.
I hope to pursue my sister with singing.
Don't you come out of your hole like a snake.
I'm not like a bird out of a cage.
Today we gather for the Zoupo Festival.
I fell relaxed singing with you.*



Figure 4. 9 Love Song "Lanlu Song"

Source: Wu Ying (2019)

4.3.2.5 Gutiao Song

According to statistics, there are 11 songs that sing historical stories, legendary characters and ancestor worship: "Brother and Sister Fuxi", "Enlighten the Saint", "White Horse Girl", "Locust Song", "Nine Palace Singing", "Change of God", "Sending Liang Jiu", "September Chrysanthemum", "Brother Now Why Ever Fear to Get Mother", "Who Dare to Rebel Against My Court" and "Lupin Building Bridge".

Folk songs that tell stories of history and myths and legends: "Fuxi Brothers and Sisters". (Transcription by Wu Ying). (Example in Appendix IX).

*Lei gong ba ke da ya chi,
Jiao gei fu xi liang mei xiong.
Ni lia na qu hou yuan zhong,
Zao wan lin shui mo fang song.
San yue dao lai nong huo mang,
Jia jia dan fen yong tian zhuang.
Du you fu xi xiong mei lia,
Dan fen hou yuan yong gua yang.*

*Lei Gong pulled out a tooth.
He handed over to Fuxi and his sister.
Tell them both to plant the teeth in the back garden.
Water them in the morning and at night.
March is a busy time for farming.
Every family is applying fertukuzer to their farmland.
Only Fuxi and his sister.
Fertilizing the melon seedlings in the backyard every day.*



Figure 4. 18 Gutiao Song "Fuxi Brothers and Sisters"

Source: Wu Ying (2019)

Sacrifice to heaven and earth and the gods: "Enlighten the Saint". (Tang, Daijun, 2015). (Examples in Appendix X).

*Chu bai ming xiang(a), di tan qian,
Shao xiang li bai zhong shen xian,
Nu zai tan qian zhan chu bai lai shao xiang,
(luo dong) shao xiang (luo),
Li bai zhong shen xian.*

*First worship of Ming incense (ah), in front of the earth altar
Burning incense to worship the gods and goddesses.*

I was in front of the altar to burn incense for the first time.

(Burning incense (lo), burning incense (lo)

Worshiping the gods and goddesses.

4.3.2.6 Welcome Song

After counting, there are six folk songs that express welcoming the people and guests at the Zoupo Festival and sending good wishes: "Welcome to Zoupo Together Today", "Singing Luocheng at the Zoupo Festival", "Luocheng Zoupo Welcomes Distant Guests", "We Are All Mulao People", "Singing Folk Songs on Chenglong Hu" and "Luocheng is a Good Place".

A folk song expressing the hospitality of Luocheng people and welcoming guests from afar: "Welcome to Zoupo Today". (Transcription by Wu Ying). (Example in Appendix XI).

Jin tian zai zhe ni men zou,

Tong wo chang ge kai xin.

Zhe li luocheng feng shui hao,

An ju le ye shi fu.

Xi feng sheng shi jia zheng xian,

Jia xiang jing se xin feng.

*Feng huang zai zhe an xin ju,
Gong tong xing fu xiao kang.*

*You have come here today.
It was a great pleasure to sing with me.
Good vies here in Luocheng.
It is happy to live and work in peace.
Joyful in the golden age.
Hometown scenery and new style.
Phoenix is build new home here.
Life is happy and rich.*



Figure 4. 19 Welcome Song "Welcome to Zoupo Today"

Source: Wu Ying (2019)

The above six types of lyrical subjects cover many aspects of social life. The Mulao folk culture in Luocheng County is simple, the entertainment is simple, and singing Mulao folk songs is the main way for local people to savor life and convey their emotions. Among the above 47 Mulao folk songs, whether they are Life song, Education song, Friendship song, Love song, Gutiao song or Welcome song, all of them show the tough character and warm attitude of Mulao people living in this remote mountainous area of Luocheng County. The hard life cannot crush the belief of Mulao people in pursuing happiness, and they put their lives and hopes into the Mulao folk songs.

Table 4. 2 Subject Matter of the Lyrics

Subject Matter	Content
Life Song	Labor, Life, Local style
Education Song	Learning culture, Learning technology, Thought education
Friendship Song	Friendship, Brotherhood, Sisterhood
Love Song	The pursuit of love, Missing your lover, The pain of longing, Entering into marriage.
Gutiao Song	Historical Stories, Legendary Figures, Ancestor Rituals.
Welcome Song	Welcoming guests, praising Luo Cheng, Praising Zoupo Festival

Source: Wu Ying (2022)

To sum up, the language influences the music and the lyrics reflect the local characteristics of the folk songs. The dialect of Mulao people in Luocheng County influences the pattern of combining music and lyrics in Mulao folk songs, thus forming the linguistic characteristics of today's Mulao folk songs. This section is a study of the language and lyrical themes of Mulao folk songs. The above analysis will help to properly understand and grasp the local cultural temperament and lay the foundation for the musical characteristics and cultural analysis below.

4.4 Singing Characteristics of Mulao Folk Songs

The singing of Mulao folk songs in Zoupo Festival is a very important and effective means of the transmission of contemporary Mulao folk songs. Mulao people are very fond of singing and are very accustomed to singing Mulao folk songs at Zoupo Festival. When studying the singing behavior of Mulao folk songs, which is a type of singing art form, it is necessary to first analyze and summarize its vocal method and singing form comprehensively.

4.4.1 The Vocal Method of Mulao Folk Songs

The voices, movements and expressions that the people take for granted in the singing of Mulao folk songs are formed through long-term historical and cultural precipitation and exist for a certain purpose. Through the field work, I observed several unique vocal phenomena of Mulao folk songs that are different from other folk songs

displayed by Mulao folk singers in the singing scene of Zoupo Festival. (Tang Daijun, 2011)

4.4.1.1 Female Voice is Mainly Natural Voice, Falsetto as a Supplement

The female singing part of the female singers in Mulao folk songs is characterized by a predominantly natural voice combined with a small amount of falsetto. This kind of natural voice singing does not have a sharp, hoarse or even more human painful voice, but a clear, natural and penetrating voice. From this, it can be seen that Mulao female singers have accumulated a lot of folk songs singing practice, so that they can freely deploy the proportion of true and falsetto voices, and then express a high and powerful voice without losing roundness and beauty. They express their reverence for their ancestors and their affection for their suitors. This combination of true and falsetto voices, with more true and less falsetto voices, shows a large volume and penetrating sound. This sound is more aggregated in the open mountain wilderness, with a small amount of female falsetto high and stretching, can achieve the role of stimulating people's nerves.

4.4.1.2 Male Voice is Mainly Falsetto, Supplemented by Natural Voice

The characteristics of the male singing part of the male singers in the Mulao folk songs are exactly the opposite of the female singing. It is a falsetto-based singing style, combined with a small amount of natural voice. Male singers play a very important role in the singing of Mulao folk songs in traditional festivals, and the male singing parts are very numerous, especially in the singing of Zoupo Festival, where the proportion of male singers is very high. At the same time, the leader of the group singing is usually a male, and the male leader is often the leader of the folk song event, both as the leader of the singing and as the more prestigious person. Usually the male singer-leader has to sing many folk songs in this event. Therefore, the use of a lot of falsetto singing is to better preserve the strength and protect the voice. At the same time, the male voice sings falsetto with a tendency to imitate the female voice. This occasional use of falsetto tenor voice adds wit and humor to Mulao folk songs and makes listeners feel very relaxed.

4.4.1.3 Backward Movement of the Singing Breath Exchange Port

Mulao folk singers usually like to move the original singing breath exchange port backwards when they sing, moving it about the middle or the end of the second

line, or even sometimes extending it to the point where their breath cannot support it. Mulao folk singers often like to drag the breath exchange point of the first line back to the middle of the second line. During the male Mulao folk singer Yin Shengqian's performance of the folk song "Flower Delivery".

*Zuo shou ti hua you shou jie jiu, ^v
bian ba lu jiu (lie) ban hua tong (luo) , ^v
zu gong dang tang lai ling jie.*

*The left hand carries the flowers and the right hand receives the wine,^v
The wine is accompanied by the flower girl,^v
and the patriarch comes to receive it in the hall.*

This is clearly three seven-word sentences, although the addition of the two liner words "Lie" and "luo" in the second sentence does not change the rhythm of the song or the rhyme of the lyrics. Apparently, each sentence is separated by a comma to indicate a change of breath. However, the singer Yin Shengqian moves his breath backward to the middle of the second sentence in the song.

*Zuo shou ti hua you shou jie jiu, bian ba lu jiu (lie) ^v
ban hua tong (luo) , zu gong dang tang lai ling jie.*

*The left hand carries the flowers and the right hand receives the wine, and
the wine(lie) ^v*

*The wine is accompanied by the flower girl, and the patriarch comes to
receive it in the hall.*

Singer Yin Shengqian moves his breath backward to the middle of the second sentence of the song, turning the original three sentences into two. This special singing breath exchange port reflects the high singing level of Mulao singers, and at the same time, the use of this singing breath exchange port makes the singing effect of Mulao folk songs more similar to mountain songs, with long breath, wide and empty, wild, without losing the gentle and deep style.

4.4.1.4 Variety of Pronunciation

Mulao folk songs are diverse in content, subject matter, and style, and folk singers will freely switch their singing techniques and pronunciation depending on the festival they are attending and the mood of the audience. Why is this so? Mulao Gutiao songs are relatively calm and solemn, so they are generally pronounced in a looser and more natural way. On the other hand, Mulao Love songs and Life songs mostly express love content and humorous and playful style, so relatively speaking, folk singers' singing should pay more attention to exaggerated mouth shape and vocal position, especially strong, tense, exaggerated and accurate pronunciation, to cater for passionate, joyful and humorous emotions. This allows the other singers to quickly feel the emotions and sing along with them, while allowing the audience to experience the emotions and atmosphere of live singing. The following table classifies the similarities and differences between the vocal methods of male and female singers.

Table 4. 3 Vocal Methods of Male and Female Singers

Gender	Singing characteristics (Differentiation)	commonality
Female Singer	Mainly Natural Voice, Falsetto as a Supplement. Bright and Natural	Backward Movement of the Singing Breath Exchange Port. Variety of Pronunciation.
Male Singer	Mainly Falsetto, Supplemented by Natural Voice. Humor and enthusiasm	

Source: Wu Ying (2022)

The above table is a summary of the vocal method of Mulao folk songs. The vocal method of Mulao female singers is "the natural voice is the main voice, the falsetto is the supplement, and the true and falsetto are combined", and the tone is bright and natural, and it has the power of realization. The singing method of Mulao male singers is "falsetto as the main voice, natural voice as the supplementary voice, and combination of true and falsetto", which can effectively save energy, make the voice more durable, and show the humorous and funny characteristics.

4.4.2 Singing Appearances of Mulao Folk Songs

Through the author's fieldwork, I believe that the classification of singing appearances of Mulao folk songs in Luocheng County can be divided into four types

according to the different appearances of singing expression: solo singing, antiphonal singing, polyphonic singing and unison singing.

Table 4. 4 Three Classifications of Singing Forms

singing appearances	Sub-categories	Performances
Solo Singing	Tenor, Baritone, Soprano, Mezzo-soprano	Common
Antiphonal singing	Two-person Antiphonal singing, Two-group Antiphonal singing	Common
Polyphonic singing	Two-person polyphonic singing, Four-person polyphonic singing	Rare
Unison Singing	Single-part unison singing	Rare

Source: Wu Ying (2022)

4.4.2.1 Solo Singing

Mulao folk songs are very rich in the form of solo singing used at the Zoupo Festival. A solo is a form sung by one person alone. The solo form of Mulao folk songs can be further divided into tenor, baritone, soprano, and mezzo according to the gender of the singer and the individual's pitch and timbre. The singing conditions and abilities of different singers vary. The singing range, vocal range and voice characteristics of the four singers interviewed by the author are shown in the following table.

Table 4. 5 Singing Characteristics of the Four Singers

Singer Name	Voice Part	Vocal Range	Voice Characteristics
Yin Shengqian	Tenor	g-g ²	High and Bright
Zhang Liliang	Baritone	g-e ²	Clear and Lyrical
Luo Zhoulan	Soprano	g-a ²	Crisp and Sweet
Wu Haiyun	Mezzo-soprano	g-f ²	Round and Gentle

Source: Wu Ying (2022)



Figure 4. 10 Solo by Ms. Luo Zhoulan

Source: Wu Ying (2019)

4.4.2.2 Antiphonal Singing

Antiphonal singing is the most common singing form of Mulao folk songs. One, classified according to the number of folk singers, the form of antiphonal singing by two or two groups of singers, including two-person antiphonal singing, two-group antiphonal singing. Second, according to the gender of the folk singers can be further classified into: male antiphonal singing, female antiphonal singing and male-female antiphonal singing. Thirdly, two-person antiphonal singing and two-group antiphonal singing that are not limited by gender when singing, often with family or village as the unit. The following analysis is made from the perspective of the number of folk singers.

1) Two-person Antiphonal Singing

Two-person antiphonal singing form is the more common way of antiphonal singing, which is performed by two people who complete the folk song in the form of a question and answer, or in the form of an accompanying sing-along. Its songs are diverse in content and style and are often sung at Zoupo Festival.



Figure 4. 11 Two-person Antiphonal Singing

Source: Wu Ying (2019)

2) Two-group Antiphonal Singing

The use of two-group antiphonal singing form in Mulao folk songs used to be very common. In the past, you could hear men and women singing in groups everywhere on the hillside. However, due to the development of modern civilization and the process of multiculturalism, the entertainment life of Mulao people has become more and more colorful, and this form of collective antiphonal singing has become less and less. Today's two-group antiphonal singing form is often in the form of two groups of 4, 6 or 8 people. Some folk singers hope that they can sing together, but there are fewer and fewer opportunities to actually do so. The Mulao two-group antiphonal folk songs are now often sung at traditional festivals such as the Zoupo Festival.



Figure 4. 12 Two-group Antiphonal Singing

Source: Wu Ying (2019)

To Sum up, the author summarizes the types of antiphonal singing, antiphonal singing styles, singing content, gender restrictions, and survival status in folk song duets in the following table.

Table 4. 6 The Type, Style and Content of the Antiphonal Singing

Antiphonal singing Type	Antiphonal singing Style	Gender Restrictions	Survival Status
Two-person Antiphonal singing	1. Question and answer style 2. Attachment style	Male Antiphonal singing Female Antiphonal singing Male and Female Antiphonal singing	Prevailing

Two-group Antiphonal singing	1. Question and answer style 2. Attachment style	Male Antiphonal singing Female Antiphonal singing Male and Female Antiphonal singing	Prevailing
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Source: Wu Ying (2022)

4.4.2.3 Polyphonic Singing

Polyphonic singing is a relatively few singing forms among Mulao folk songs, and its expression forms are also diverse. First, according to the number of folk singers, it can be divided into two- or four-person polyphonic singing forms. Secondly, it can be divided into male polyphony, female polyphony, male and female polyphony according to the gender of the folk singers.

The melody of polyphonic singing is characterized by the fact that the melodies of two voices are sometimes separated and sometimes combined, which means that the melody of these folk songs is sometimes a diatonic melody and sometimes a monophonic melody. Its content is mostly based on the theme of daily life, love and stories, but it can also be solemn and solemn, so the form is both humorous and lively, as well as elegant and calm.



Figure 4. 13 Male and Female Polyphony Singing

Source: Wu Ying (2019)

4.4.2.4 Unison Singing

Singing in Mulao folk songs refers to the form of singing in unison with a single voice. In traditional festivals like Zoupo Festival, the folk songs are sung in duo

and in group. According to singer Zhang Liliang, from the early 1950s, villagers usually sing collective unison singing and polyphonic singing at Zoupo Festival and in their life. The tunes of the sung Mulao Qi singing folk songs are relatively fixed, and the content is mostly based on life, love, historical stories and ancestor worship. With the passage of time and social changes, the number of Mulao folk songs sung collectively in unison slowly decreases in daily life, and the number of folk songs sung in two-person unison is more common.



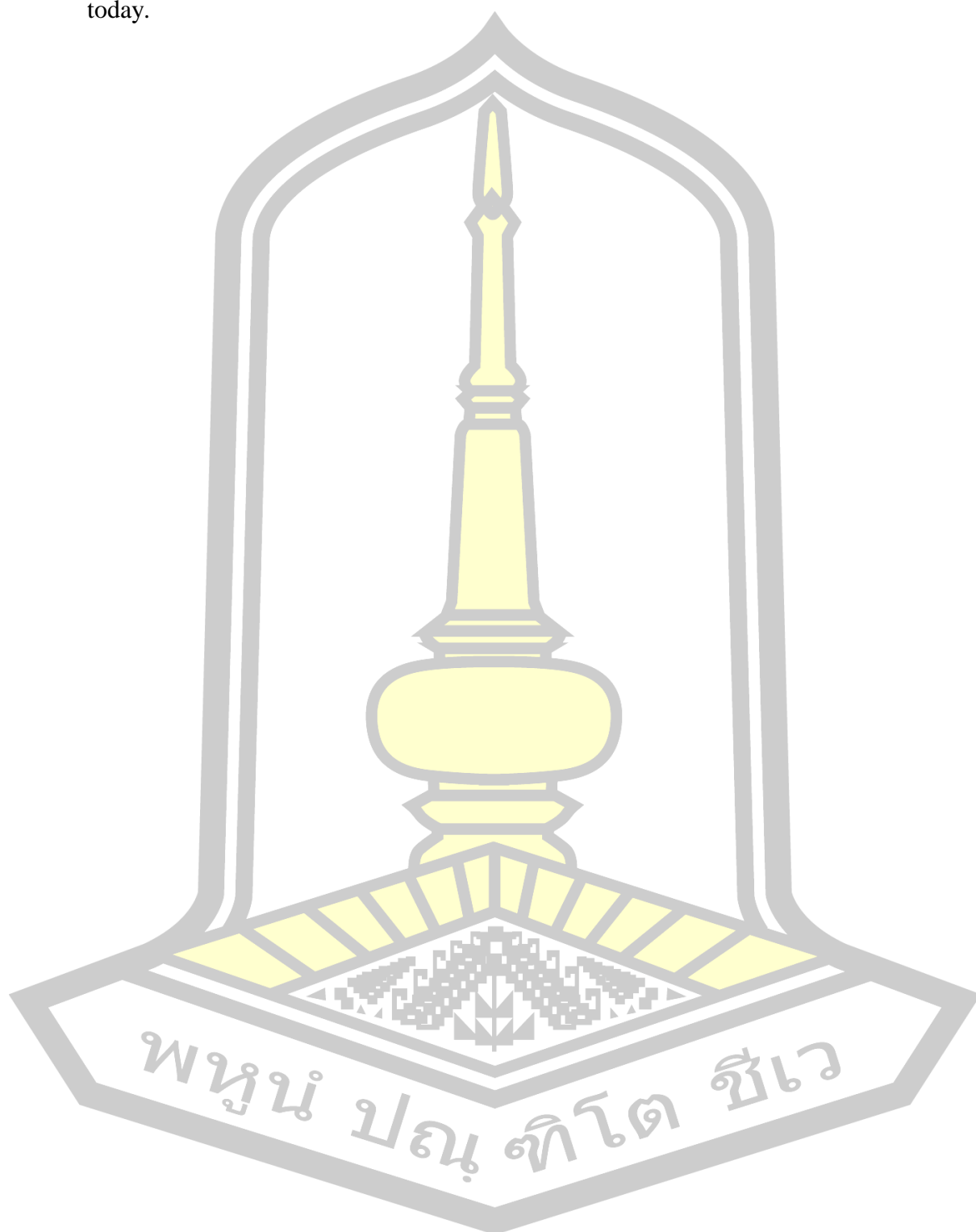
Figure 4. 14 Male and Female Unison Singing

Source: Luo Zhoulun (2021)

Summary

This chapter focuses on the development and changes of Mulao folk songs in the Zoupo Festival by analyzing and elaborating on the formation, language, content and singing of Mulao folk songs at the same time. The researcher finds that Mulao folk songs have a long history of being sung in the Zoupo Festival, and with the development of society, the content of Mulao folk songs in the Zoupo Festival has also changed, no longer focusing solely on love songs for the purpose of courtship, but adding a large number of folk songs with the spirit of the times and educational significance. As for the singing forms of Mulao folk songs, they are more diverse, including: solo singing, antiphonal singing, polyphonic singing and unison singing. There are two forms of vocal parts: monophonic and diphonic. The common polyphonic singing is sung by two or four people. However, with the development of the times, some singing forms have gradually declined with social changes. However, the Zoupo Festival, a traditional

festival of the Mulao people, is the main arena for the transmission of Mulao folk songs today.



CHAPTER V

MUSICAL CHARACTERISTICS OF MULAO FOLK SONGS IN ZOUPO FESTIVAL

In this chapter, six types of Mulao folk songs will be studied according to their classification: Life song, Education song, Friendship song, Love song, Gutiao song, and Welcome song. One representative piece from each of the six types will be selected for detailed analysis. These six pieces represent four common singing forms: one solo song, one unison song, two antiphonal songs, and two polyphonic songs. These Mulao folk songs were collected by the author during his field work. The videos of the folk songs can be viewed by scanning the QR code, and the translated scores can be found in the appendix. Through the study of "melodic features and polyphony", we can understand the musical characteristics of the Mulao folk songs in Luocheng County, Guangxi. Next, the six types of representative folk songs will be analyzed.

- 5.1 "Self-reported Family Song"--Life Song
- 5.2 "Mulao People Get Progress" --Education Song
- 5.3 "We Both Speak of Friendship"--Friendship Song
- 5.4 "Lanlu Song"--Love Song
- 5.5 "Fuxi Brothers and Sisters"--Gutiao Song
- 5.6 "Welcome to Zoupo Today"--Welcome Song

5.1 "Self-reported Family Song"--Life Song

This is a folk song that is sung at the beginning of the Zoupo Festival. The August 15th in the folk song refers to the time when the Zoupo Festival is held. The folk song tells through the singer that he is a Mulao boy from Luocheng County, and then further expresses his mood of coming to the Zoupo Festival. The analysis of this solo song includes: Range, Singing appearance, Melodic contour, Tempo, Pitch frequency.

Following chart shows the formal structure of "Self-reported Family Song" can be divided into the following four sections:

Table 5. 1 Formal Structure of " Self-reported Family Song"

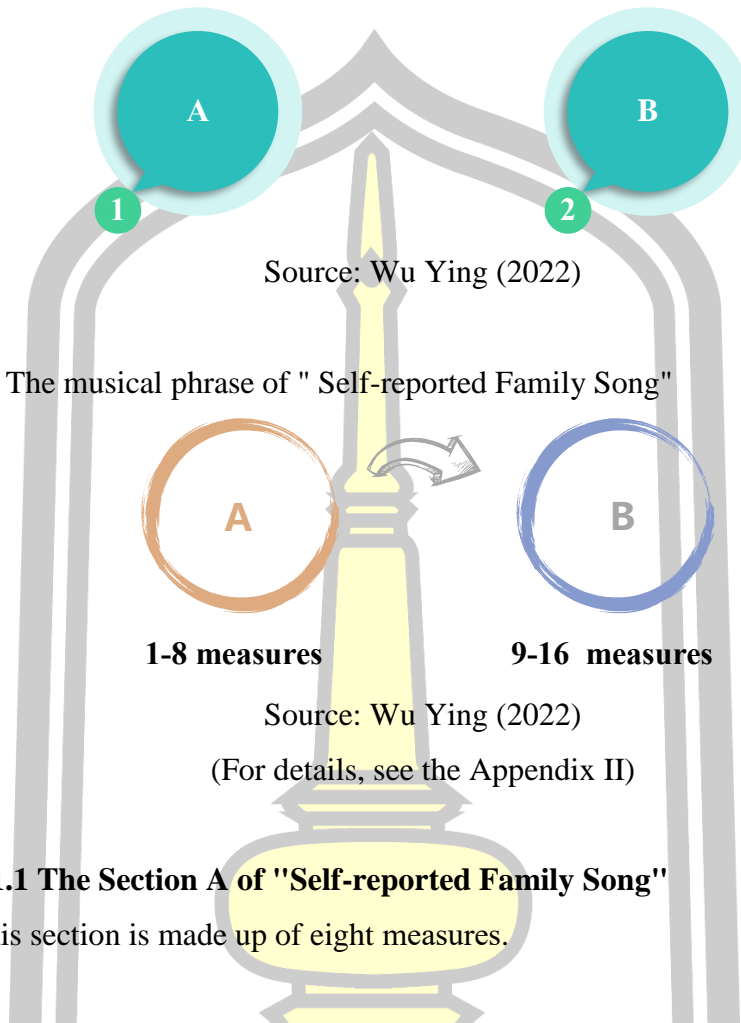
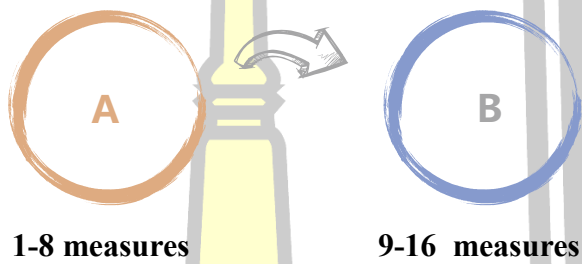


Table 5. 2 The musical phrase of " Self-reported Family Song"



5.1.1 The Section A of "Self-reported Family Song"

This section is made up of eight measures.

	2	3	4
中 秋 佳 节 哟 zhong qiu jia jie you come to Zoupo for 八 月 桂 花 哟 ba yue gui hua you August laurel blossoms	来 走 坡, lai zou po, Mid - Autumn Festival 遍 地 开, bian di kai, everywhere,		
来 自 罗 城 lai zi luo cheng Mulao brother 中 秋 佳 节 zhong qiu jia jie Come yo see my sister	侬 佬 哥。 mu lao ge. from Luocheng 见 妹 来。 jian mei lai. at Mid - Autumn Festival.	5	6
7	8		

Figure 5. 1 The Section A of "Self-reported Family Song"

Transcription by Wu Ying (2022)

5.1.1.1 Range

The range of the section A is from G to G (One Octave).

5.1.1.2 Singing appearance

This section is sung in solo singing.

5.1.1.3 Melodic contour

The melodic contour of the section A alternates between ascending and descending. Starting at the lowest pitch G, it rises smoothly and falls back to the lowest pitch G, jumping in quickly to the highest pitch G, and then slowly moving to the lowest pitch G, bouncing back to the pitch C.

5.1.1.4 Tempo

The tempo for section B is Moderato ($\text{♩}=86\sim 88$).

5.1.1.5 Pitch frequency

Pitch frequency of the section B are arranged from most to least G - D - C -

A.

5.1.2 The Section B of "Self-reported Family Song"

This section is made up of eight measures.

The musical score for Section B consists of eight measures (9-16) in a single staff. The lyrics are written in Chinese, Pinyin, and English. The melody is marked with a red arrow indicating an ascending line from measure 9 to 10, and a blue arrow indicating a descending line from measure 10 to 11. A red box highlights the notes in measure 10, and a green box highlights the notes in measure 12. The lyrics are as follows:

9	10	11	12
最 美 人	才 就 是	我 啰 喂,	
zui mei ren	cai jiu shi	wo luo wei,	
The most talented	person	is me.	
今 天 走	坡 开 歌	会 啰 喂,	
jin tian zou	po kai ge	hui luo wei,	
Today Zoupo	come to sing.		
13	14	15	16
唱 歌 走	坡 伀 佬	哥。	
chang ge zou	po mu lao	ge.	
Zoupo singing	Mulao	brother.	
就 盼 阿	妹 来 送	鞋。	
jiu pan a	mei lai song	xie.	
My sister came	to give me	shoes.	

Figure 5. 2 The Section B of "Self-reported Family Song"

Transcription by Wu Ying (2022)

5.1.2.1 Range

The range of the section C is from A to G (Minor 7th).

5.1.2.2 Singing appearance

This section is sung in solo singing.

5.1.2.3 Melodic contour

The melodic contour of the section C starts from the lowest pitch A up into the pitch E and ripples up into the highest pitch G, quickly down into the pitch D and waves back down to the lowest pitch A, slowly moving to the highest pitch E, and falling back to the lowest pitch A, up again to stay on the pitch C.

5.1.2.4 Tempo

The tempo for the ending section is Moderato ($\text{♩}=86\sim 88$).

5.1.2.5 Pitch frequency

Pitch frequency of the ending section are arranged from most to least A - C - D - E.



Figure 5. 3 "Self-reported Family Song"--Life Song

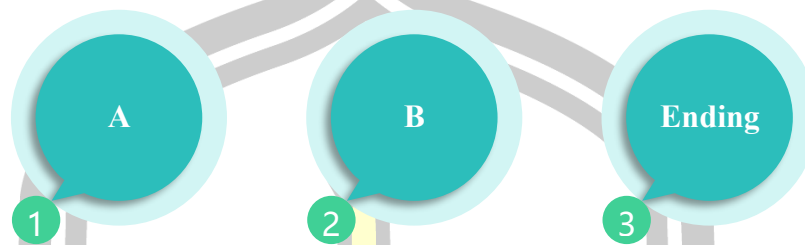
Source: Wu Ying (2019)

5.2 "Mulao People Get Progress"--Education Song

This is an educational song, a folk song sung as the first section in the contemporary Zoupo Festival, which has a certain edifying effect. This folk song is sung in unison by children's voices, and tells the story of the changes produced by the Mulao people through learning culture and improving their skills, with the aim of inspiring the Mulao people to strive to improve themselves and revitalize Luocheng. The analysis of this solo song includes: Range, Singing appearance, Melodic contour, Tempo, Pitch frequency.

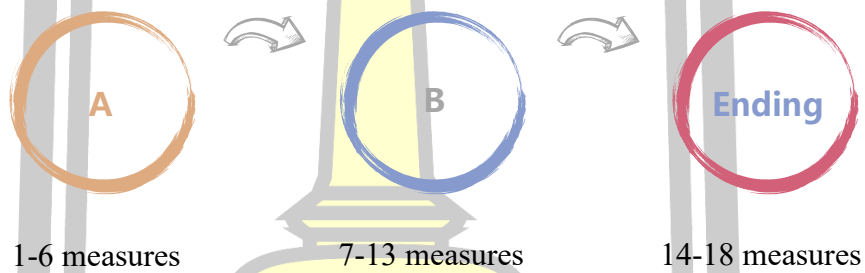
Following chart shows the formal structure of "Mulao People Get Progress" can be divided into the following three sections:

Table 5. 3 Formal Structure of "Mulao People Get Progress"



Source: Wu Ying (2022)

Table 5. 4 The musical phrase of "We Both Speak of Friendship"



Source: Wu Ying (2022)

(For details, see the Appendix IV)

5.2.1 The Section A of "Mulao People Get Progress"

This section is made up of six measures.

Musical score for Section A of "Mulao People Get Progress". The score is in 2/4 time and consists of six measures. The lyrics are provided in Chinese, English, and Pinyin. The first three measures are highlighted with colored boxes: a blue box around measures 1-2, a red box around measure 3, and a green box around measures 4-6. Arrows indicate the flow of the melody across the lines.

1	2	3	4	5	6
历 史 过 去	几 千 年,	侏 佬	苦 楚 说 不	完 完 叻 喂。	
li shi guo qu	ji qian nian,	mu lao	ku chu shuo bu	wan wan you wei.	
History for	of years,	has	experienced	hardships.	hey
又 学 文 来	又 学 武,	文 武	双 楚 样 样	能 能 叻 喂。	
you xue wen lai	you xue wu,	wen wu	shuang chu yang yang	neng neng you wei.	
We learn about	culture and technology,	Culture	and technology are	strong.	hey

Figure 5. 4 The Section A of "Mulao People Get Progress"

Transcription by Wu Ying (2022)

5.2.1.1 Range

The range of the section A is from C to A (Major 6th).

5.2.1.2 Singing appearance

This section is sung in unison singing.

5.2.1.3 Melodic contour

The melodic contour of section A alternates between ascending and descending. Starting at the lowest pitch C, it jumps quickly to the highest pitch A, then waves slowly into the highest pitch A and drops back down to the lowest pitch C again, with the final supplementary section dropping back down from the middle Pitch F to the lowest Pitch C.

5.2.1.4 Tempo

The tempo of the section A is Andante ($\text{♩}=72\sim74$).

5.2.1.5 Pitch frequency

Pitch frequency of the section A are arranged from most to least C - A - G - F - D.

5.2.2 The Section B of "Mulao People Get Progress"

This section is made up of seven measures.

7 8 9

自 从 依 佬 来 了 共 产 党
zi cong mu lao lai le gong chan dang
since the communiste 学 种 田 出 模 范
Mu lao ke xue zhong tian chu mo fan
Scientific farming

10 11 12 13

哟 喂 哟 喂
you wei you wei
Yo hey Yo hey
哟 喂
you wei
Yo hey

Figure 5. 5 The Section B of "Mulao People Get Progress"

Transcription by Wu Ying (2022)

5.2.2.1 Range

The range of the section B is from C to A (Major 6th).

5.2.2.2 Singing appearance

This section is sung in unison singing.

5.2.2.3 Melodic contour

The melodic contour of the section B is an alternation of ascending and descending. Starting at the middle pitch F, ascending into the highest pitch A holding 1.5 phrases, descending back down to the lowest pitch C, rapidly ascending again to the highest pitch A, rippling descending back down to the lowest pitch C.

5.2.2.4 Tempo

The tempo of the section B is Andante ($\text{♩}=72\sim74$).

5.2.2.5 Scale frequency

Pitch frequency of the section B are arranged from most to least A - C - G - F - D.

5.2.3 The Ending Section of "Mulao People Get Progress"

This section is made up of five measures.

14 15 16

老 少 男 女 有 文 化 哎
lao shao nan nv you wen hua ai
Everyone has gained knowledge. hey
青 年 参 军 当 英 雄
qing nian can jun dang yong xiong
Young people join the army as heroes. hey
哎
ai
hey

17 18

呦 喂。
you wei.
Yo hey.
呦 喂。
you wei.
Yo hey.

Figure 5. 6 The Ending Section of "Mulao People Get Progress"

Transcription by Wu Ying (2022)

5.2.3.1 Range

The range of the ending section is from C to A (Major 6th).

5.2.3.2 Singing appearance

This section is sung in unison singing.

5.2.3.3 Melodic contour

The melodic contour of the ending section alternates between ascending and descending pitches. Starting at the middle pitch F, ascending into the highest pitch A, descending back down to the lowest pitch C, rapidly ascending again to the higher pitch G, rippling descending back down to the lowest pitch C.

5.2.3.4 Tempo

The tempo of the ending section is Andante ($J=72\sim74$).

5.2.3.5 Pitch frequency

Pitch frequency of the ending section are arranged from most to least A - C - F - G - D.



Figure 5. 7 "Mulao People Get Progress"--Education Song

Source: Wu Ying (2019)

5.3 "We Both Speak of Friendship"--Friendship Song

This is a friendship song, a more common type of Mulao folk song in contemporary Zoupo Festival. Mulao people like to tell the preciousness of friendship through common sense of life and philosophical thoughts. This is a polyphonic song, which the author calls "Upper Line" and "Lower Line". The contents of the analysis include: Range, Singing appearance, Melodic contour, Tempo, Pitch frequency.

Following chart shows the formal structure of "We Both Speak of Friendship" can be divided into the following three sections:

Table 5. 5 Formal Structure of "We Both Speak of Friendship"

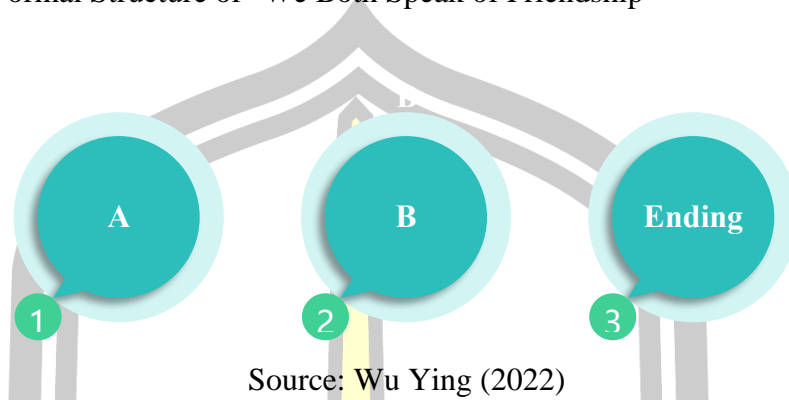
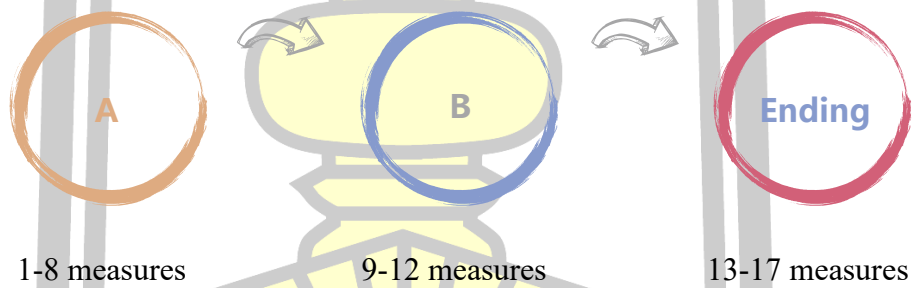


Table 5. 6 The musical phrase of "We Both Speak of Friendship"



Source: Wu Ying (2022)
 (For details, see the Appendix VI)

5.3.1 The Section A of "We Both Speak of Friendship"

This section is made up of eight measures.

你 讲 情 米 我 讲 义, 哎 烟 糖 吃 起
 ni jiang qing lai wo jiang yi ai yan tang chi qi
 We are both very affectionate, hey Give each other qi

我 讲 义, 哎 烟 糖 吃 起
 wo jiang yi ai yan tang chi qi
 very affectionate, hey Give each other qi

热 心 肠。 哎 哟 喂,
 re xin chang. ai you wei,
 help and support. hey yo hey.

热 心 肠。 哎 哟 喂,
 re xin chang. ai you wei,
 help and support. hey yo hey.

Figure 5. 8 The Section A of "We Both Speak of Friendship"

Transcription by Wu Ying (2022)

Upper Line

5.3.1.1 Range

The range of the upper line of section A is from C to A (Major 6th).

5.3.1.2 Singing appearance

This section is sung in polyphonic singing.

5.3.1.3 Melodic contour

The melodic contour of the upper line of section A alternates between rising and falling, starts at the lowest pitch C, ascending into the highest pitch A, descending back down to the lower pitch D, rapidly ascending again to the higher pitch G, rippling descending back down to the lowest pitch C.

5.3.1.4 Tempo

The tempo of the upper line of section A is Adagietto ($\text{♩}=66\sim68$).

5.3.1.5 Pitch frequency

Pitch frequency of the upper line of section A are arranged from most to least C - G - A - F - D.

Lower Line

5.3.1.6 Range

The range of the lower line of section A is from C to F (Perfect 4th).

5.3.1.7 Singing appearance

This section is sung in polyphonic singing.

5.3.1.8 Melodic contour

The melodic contour of the lower line of section A is alternate between ascending and descending, from the lower pitch D, ascending into the highest pitch F, descending back down to the lowest pitch C, rapidly ascending again to the highest pitch F, rippling descending back down to the lowest pitch C.

5.3.1.9 Tempo

The tempo of the lower line of section A is Adagietto ($\text{♩} = 66 \sim 68$).

5.3.1.10 Pitch frequency

Pitch frequency of the lower line of section A are arranged from most to least C - F - D.

5.3.2 The Section B of "We Both Speak of Friendship"

This section is made up of four measures.

The figure shows a musical score for Section B of "We Both Speak of Friendship". It consists of two staves of music. The first staff is the upper line, and the second staff is the lower line. The lyrics are written below the notes. The score is divided into four measures, numbered 9, 10, 11, and 12. A red box highlights the first two measures (9 and 10) on the upper staff. A blue box highlights the last two measures (11 and 12) on the upper staff. A blue box highlights the first two measures (9 and 10) on the lower staff. A blue box highlights the last two measures (11 and 12) on the lower staff. Red arrows indicate the melodic contour, showing the path of the notes from measure 9 to 10, 10 to 11, and 11 to 12 on both staves.

Measure 9: 交朋交友 (jiao peng jiao you) / We make friends

Measure 10: 交到老 (jiao dao lao) / until we are old.

Measure 11: 哎 (ai) / hey

Measure 12: (No lyrics shown)

Figure 5.9 The Section B of "We Both Speak of Friendship"

Transcription by Wu Ying (2022)

Upper Line

5.3.2.1 Range

The range of the upper line of section B is from C to A (Major 6th).

5.3.2.2 Singing appearance

This section is sung in polyphonic singing.

5.3.2.3 Melodic contour

The melodic contour of the upper line of section B is alternate between ascending and descending, from the middle pitch F, ascending into the highest pitch A, descending back down to the lowest pitch C, rapidly ascending again to the highest pitch A, descending back down to the middle pitch F.

5.3.2.4 Tempo

The tempo of the upper line of section B is Adagietto ($\text{♩}=66\sim68$).

5.3.2.5 Pitch frequency

Pitch frequency of the upper line of section B are arranged from most to least A - F - G - D - C.

Lower Line

5.3.2.6 Range

The range of the lower line of section B is from C to F (Perfect 4th).

5.3.2.7 Singing appearance

This section is sung in polyphonic singing.

5.3.2.8 Melodic contour

The melodic contour of the lower line of section B is alternate between ascending and descending, from the lower pitch D, descending back down to the lowest pitch C, rapidly ascending again to the highest pitch F, descending back down to the lower pitch D, rippling descending back down to the lowest pitch C.

5.3.2.9 Tempo

The tempo of the lower line of section B is Adagietto ($\text{♩}=66\sim68$).

5.3.2.10 Pitch frequency

Pitch frequency of the lower line of section B are arranged from most to least C - D - F.

5.3.3 The Ending Section of "We Both Speak of Friendship"

This section is made up of five measures.

13 14 15 16 17

没学桂花 一时香, 哎哟喂。
mei xue gui hua yi shi xiang, ai you wei.
Our friendship is not temporary hey yo hey.

没学桂花 一时香, 哎哟喂。
mei xue gui hua yi shi xiang, ai you wei.
Our friendship is not temporary hey yo hey.

Figure 5. 10 The Ending Section of "We Both Speak of Friendship"
Transcription by Wu Ying (2022)

Upper Line

5.3.3.1 Range

The range of the upper line of ending section is from C to A (Major 6th).

5.3.3.2 Singing appearance

This section is sung in polyphonic singing.

5.3.3.3 Melodic contour

The melodic contour of the upper line of ending section is from the highest pitch A, descending back down to the lowest pitch A, rapidly ascending again to the higher pitch F, descending back down to the lowest pitch C.

5.3.3.4 Tempo

The tempo of the upper line of ending section is Adagietto ($\text{♩} = 66 \sim 68$).

5.3.3.5 Pitch frequency

Pitch frequency of the upper line of ending section are arranged from most to least C - G - A - F - D.

Lower Line

5.3.3.6 Range

The range of the lower line of ending section is from C to F (Perfect 4th).

5.3.3.7 Singing appearance

This section is sung in polyphonic singing.

5.3.3.8 Melodic contour

The melodic contour of the upper line of ending section is alternate between

ascending and descending, from the lower pitch D, ascending into the highest pitch F, descending back down to the lower pitch D, rippling descending the lowest pitch C.

5.3.3.9 Tempo

The tempo of the lower line of ending section is Adagietto ($\text{♩}=66\sim68$).

5.3.3.10 Pitch frequency

Pitch frequency of the lower line of ending section are arranged from most to least C - D - F.



Figure 5. 11 "We Both Speak of Friendship"--Friendship Song

Source: Wu Ying (2019)

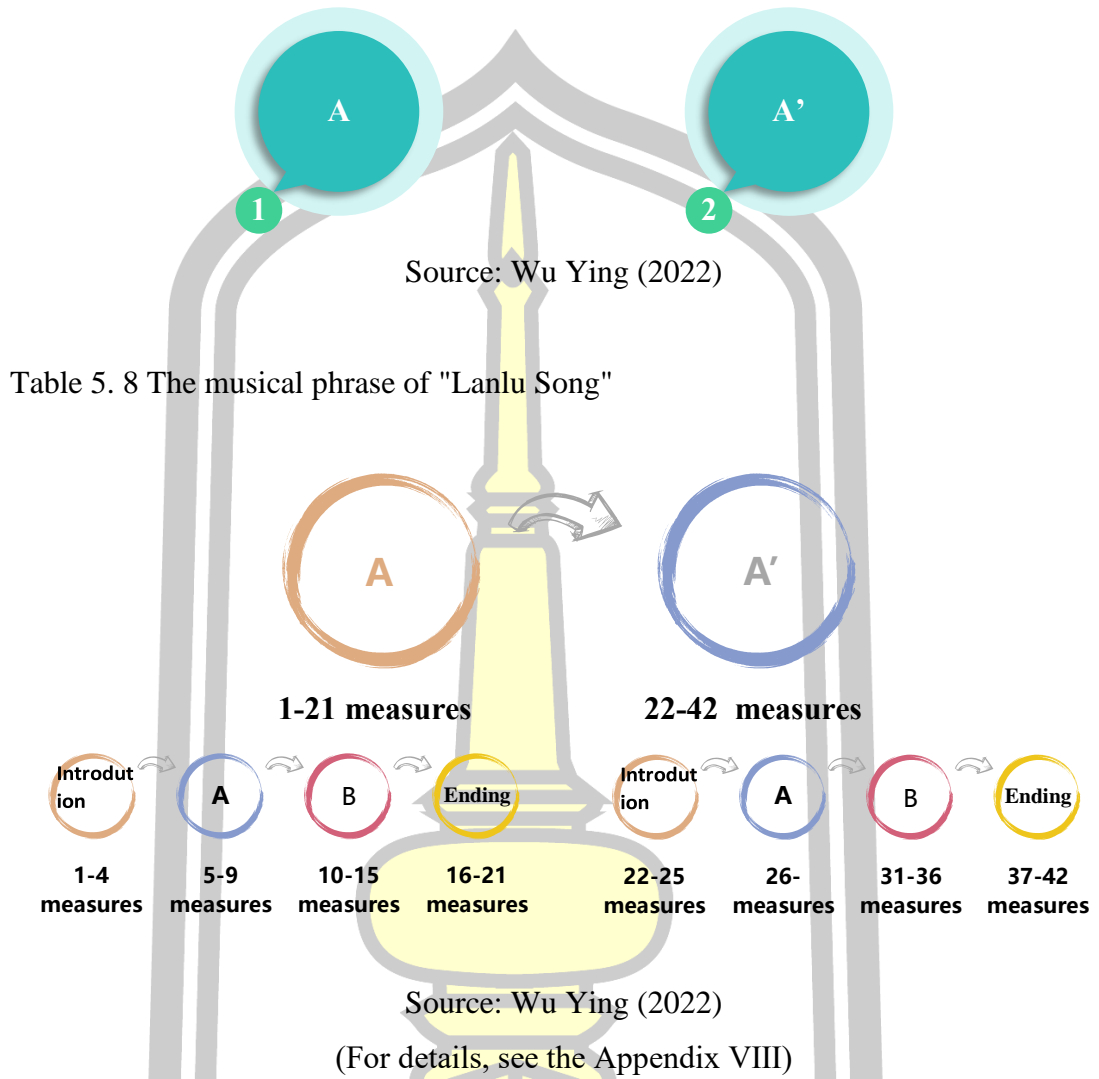
5.4 "Lanlu Song"--Love Song

Lanlu song is a love song, which is a folk song sung at the beginning of the traditional Zoupo Festival. The word "Lanlu" refers to the male singer stopping the female singer in her tracks. The male singer expresses his love for the female singer through "Lanlu", and the female singer responds to the singer's confession. Therefore, Lanlu is a song sung by both male and female singers in antiphonal song. The analysis of this antiphonal song includes: Range, Singing appearance, Melodic contour, Tempo, Pitch frequency.

There are some differences between the male and female vocal parts of this antiphonal song, which the researcher will analyze separately.

Following chart shows the formal structure of "Lanlu Song" can be divided into the following two sections:

Table 5. 7 Formal Structure of "Lanlu Song"



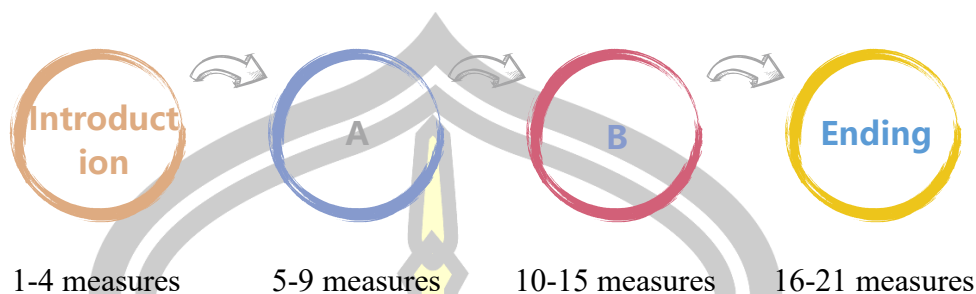
5.4.1 The Paragraph A of "Lanlu Song"

Table 5. 9 Formal Structure of Paragraph A of "Lanlu Song"



Source: Wu Ying (2022)

Table 5. 10 The musical phrase of Paragraph A of "Lanlu Song"



Source: Wu Ying (2022)

5.4.1.1 The Section Introduction of "Lanlu Song"

This section is made up of four measures.

The musical transcription shows the section introduction in 2/4 time. It consists of four measures. The first measure starts with a treble clef and a key signature of one flat. The notes are D4, E4, F4, and G4. The second measure has a long note on G4. The third measure starts with a treble clef and a key signature of one flat, with notes D4, E4, F4, and G4. The fourth measure has a long note on G4. The lyrics are "男: 哎 ai hey" under the first measure and "哎 ai hey" under the third measure.

Figure 5. 12 The Section Introduction of "Lanlu Song"

Transcription by Wu Ying (2022)

1) Range

The range of the section introduction is from D to G (Perfect 4th).

2) Singing appearance

This section is sung in antiphonal singing.

3) Melodic contour

The melodic contour of the section introduction is the two times have decorative long pitch hold, from middle pitch E to the highest pitch G, then from the lowest pitch D to the middle pitch E.

4) Tempo

The tempo of the section introduction is Moderato ($\text{♩}=86\sim 88$).

5) Pitch frequency

Pitch frequency of the section introduction are arranged from most to least E

- G - D.

5.4.1.2 The Section A of "Lanlu Song"

This section is made up of five measures.

Figure 5.13 shows the musical notation for Section A of "Lanlu Song". The notation is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: 有 you I was, 缘 yuan lucky, 得 de enough, 与 yu to, 老 lao sing, 妹 mei with, 配 pei, sister. The notes are: G4 (measure 5), E4 (measure 6), D4 (measure 6), C4 (measure 6), B3 (measure 7), A3 (measure 7), G3 (measure 7), F3 (measure 8), E3 (measure 8), D3 (measure 9), C3 (measure 9), B2 (measure 9), A2 (measure 9), G2 (measure 9). The notation includes a red box around the first note (G4), a blue box around the notes from measure 6 to 7, and a green box around the notes from measure 8 to 9. Arrows indicate the melodic contour: a blue arrow points down from G4 to E4, a red arrow points up from G3 to B3, and a blue arrow points down from B3 to G2.

Figure 5. 13 The Section A of "Lanlu Song"

Transcription by Wu Ying (2022)

1) Range

The range of the section A is from G to G (One Octave).

2) Singing appearance

This section is sung in antiphonal singing.

3) Melodic contour

The melodic contour of the section A is alternation of descending and ascending, from the highest pitch G slowly descends to the lowest pitch G, from the lowest pitch G quickly jumps in to the highest pitch G, and then slowly descends to the middle pitch D.

4) Tempo

The tempo of the section A is Moderato ($\text{♩}=86\sim 88$).

5) Pitch frequency

Pitch frequency of the section A are arranged from most to least G - E - D - C - A.

5.4.1.3 The Section B of "Lanlu Song"

This section is made up of six measures.

10
 么 佬 阿 哥 心 飞 飞
 mu lao a ge xin fei fei
 My heart is soaring ang

11 12
 么 佬 阿 哥
 mu lao a ge
 my heart is very

13
 多 激 动,
 duo ji dong,
 excited.

14 15
 妹 啰 喂
 mei luo wei
 hey hey

Figure 5. 14 The Section B of "Lanlu Song"

Transcription by Wu Ying (2022)

1) Range

The range of the section B is from G to G (One Octave).

2) Singing appearance

This section is sung in antiphonal singing.

3) Melodic contour

The melodic contour of the section B is repeated pitches and jumps alternate, from the repeated pitch C drop back to the lowest pitch G and jump in to pitch E. From the lowest pitch G jump in to the highest pitch G, drop back slowly and end at the middle pitch E.

4) Tempo

The tempo of the section B is Moderato ($\text{♩}=86\sim 88$).

5) Pitch frequency

Pitch frequency of the section B are arranged from most to least G - C - E -

D.

5.4.1.4 The Ending Section of "Lanlu Song"

This section is made up of six phrases.

16 17 18 19 20 21

哥 要 与 你 唱 呀 歌
ge yao yu ni chang ya ge
I hope to pursue you sing my sister

把 妹 追。
ba mei zhui.
with sister singing.

Figure 5. 15 The Ending Section of "Lanlu Song"

Transcription by Wu Ying (2022)

1) Range

The range of the ending section is from G to G (One Octave).

2) Singing appearance

This section is sung in antiphonal singing.

3) Melodic contour

The melodic contour of the ending section is alternating between descending and ascending, from the highest pitch G slowly drop back to the lowest pitch G, the lowest pitch G jumps in to the highest pitch G, and the drop back stays at the middle pitch C.

4) Tempo

The tempo of the ending section is Moderato ($\text{♩}=86\sim88$).

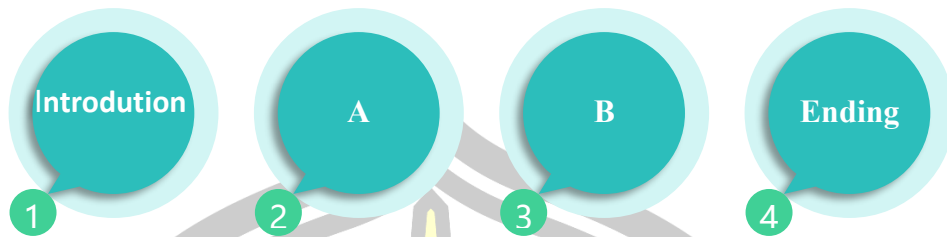
5) Pitch frequency

Pitch frequency of the ending section are arranged from most to least G - E

- C - A - D.

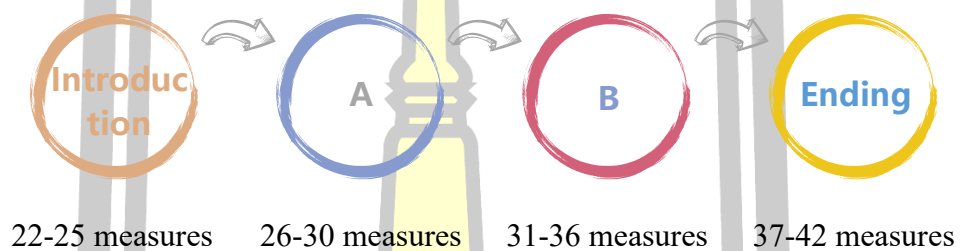
5.4.2 The Paragraph A' of "Lanlu Song"

Table 5. 11 Formal Structure of Paragraph A' of "Lanlu Song"



Source: Wu Ying (2022)

Table 5. 12 The musical phrase of Paragraph A' of "Lanlu Song"



Source: Wu Ying (2022)

5.4.2.1 The Section Introduction of "Lanlu Song"

This section is made up of four measures.

Figure 5. 16 The Section Introduction of "Lanlu Song"

Transcription by Wu Ying (2022)

1) Range

The range of the section introduction is from G to G (One Octave).

2) Singing appearance

This section is sung in antiphonal singing.

3) Melodic contour

The melodic contour of the section introduction is alternating upward and downward, from the lowest pitch G up to the highest pitch G, then decoratively back down to the middle pitch E.

4) Tempo

The tempo of the section introduction is Moderato ($\text{♩}=86\sim 88$).

5) Pitch frequency

Pitch frequency of the section introduction are arranged from most to least G - E.

5.4.2.2 The Section A of "Lanlu Song"

This section is made up of five measures.

The image shows a musical score for five measures (measures 26-30) of the 'Lanlu Song'. The notation is on a single staff with a treble clef. The notes are: G4 (measure 26), A4 (measure 27), G4 (measure 28), F#4 (measure 29), and E4 (measure 30). The lyrics are: '你也不出来要蛇出洞，' with pinyin 'ni ye bu yao she chu dong lei,' and English translation 'Don't you come out of your hole like a snake.' The notes are connected by a melodic line with arrows indicating the contour: a blue arrow points down from G4 to A4, a red arrow points up from A4 to G4, a blue arrow points down from G4 to F#4, and a green arrow points down from F#4 to E4. Colored boxes highlight specific notes: red boxes around G4 in measure 26 and G4 in measure 28; blue boxes around A4 in measure 27 and F#4 in measure 29; and a green box around E4 in measure 30.

Figure 5. 17 The Section A of "Lanlu Song"
Transcription by Wu Ying (2022)

1) Range

The range of the section A is from G to G (One Octave)

2) Singing appearance

This section is sung in antiphonal singing.

3) Melodic contour

The melodic contour of the section A is alternation of descending and ascending, from the highest pitch G slowly descends to the lowest pitch G, from the lowest pitch G quickly jumps in to the highest pitch G, and then slowly descends to the middle pitch D.

4) Tempo

The tempo of the section A is Moderato ($\text{♩}=86\sim 88$).

5) Pitch frequency

Pitch frequency of the section A are arranged from most to least G - E - D - C - A.

5.4.2.3 The Section B of "Lanlu Song"

This section is made up of six measures.

The musical score for Section B of "Lanlu Song" consists of six measures (31-36) in a single melodic line. The lyrics are written in Chinese characters, Pinyin, and English. The notes are annotated with colored boxes and arrows to show pitch relationships:

- Measure 31: Notes for '我' (wo) and '也' (ye) are boxed in blue. A blue arrow points from '也' to '不' (bu).
- Measure 32: Notes for '要' (yao) and '马' (ma) are boxed in blue. A blue arrow points from '要' to '出' (chu). A red arrow points from '出' to '笼' (long).
- Measure 33: Notes for '今' (jin) and '天' (tian) are boxed in blue. A blue arrow points from '今' to '走' (zou). A red arrow points from '走' to '坡' (po).
- Measure 34: Notes for '来' (lai) and '相' (xiang) are boxed in blue. A blue arrow points from '来' to '会' (hui).
- Measure 35: Notes for '哎' (ai) and '咙' (long) are boxed in red. A red arrow points from '哎' to '咙'.
- Measure 36: Notes for '嘞' (lei) and the final note are boxed in green. A green arrow points from '嘞' to the final note.

Figure 5. 18 The Section B of "Lanlu Song"
Transcription by Wu Ying (2022)

1) Range

The range of the section B is from G to G (One Octave).

2) Singing appearance

This section is sung in antiphonal singing.

3) Melodic contour

The melodic contour of the section B is repeated pitches and jumps alternate, from the repeated pitch C drop back to the lowest pitch G and jump in to pitch E. From the lowest pitch G jump in to the highest pitch G, drop back slowly and end at the middle pitch E.

4) Tempo

The tempo of the section B is Moderato ($\text{♩} = 86 \sim 88$).

5) Pitch frequency

Pitch frequency of the section B are arranged from most to least G - C - E - D - A.

5.4.2.4 The Ending Section of "Lanlu Song"

This section is made up of six measures.

The musical score consists of two staves of music in treble clef. The first staff contains measures 37 and 38. Measure 37 has a red box around the first note (G4) and the lyrics '同 tong I'. Measure 38 has a red box around the first note (G4) and the lyrics '你 ni feel', and a blue box around the last two notes (C5 and G4) with the lyrics '唱 chang relaxed' and '歌 ge'. The second staff contains measures 39, 40, 41, and 42. Measure 39 has a red box around the first note (G4) and the lyrics '心 xin singing'. Measure 40 has a blue box around the last two notes (C5 and G4) and the lyrics '呀 ya', '心 xin with', and '放 fang'. Measure 41 has a red box around the first note (G4) and the lyrics '松喇。 song lei. you.'. Measure 42 has a green box around the last two notes (C5 and G4). Blue arrows indicate a descending melodic line from measure 37 to 38, and from 39 to 40. A red arrow indicates an ascending melodic line from measure 40 to 41.

Figure 5. 19 The Ending Section of "Lanlu Song"

Transcription by Wu Ying (2022)

1) Range

The range of the ending section is from G to G (One Octave).

2) Singing appearance

This section is sung in antiphonal singing.

3) Melodic contour

The melodic contour of the ending section is alternating between descending and ascending, from the highest pitch G slowly drop back to the lowest pitch G, the lowest pitch G jumps in to the highest pitch G, and the drop back stays at the middle pitch C.

4) Tempo

The tempo of the ending section is Moderato ($J=86\sim 88$).

5) Pitch frequency

Pitch frequency of the section B are arranged from most to least G - E - C -

A - D.



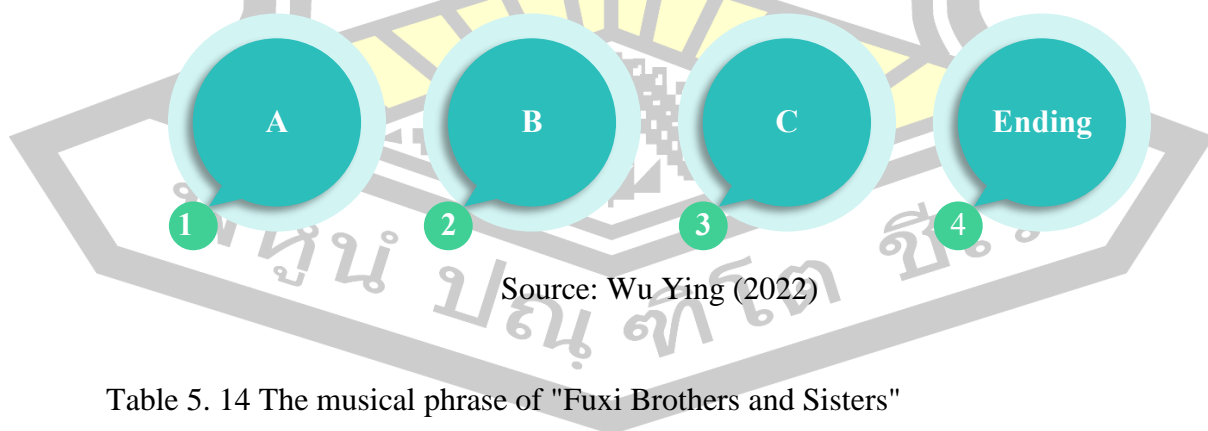
Figure 5. 20 "Lanlu Song"--Love Song
Source: Wu Ying (2019)

5.5 "Fuxi Brothers and Sisters"--Gutiao Song

Gutiao song is polyphonic song in the contemporary Zoupo Festival. The word "Gutiao" refers to a historical story, and the Gutiao song is a record of history and culture through the telling of historical events, expressing philosophical thoughts and feelings. This is a polyphonic song, which the author calls " Upper Line " and " Lower Line ". The contents of the analysis include: Range, Singing appearance, Melodic contour, Tempo, Pitch frequency.

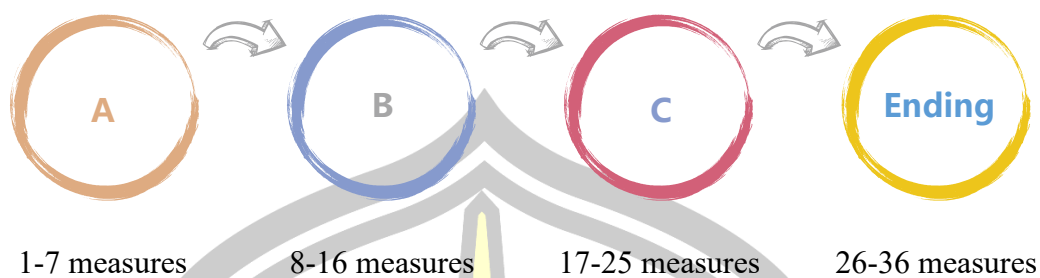
Following chart shows the formal structure of "Fuxi Brothers and Sisters" can be divided into the following four sections:

Table 5. 13 Formal Structure of "Fuxi Brothers and Sisters"



Source: Wu Ying (2022)

Table 5. 14 The musical phrase of "Fuxi Brothers and Sisters"



Source: Wu Ying (2022)

(For details, see the Appendix X)

5.5.1 The Section A of "Fuxi Brothers and Sisters"

This section is made up of seven measures.

1 2 3
 雷 公 拔 颗 大 牙 齿, 交 给
 lei gong ba ke da ya chi, jiao gei
 Lei Gong pulled off a tooth and gave

雷 公 拔 颗 大 牙 齿, 交 给
 lei gong ba ke da ya chi jiao gei
 Lei Gong pulled off a tooth and gave

4 5 6 7
 伏 羲 两 妹 兄。
 fu xi liang mei xiong
 it to Fu and sister.
 Xi his sister.

伏 羲 两 妹 兄。
 fu xi liang mei xiong
 it to Fu and sister.
 Xi his sister.

Figure 5. 21 The Section A of "Fuxi Brothers and Sisters"

Transcription by Wu Ying (2022)

Upper Line

5.5.1.1 Range

The range of the upper line of section A is from G to E (Major 6th).

5.5.1.2 Singing appearance

This section is sung in polyphonic singing.

5.5.1.3 Melodic contour

The melodic contour of the upper line of section A is alternation of ascending and descending, from the highest pitch E slowly back down to the lowest pitch G, back to the highest pitch E back down to the lowest pitch G, and again back to the highest pitch E slowly back down to the lowest pitch G.

5.5.1.4 Tempo

The tempo of the upper line of section A is Adagietto ($\text{♩}=66\sim68$).

5.5.1.5 Pitch frequency

Pitch frequency of the upper line of section A are arranged from most to least E - D - C - G - A.

Lower Line

5.5.1.6 Range

The range of the lower line of section A is from G to D (Perfect 5th).

5.5.1.7 Singing appearance

This section is sung in polyphonic singing.

5.5.1.8 Melodic contour

The melodic contour of the lower line of section A is alternation of ascending and descending, from the middle pitch C slowly back down to the lowest pitch G, back to the highest pitch E back down to the lowest pitch G, and again back to the pitch A slowly back down to the lowest pitch G.

5.5.1.9 Tempo

The tempo of the lower line of section A is Adagietto ($\text{♩}=66\sim68$).

5.5.1.10 Pitch frequency

Pitch frequency of the lower line of section A are arranged from most to least A- G - C - D.

5.5.2 The Section B of "Fuxi Brothers and Sisters"

This section is made up of nine measures.

8 9 10 11

你 俩 拿 去 后 园 种 哟, 早 晚 淋 水 莫
 ni lia na qu hou yuan zhong you, zao wan lin shui mo
 Tell them both to plant the teeth in the back garden and to water them

你 俩 拿 去 后 园 种 哟, 早 晚 淋 水 莫
 ni lia na qu hou yuan zhong you, zao wan lin shui mo
 Tell them both to plant the teeth in the back garden and to water them

12 13 14 15 16

放 松, 哟, 喂。
 fang song, you wei.
 in the morning and at night. Yo hey.

放 松, 哟, 喂。
 fang song, you wei.
 in the morning and at night. Yo hey.

Figure 5. 22 The Section B of "Fuxi Brothers and Sisters"

Transcription by Wu Ying (2022)

Upper Line

5.5.2.1 Range

The range of the upper line of section B is from G to E (Major 6th).

5.5.2.2 Singing appearance

This section is sung in polyphonic singing.

5.5.2.3 Melodic contour

The melodic contour of the upper line of section B is alternation of ascending and descending, from pitch C rising to the highest pitch G and then slowly falling back to the lowest pitch G, again slowly falling back from the highest pitch E to the lowest pitch G, and finally supplemented by pitch C falling back to the lowest pitch G.

5.5.2.4 Tempo

The tempo of the upper line of section B is Adagietto ($\text{♩}=66\sim68$).

5.5.2.5 Pitch frequency

Pitch frequency of the upper line of section B are arranged from most to least G - E - D - C - A.

Lower Line

5.5.2.6 Range

The range of the lower line of section B is from G to D (Perfect 5th).

5.5.2.7 Singing appearance

This section is sung in polyphonic singing.

5.5.2.8 Melodic contour

The melodic contour of the lower line of section B is alternation of ascending and descending, from pitch C slowly back down to the lowest pitch G, again from the highest pitch D slowly back down to the lowest pitch G, and finally complemented by pitch C back down to the lowest pitch G.

5.5.2.9 Tempo

The tempo of the lower line of section B is Adagietto ($\text{♩} = 66 \sim 68$).

5.5.2.10 Pitch frequency

Pitch frequency of the lower line of section B are arranged from most to least B \flat - C - E \flat - F.

5.5.3 The Section C of "Fuxi Brothers and Sisters"

This section is made up of nine measures.

17 18 19 20

三 月 到 来 农 活 忙 哎 哟 喂 哎,
 san yue dao lai nong huo mang ai you wei and ai,
 March is a busy time for farming, every

三 月 到 来 农 活 忙 哎 哎,
 san yue dao lai nong huo mang ai ai,
 March is a busy time for farming, and every family

21 22 23 24 25

家 家 担 粪 壅 田 庄。
 jia jia dan fen yong tian zhuang
 family is applying fertilizer to their farmland.

家 家 担 粪 壅 田 庄。
 jia jia dan fen yong tian zhuang
 is applying fertilizer to their farmland.

Figure 5. 23 The Section C of "Fuxi Brothers and Sisters"

Transcription by Wu Ying (2022)

Upper Line

5.5.3.1 Range

The range of the upper line of section C is from G to E (Major 6th).

5.5.3.2 Singing appearance

This section is sung in polyphonic singing.

5.5.3.3 Melodic contour

The melodic contour of the upper line of section C is from pitch C to pitch E in waves, then from the highest pitch E slowly back down, after the pitch C, at the lowest pitch G to do the extension.

5.5.3.4 Tempo

The tempo of the upper line of section C is Adagietto ($\text{♩} = 66 \sim 68$).

5.5.3.5 Pitch frequency

Pitch frequency of the upper line of section C are arranged from most to least E - G - C - D - A.

Lower Line

5.5.3.6 Range

The range of the lower line of section C is from G to D (Perfect 5th).

5.5.3.7 Singing appearance

This section is sung in polyphonic singing.

5.5.3.8 Melodic contour

The melodic contour of the lower line of section C is from pitch G to pitch A in waves, from the higher pitch C slowly back down, after the pitch G, then from the highest pitch D slowly back down, after the pitch G.

5.5.3.9 Tempo

The tempo of the lower line of section C is Adagietto ($\text{♩} = 66 \sim 68$).

5.5.3.10 Scale frequency

Pitch frequency of the lower line of section C are arranged from most to least G - A - C - D.

5.5.4 The Ending Section of "Fuxi Brothers and Sisters"

This section is made up of eleven measures.

The musical score consists of two systems of two staves each. The first system covers measures 26 to 29, and the second system covers measures 30 to 33. The lyrics are written in Chinese characters, pinyin, and English. Red boxes highlight specific melodic phrases in the upper staff, and blue boxes highlight corresponding phrases in the lower staff. Blue arrows indicate melodic connections between the two staves.

System 1 (Measures 26-29):

- Measure 26: 独有伏羲 (du you fu xi / only Fu Xi)
- Measure 27: 兄妹俩 (xiong mei lia / and his sister)
- Measure 28: 担粪后园 (dan fen hou yuan / fertilize the)
- Measure 29: 壅瓜秧 (yong gua yang / melon seedlings in)

System 2 (Measures 30-33):

- Measure 30: 伏羲 (fu xi / Fu Xi)
- Measure 31: 担粪后园 (dan fen hou yuan / fertilize the)
- Measure 32: 壅瓜秧 (yong gua yang / melon seedlings)
- Measure 33: 瓜秧 (gua yang / melon seedlings)

ศูนย์ ปณ. ทิว. ขบ.

Figure 5. 24 The Section Ending of "Fuxi Brothers and Sisters"
Transcription by Wu Ying (2022)

Upper Line

5.5.4.1 Range

The range of the upper line of ending section is from F to E (Major 6th).

5.5.4.2 Singing appearance

This section is sung in polyphonic singing.

5.5.4.3 Melodic contour

The melodic contour of the upper line of ending section is from pitch C to pitch E in waves, then from the highest pitch E slowly back down, after the pitch D and C , at the lowest pitch G to do the extension.

5.5.4.4 Tempo

The tempo of the upper line of ending section is Adagietto ($\text{♩}=66\sim68$).

5.5.4.5 Pitch frequency

Pitch frequency of the upper line of ending section are arranged from most to least E - G - C - D - A.

Lower Line

5.5.4.6 Range

The range of the lower line of ending section is from G to D (Perfect 5th).

5.5.4.7 Singing appearance

This section is sung in polyphonic singing.

5.5.4.8 Melodic contour

The melodic contour of the lower line of ending section is repeat in waves at pitch A, rising quickly to pitch D and then falling back, rising through repeated pitch A to pitch D and slowly falling back to the lowest pitch G. The final complementary pitch C falls back to pitch G.

5.5.4.9 Tempo

The tempo of the lower line of ending section is Adagietto ($\text{♩}=66\sim68$).

5.5.4.10 Pitch frequency

Pitch frequency of the lower line of ending section are arranged from most to least A - G - D - C.



Figure 5. 25 "Fuxi Brothers and Sisters"--Gutiao Song

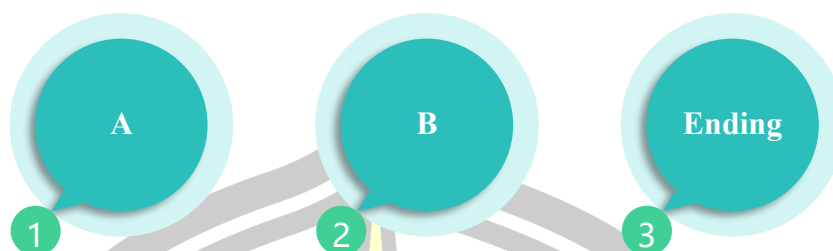
Source: Wu Ying (2019)

5.6 "Welcome to Zoupo Today"--Welcome Song

This is a folk song that is sung at the beginning of the Zoupo Festival. The folk song expresses the welcome to the audience present, reflects that the development of Mulao people today is delightful by depicting the new appearance of Luocheng, and welcomes everyone to come here to sing the folk song together. The analysis of this solo song includes: Range, Singing appearance, Melodic contour, Tempo, Pitch frequency.

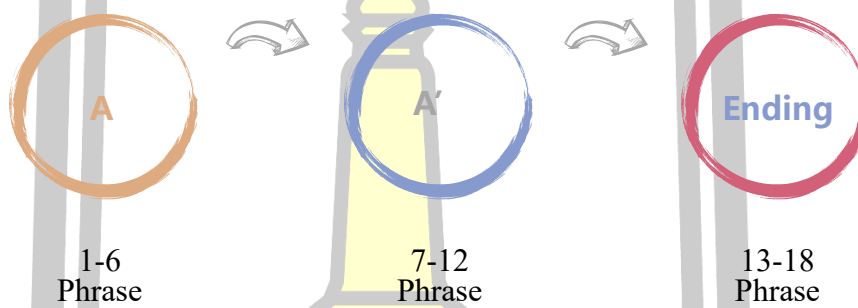
Following chart shows the formal structure of "Welcome to Zoupo Today" can be divided into the following three sections:

Table 5. 15 Formal Structure of "Welcome to Zoupo Today"



Source: Wu Ying (2022)

Table 5. 16 The musical phrase of "Welcome to Zoupo Today"



Source: Wu Ying (2022)

(For details, see the Appendix XI)

5.6.1 The Section A of "Welcome to Zoupo Today"

This section is made up of six measures.

男: 今 You	天 have	在 come	这 zhe	你 ni	们 men	走 zou	嘞, lei,
女: 喜 Joyful	逢 feng	盛 sheng	世 shi	家 jia	争 zheng	先 xian	嘞, lei,
		in	the	golden		age,	
同 tong	我 wo	唱 chang	歌 ge	开 kai	心 xin	嘞 lei	啰。 luo.
It 家 jia	was 乡 xiang	a 景 jing	great 像 xiang	pleasure 新 xin	to 风 feng	sing with 貌 mao	me. 嘞。 lei.
Hometown		scenery	and	new	style.		

Figure 5. 26 The Section A of "Welcome to Zoupo Today"

Transcription by Wu Ying (2022)

5.6.1.1 Range

The range of the section A is from A to E (Perfect 5th).

5.6.1.2 Singing appearance

This section is sung in antiphonal singing.

5.6.1.3 Melodic contour

The melodic contour of the section A is from the highest pitch E through pitch C#, back down to pitch A, rises again from the lowest pitch A to the highest pitch E, and back down to the lowest pitch A.

5.6.1.4 Tempo

The tempo of the section A is Moderato ($\text{♩}=86\sim88$).

5.6.1.5 Pitch frequency

Pitch frequency of the section A are arranged from most to least E - A - B - C#.

5.6.2 The Section A' of "Welcome to Zoupo Today"

This section is made up of six measures.

7 8 9

这 里 罗 城 风 水 好 嘞,
zhe li luo cheng feng shui hao lei,
Good view here in Luo Cheng,
feng huang zai zhe an xin ju lei,
Phoenix is build new home here,

10 11 12

安 居 乐 业 是 福 嘞 嘞。
an ju le ye shi fu lei you.
It is happy to live and work in peace.
gong du xing fu xiao kang lei 嘞。
life is happy and rich. lei you.

Figure 5. 27 The Section A' of "Welcome to Zoupo Today"

Transcription by Wu Ying (2022)

5.6.2.1 Range

The range of the section A' is from A to E (Perfect 5th)

5.6.2.2 Singing appearance

This section is sung in antiphonal singing.

5.6.2.3 Melodic contour

The melodic contour of the section A' is from the highest pitch E through pitch C#, back down to pitch A, rises again from the lowest pitch A to the highest pitch E, and back down to the lowest pitch A.

5.6.2.4 Tempo

The tempo of the section A' is Moderato ($\text{♩}=86\sim88$).

5.6.2.5 Pitch frequency

Pitch frequency of the section A' are arranged from most to least E - A - B - C#.

5.6.3 The Ending Section of "Welcome to Zoupo Today"

This section is made up of six measures.

13 14 15

啲 嚟 我 的 妹 呀,
yi luo wo de mei ya,
My sister,
啲 嚟 我 的 哥 嘞,
yi luo wo de ge lei,
My Brother,

16 17 18

安 居 乐 业 是 福 嘞 嘞。
an ju le ye shi fu lei lei.
It is happy to live and work in peace.
共 度 幸 福 小 康 嘞 嘞。
gong du xing fu xiao kang lei lei.
life is happy and rich. you. you.

Figure 5. 28 The Section Ending of "Welcome to Zoupo Today"

Transcription by Wu Ying (2022)

5.6.3.1 Range

The range of the ending section is from A to E (Perfect 5th).

5.6.3.2 Singing appearance

This section is sung in antiphonal singing.

5.6.3.3 Melodic contour

The melodic contour of the ending section is from pitch C# to the highest pitch E, back down to A, then from the lowest A to the highest pitch E, and back down to the lowest A.

5.6.3.4 Tempo

The tempo of the ending section is Moderato ($J=86\sim 88$).

5.6.3.5 Pitch frequency

Pitch frequency of the ending section are arranged from most to least A - E - B - C#.



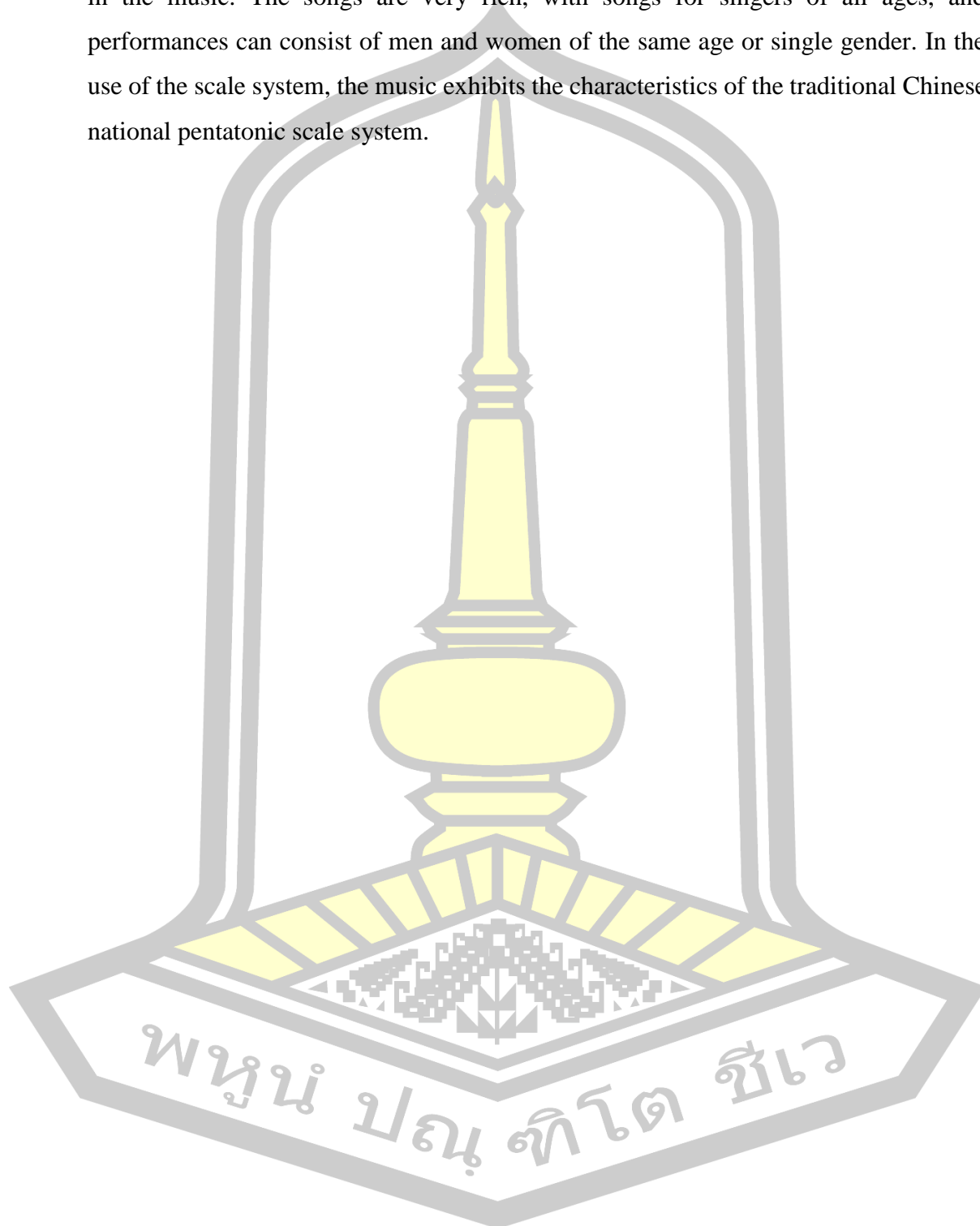
Figure 5. 29 "Welcome to Zoupo Today"--Welcome Song

Source: Wu Ying (2019)

Summary

In terms of formal structure, some Mulao folk songs are designed to present a clear formal structure, while a few Mulao folk songs focus on a vague formal structure. In general, the formal structures show diverse characteristics. The melodic contours of the songs often exhibit alternating rising and falling movements, and often end with a free descent at the end of a phrase. The music is developed in monophonic and polyphonic form. There are various forms of performance: solo singing, antiphonal singing, polyphonic singing, and choral singing. Performances are mainly done by two or more people in unison. In polyphonic singing the melody overlaps in the movement of the high and low notes, and the heterophonic structure is the most common. Similar

movements, parallel movements, tilted movements and voice crossings are all involved in the music. The songs are very rich, with songs for singers of all ages, and performances can consist of men and women of the same age or single gender. In the use of the scale system, the music exhibits the characteristics of the traditional Chinese national pentatonic scale system.



CHAPTER VI

THE TRANSMISSION OF MULAO FOLK SONGS IN ZOUPO FESTIVAL

This chapter has four core tasks: First, to analyze and study the transmission value of Mulao folk songs in Zoupo Festival; second, to investigate the transmission status of Mulao folk songs in Zoupo Festival; Third, to analyze and study the transmission dilemma of Mulao folk songs in Zoupo Festival; Fourth, to propose suggestions for the transmission of Mulao folk songs in the Zoupo Festival.

6.1 Transmission Value of Mulao Folk Songs in Zoupo Festival

- 6.1.1 Enhance National Cohesion
- 6.1.2 Promote the Development of Ethnic Arts

6.2 Current Situation of the Transmission of Mulao Folk Songs in Zoupo Festival

- 6.2.1 The Main Transmitters of Mulao Folk Songs in Zoupo Festival
- 6.2.2 The Main Transmission Channels of Mulao Folk Songs in Zoupo Festival

6.3 Difficulties in the Transmission of Mulao Folk Songs in Zoupo Festival

- 6.3.1 The Festival is No Longer in Full Bloom
- 6.3.2 The Transmission of the Festival is Hindered
- 6.3.3 Media Transmission is Not Effective

6.4 Suggestions for the Transmission of Mulao Folk Songs in Zoupo Festival

- 6.4.1 Clarify the Responsibilities of Transmission Subjects
- 6.4.2 Integrate the Transmission Resources of the Media
- 6.4.3 Gather Young Groups

6.1 Transmission Value of Mulao Folk Songs in Zoupo Festival

Zoupo Festival is a carrier of Mulao folk songs and also a festival symbol of Mulao culture, and Zoupo Festival is a manifestation of Mulao traditional culture and national cohesion. The transmission of Mulao folk songs in Zoupo Festival nowadays can make the people understand Mulao traditional culture better, and thus enhance the national cohesion of the people and thus promote the development of national art.

6.1.1 Enhancement of National Cohesion

Mulao folk songs are the musical symbols of Mulao culture, and the singing of Mulao folk songs in the Zoupo Festival is used to perpetuate the traditional marriage ceremony of the Mulao people and strengthen the sense of national identity. By singing Mulao Gutiao songs and Life Songs, the people's personal qualities are enhanced, and they learn about the history, culture and living habits of the nation and strengthen their sense of national mission.



Figure 6. 1 Zoupo Festival at Chenglong Hu Park in 2022

Source: Wu Ying (2022)

6.1.1.1 Continuation of Collective Memory

Drawing on Bourdieu's field theory, any field with a certain time and space cannot be separated from specific traditional cultural symbols, and a series of traditional cultural symbols gather into the collective memory of the people. (Zhong Fulan, 2015.) Traditional festivals such as Yifan Festival, Zoupo Festival, and other festivals of Mulao people constitute the festival symbol system of Mulao people, and each of these symbols has its own festival characteristics, referring to the collective mentality, beliefs, language and other behavior patterns formed by Mulao people in their survival

and development. During the annual Spring Festival and Mid-Autumn Festival, people put on traditional Mulao ethnic costumes, use Mulao folk songs as a medium to convey their love and friendship, and give "Tongnian shoes" as a token of love, forming a ritual and custom for young Mulao men and women to fall in love and settle down. "Collective memory is the process and result of sharing past events among members of a specific social group, and the condition to ensure the transmission of collective memory is the continuity of social interaction and group consciousness needed to extract that memory." (Feng Qiong, 2014.) To a certain extent, the practice of Zoupo is also a process of forming collective memory, and by holding periodic Zoupo Festivals, it has a significant role in evoking group consciousness and gathering group consensus.



Figure 6. 2 Tongnian Song at Chenglong Hu Park 2017

Source: Luo Zhoulun (2017)

6.1.1.2 Strengthening Ethnic Identity

Ethnic identity in a narrow sense refers to the sense of belonging of individuals in the ethnic group, their positive evaluation of the ethnic group, and their enthusiasm to participate in collective activities of the ethnic group. Due to the geographical environment and demographic factors of Luocheng Mulao Autonomous County, Mulao people live in a cultural environment where they coexist with other ethnic groups, and the long-term development has caused the intermingling and penetration of various ethnic cultures. In order to preserve the ethnic characteristics of Mulao people accumulated through history, it is extremely urgent to strengthen the sense of ethnic identity. The social and entertainment function of Zoupo Festival can make individuals have a good experience and feel the national aesthetic value and moral code of Mulao through "listening" or "singing", so that they can resonate with the group.

They can resonate with the group, form the identity of Mulao traditional culture and develop a sense of collective belonging.



Figure 6. 3 Performers and Audience at Zoupo Festival 2019

Source: Wu Ying (2019)

6.1.2 Promoting the Development of Ethnic Arts

Zoupo Festival is the field for Mulao folk songs to be sung, and Mulao folk songs are the carrier of cultural transmission of Zoupo Festival, and through the government regularly organizing the Mulao folk songs singing activities in Zoupo Festival, the two become interdependent and develop together.

6.1.2.1 Enriching Guangxi Folk Song Culture

Guangxi is an autonomous region with multi-ethnic groups living together, and folk songs are an inseparable part of the cultural system of minority groups in Guangxi. Zhuang "March 3", Yao "Zhuzhu Festival", Miao "Lusheng Festival", Mulao "Zoupo Festival "March 3" of Zhuang, "Zhuzhi Festival" of Yao, "Lusheng Horse Festival" of Miao, "Zoupo Festival" of Mulao, etc. constitute the colorful minority festival folk culture of Guangxi. Although the Mulao people are a member of the Zhuang-Dong language group and their music culture has certain commonality with other Zhuang-Dong language groups, the Zoupo Festival is formed through the long-lasting production and life practice of the Mulao people and is a unique musical and cultural event of the Mulao people. However, the Zoupo Festival is a unique musical and cultural event formed through the long-lasting production and life practice of Mulao people, and it shows the creativity and aesthetic value characteristic of Mulao group.



Figure 6. 4 Program of the 2023 Hechi Folk Song Festival

Source: Jiang Dongjian (2023)

6.1.2.2 Promoting Cultural Exchange of Folk Songs

The Luocheng Mulao Autonomous County is located in the eastern part of Hechi, adjacent to Yizhou District and Huanjiang Maonan Autonomous County, and east to Liucheng County and Rongshui Miao Autonomous County in Liuzhou City. The Mulao people have established harmonious and friendly ethnic relations with other ethnic groups through long intermarriage and intermingling with them. In addition, the Mulao folk songs are sung not only in Mulao dialect, but also in Mandarin Chinese and Chinese (Tuguai), and in such an eclectic language environment, the Mulao people do not reject the folk songs of other ethnic groups. The Zoupo Festival is not only an excellent window to showcase Mulao folk songs, but also a platform for musical and

cultural exchanges between the Mulao people and other ethnic groups.



Figure 6. 5 Zhuang Female Singers and Mulao Male Singers

Source: Wu Ying (2019)

6.1.2.3 Stimulating Folk Art Creation

Mulao folk songs and Zoupo Festival have a symbiotic relationship, and the continuation of festival culture gives Mulao folk songs culture space for transmission and innovation, while the development of Mulao folk songs culture promotes the transmission and continuation of Zoupo Festival culture. Due to the accelerated urbanization, Mulao folk songs gradually fade out of the entertainment life of Mulao people, but the group and entertainment characteristics of Zoupo Festival provide a living space for the Mulao folk songs to transmission. Mulao people consciously shape their cultural identities such as "Mulao singers" by participating in the singing activities of Mulao folk songs in Zoupo Festival, and in this process of shaping, they need to continuously create art, and show their ideological character, aesthetic orientation and artistic attainments by inheriting and creating Mulao folk songs, so as to promote the formation and continuous improvement of their national cultural identities. Therefore, to a certain extent, the transmission of Zoupo Festival culture can stimulate folk art

พหุวัฒนธรรม ชีว

creation and make Mulao folk songs develop and continue.

6.2 Current Status of the Transmission of Mulao Folk Songs in Zoupo Festival

The main content of this section is the current transmission status of Mulao folk songs in Zoupo Festival today. First, it is analyzed in terms of the government, transmitters, social organizations, and folk song enthusiasts who are the main transmission groups. Second, the transmission channels are analyzed in terms of interpersonal and group activities and new media.

6.2.1 The Main Transmission Groups of Mulao Folk Songs in Zoupo Festival

6.2.1.1 Government and relevant departments

According to the Regulations on the Protection of Ethnic Folk Traditional Culture of Guangxi Zhuang Autonomous Region and the Regulations on the Protection of Intangible Cultural Heritage of Guangxi Zhuang Autonomous Region, the people's government of Luocheng Mulao Autonomous County and relevant departments such as the county cultural center, the county cultural and sports bureau and the county people's committee have implemented a series of measures for the inheritance and protection of Mulao Zoupo Festival culture and Mulao folk songs. In 2010 and 2021, Mulao folk songs in Luocheng County of Guangxi were listed as intangible cultural heritage at Guangxi level and national level respectively, and three transmitters of Mulao folk songs were established. In 2012, Mulao Zoupo Festival was included in the fourth batch of intangible cultural heritage list at Guangxi Zhuang Autonomous Region level, and one transmitter of Zoupo Festival was established. In 2015 and 2018, respectively, the construction of two related social organizations of "Luocheng Mulao Folk Song Association" and "Luocheng Mulao Zoupo Association".

In terms of cultural activities, the government actively organizes the mass cultural activities of Mulao folk songs and Zoupo Festival, especially the singing of Mulao folk songs in Zoupo Festival has become the norm. In terms of cultural industry construction, since 2015, the government has solidly promoted the project of "ten national cultures", deeply promoted the construction of special cultural industries, and

built the Mulao cultural brand, among which the "ten national cultures" include " Mulao folk song culture" and "Zoupo culture". The government and relevant departments of Luocheng Mulao Autonomous County actively carry out the working policy of "protection first, rescue first, rational use and transmission development", promote Mulao folk song culture while holding festivals, and provide policy support and strong guidance for the inheritance and protection of Mulao folk song culture and Zoupo culture.

6.2.1.2 Transmitters

The bearer is an indispensable part of the transmission of Mulao folk song culture and Zoupo Festival culture, and the "intangible cultural heritage" transmission activity is actually a process of folk culture transmission by the bearer using interpersonal transmission. Nowadays, Ms. Luo Zhoulan is both the transmitter of Mulao folk songs and the transmitter of Zoupo Festival culture. She is also the president of the social organizations "Luocheng Mulao Folk Song Association" and "Luocheng Mulao Zoupo Folklore Association". In addition to organizing daily group activities in the association, she also teaches folk songs and Zoupo customs.



Figure 6. 6 Transmitter Luo Zhoulan

Source: Wu Ying (2020)

Under the leadership of Ms. Luo Zhoulan, members of the association often carry out activities of "folk songs in school", and volunteer to teach Mulao folk songs to students of Shuitan Primary School in Luocheng County, Red Army Primary School in Siwei Town, Phoenix Primary School and Shenzhen Experimental Primary School. At the same time, Ms. Luo Zhoulan has led "Mulao Folk Song Association" and "Zoupo Association" to teach Mulao folk songs to the Bureau of Natural Resources, Bureau of

Culture, Bureau of Agriculture, Construction Bank, Military and Police Forces, Jinyuan Community, and Cotton Tiankeng Scenic Area in Luocheng County. They also taught and sang Mulao folk songs.



Figure 6. 7 Mulao Folk Songs Enter Shuitan Primary School in 2017

Source: Luo Zhoulun (2017)



Figure 6. 8 2021 Mulao Folk Songs Enter Red Army Primary School

Source: Wu Ying (2021)



Figure 6. 9 2022 Mulao Folk Songs Enter Phoenix Elementary School

Source: Wu Ying (2022)



Figure 6. 10 2022 Mulao Folk Songs Enter Natural Resources Bureau

Source: Luo Zhoulun (2022)



Figure 6. 11 Mulao Folk Songs Enter the Agricultural Bureau

Source: Wu Ying (2022)



Figure 6. 12 Mulao Folk Songs Enter Construction Bank

Source: Luo Zhoulun (2022)



Figure 6. 13 Mulao Folk Songs Enter the Military and Police Forces
Source: Luo Zhoulan (2022)



Figure 6. 14 Mulao Folk Songs Enter Jinyuan Community
Source: Wu Ying (2021)

The researcher attended the annual meeting activity of Luocheng Mulao Zoupo Folklore Association on January 5, 2022, where I interviewed Ms. Luo Zhoulan, who had just finished her annual work summary. As the transmitter of Mulao folk songs and Zoupo culture, she had the most say in the current status of the transmission of both. When asked what are the achievements of the transmission and the difficulties encountered in the transmission activities, she replied, "Firstly, in recent years, more than 200 elementary school students have been trained in the activity of 'Folk songs in school', among which 30 elementary school singers have also participated in Zoupo Festival and various county-level cultural performances for many times. Secondly, the number of trainees from enterprises and institutions has reached more than 300, and the training includes teaching and singing Mulao language folk songs and teaching Mulao Zoupo customs. At present, the training activities are still mainly held by the "Mulao Folk Song Association" and the "Zoupo Folklore Association", and different types of

activities are held about ten times a year." The author asked if there was any intention to use online media to transmit, and she replied, "We have already started to try these 'new ideas' of online media, for example, starting from 2019, we will regularly start the online Zoupo Festival Mulao folk song singing activities, and Mulao folk song singing on WeChat is one of our new initiatives. Folk song singing is a new attempt for us. However, media such as Jitterbug and Weibo, which need to be operated by professionals, still need to be used gradually." When asked about the frequency of media coverage, she said, "Basically, we have journalists interviewing us every time we hold a Zoupo Festival, we have journalists interviewing us when we conduct training activities, and we have journalists going with us every time we are in the 'school' activities."



Figure 6. 15 Singing of Mulao Folk Songs at Online Zoupo Festival

Source: Wu Ying (2020)

Through this interview with Ms. Luo Zhoulun, who is also the transmitter of Mulao folk songs and the cultural transmitter of Zoupo Festival, I summarized the following characteristics of today's transmission activities.

First, living Transmission. Living transmission refers to the way of transmission in which cultural transmission activities are integrated into daily production. From time to time, the bearer Luo Zhoulun conducts training on Mulao folk songs and Zoupo culture for local elementary school students and personnel of enterprises and institutions, indicating that the target of the transmission of Mulao folk songs and Zoupo Festival culture is no longer limited to the Mulao people, but includes other Han, Zhuang, Maonan and Dong ethnic groups living in Mulao Autonomous

County of Luocheng County, opening up the ethnic culture originally tied to the Mulao ethnic group The transmission activities.

Second, Innovative Transmission. The traditional transmission method of Mulao culture is mainly based on the "transmission method of master to disciple or children", and the transmission of folk song knowledge and singing skills is carried out in the form of face-to-face teaching between master and disciple. In today's information age, the emergence of Internet media has diversified and diversified the forms of transmission activities, changing from the original "one-to-one" to "one-to-many" forms of transmission.

6.2.1.3 Social Organizations

A social organization is a collective of common activities established by people in accordance with certain purposes, systems, and systems in order to effectively achieve specific goals, and its members share common goals and a common sense of belonging. Ethnic minority cultural social organizations are active groups practicing ethnic minority culture, and social organizations have an organizational capacity and group appeal that cannot be ignored in ethnic cultural activities.

The Association of Mulao Folk Songs of Luocheng County was established in 2015, and the Association of Mulao Zoupo Culture of Luocheng County was established in 2018. The scope of activities of these two associations includes excavating and organizing documentary materials; carrying out relevant academic activities; popularizing relevant knowledge; and carrying out voluntary and paid service activities. The associations bring together Mulao folk song enthusiasts from Luocheng and the surrounding counties and towns, and their members range in age from 20 to 70 years old, with the majority aged 40 to 59. The members' daily communication is based on the Internet social media such as WeChat group and QQ group, and they regularly hold online Mulao folk song concerts on the social media platform, and save the audio with the Internet multimedia production tool "Dynamic Album" for intra-group transmission. In addition, every year around the Spring Festival and Mid-Autumn Festival, the association organizes a grand Mulao Zoupo Festival folk song concert. Although the association was established in a short period of time, it has developed rapidly, and the collective activities organized by the association are getting richer and richer, and the number of members is increasing every year.



Figure 6. 16 Zoupo Folklore Association

Source: Wu Ying (2018)

6.2.1.4 Mulao Folk Song Enthusiasts

Ethnic cultural transmission has special characteristics, which not only refers to the release of ethnic cultural information, but also emphasizes the cultural transmission with human carriers. The cultural symbol of Zoupo Festival is the Mulao folk song, and as a folk art, the folk song is mainly sung. In the Zoupo Festival, the Mulao folk songs are not only transmission by the transmitters, but also by the oral singing of Mulao folk song enthusiasts. Mulao folk song enthusiasts are people who identify with the culture of Mulao folk songs and have certain ability to sing Mulao folk songs. Therefore, in the process of singing Mulao folk songs, Mulao folk song enthusiasts have a special identity as both the main transmitter and the recipient. The transmission behavior of Mulao folk song enthusiasts is mainly carried out through interpersonal transmission.

Mulao folk song enthusiasts, as transmitters of the culture of Zoupo Festival, directly transmit Mulao folk songs face to face with people by singing Mulao folk songs. Mulao folk song enthusiasts, as the recipients, are directly exposed to Mulao folk songs through the perceptive act of "listening", and internalize and absorb the custom of "Zoupo" through aesthetic recognition, so that the singing of Mulao folk songs in the Zoupo Festival becomes This makes the Mulao folk songs sung at the Zoupo Festival a culture of the Mulao people that has been passed down from generation to generation.

6.2.2 The Main Transmission Channels of Mulao Folk Songs in Zoupo Festival

6.2.2.1 Interpersonal Interaction and Group Activities

Interpersonal interactions and group activities are the main ways for Mulao folk songs to be transmitted in the Zoupo Festival. In terms of the dominant groups of transmission activities, they are divided into two types: official and folk.

The official transmission refers to the cultural activities organized by the local government and its cultural departments, mainly focusing on training, art exhibitions and folk song competitions. Mulao folk songs and Zoupo Festival are successively listed in the fourth batch of intangible cultural heritage at the level of Guangxi Zhuang Autonomous Region, so the local government actively carries out related cultural activities, establishes "intangible cultural heritage" training bases and holds training activities for Mulao folk songs regularly. In addition, the cultural department actively creates Mulao special art activities, and regularly holds Zoupo Festival on traditional festivals such as Spring Festival and Mid-Autumn Festival to sing Mulao folk songs, and these activities are all part of the local public cultural construction, so the number of participants is large and the organization is highly disciplined.

The folk transmission activities mainly lie in the oral transmission by individuals or folk groups for interpersonal communication, which is relatively small in scale and spontaneous and social. Luocheng Mulao Folk Song Association and Zoupo Folklore Association have organized many times in recent years Mulao folk songs into campus and into enterprises and institutions, into communities, etc. The number of people trained is more than 500, and the participants involve many local ethnic groups. At the same time, the association uses QQ group and WeChat group as a platform for community exchange, and regularly organizes online Mulao folk song concerts, forming a virtual Zoupo Festival folk song concert on the Internet.

6.2.2.2 Traditional Media

Traditional media is the way relative to the emerging online media, mainly TV, radio, newspapers, magazines, books, etc. These take the public as the receiving group and regularly release information or provide scientific and educational entertainment content for the public. Their media characteristics are a large audience base, wide distribution range, and specialized content production and distribution

mode, so newspapers, radio, TV, and books are the common ways to disseminate Zoupo Festival culture to the outside world at this stage.

On February 4, 2016, a 21-minute special program on Luocheng Mulao Zoupo Festival was broadcasted on Guangxi Variety Channel's "Ba Gui Non Genetic Heritage Record". The program showed that young men and women of Mulao ethnic group sang Mulao folk songs to convey their love and affection for each other, and exchanged "Tongnian shoes", a token of love, to express their wish to be married to each other. On April 4, 2019, Guangxi News Channel broadcasted the 2019 "March 3 of Zhuang Nationality - Ba Gui Carnival". In the live broadcast, the "Zoupo Song Rhyme 'One Belt, One Road' Zoupo Meeting" was held in the four cotton sinkhole scenic spot in Luocheng Mulao Autonomous County, Hechi Branch, where Mulao youths sang duets with young singers from Africa, Bangladesh, Vietnam and other places in the live TV broadcast. In the live TV broadcast, Mulao youths sang Mulao folk songs together with young singers from Africa, Bangladesh, Vietnam and other places, bringing Zoupo culture into the international perspective in combination with "One Belt and One Road".



Figure 6. 17 Foreign Friends Sing Mulao Folk Songs

Source: Guangxi News TV

The Zoupo Festival is an important vehicle for the contemporary transmission of Mulao folk songs and a unique traditional festival of the Mulao people, and some related books have recorded this Mulao folk event. Ethnographic books such as A Brief History of the Mulao People, Ancient Songs of the Mulao People, History and Culture of the Mulao People, and China's Mulao People all briefly introduce the time of the Zoupo Festival, the nature of the festival, the content of the festival, and the

cultural content of the festival. Among them, "Mulao Style" published by Guangxi People's Publishing House lists common Mulao folk songs that appear in Zoupo events according to different categories of men's and women's interactions and emotions, and elaborates in some detail the different emotions implied by different categories. "Ancient Songs of Mulao People" published by Guangxi Nationalities Publishing House collects the representative traditional folk songs of Mulao people in various historical periods.

These books all introduce Mulao folk songs and Zoupo Festival culture from the perspective of Mulao history and culture, preserving valuable historical documents and allowing the long-term preservation of Mulao folk songs and Zoupo Festival culture in the form of books. However, these books were published at an earlier time. With the development of society, books on the current situation of transmission and protection of Mulao folk songs and Zoupo Festival are relatively few. In addition, most of the books on ethnic groups in the book market nowadays are mainly introductions to Mulao folk songs of popular science, and there is a lack of special studies.

6.2.2.3 New Media

Today's society has entered the information age, and the Internet is used as a medium to form diversified channels and forms of information transmission, and information is characterized as "short, flat and fast". The multimedia information of text, picture, audio and video enriches the presentation of Mulao folk songs in Zoupo Festival, and makes the national culture break through the traditional transmission form, so that it can be transmitted in a rich and colorful way. The new media communication channels used for the singing of Mulao folk songs in Zoupo Festival mainly include information websites, social media platforms, short video communities, etc. The information disseminated covers folk culture, activity reports, policy development, "intangible cultural heritage" inheritance, etc. The information transmitted covers folk culture, activity reports, policy development, and "intangible cultural heritage" inheritance, The information transmitted covers folk culture, event reports, policy development, "intangible cultural heritage" transmission, etc.

There are three main types of websites for the transmission of Mulao folk songs in Zoupo Festival: folklore websites, news websites, and government websites. Among them, information websites such as "twenty-four festivals website" and "calendar website", which are more relevant to folk culture, mostly publish articles on

the introduction. Professional news websites such as Guangxi News Network, Hechi News Network and Xinhua Guangxi Station focus on publishing reports on Mulao folk songs and Zoupo Festival culture. Local government portals are the most authoritative official channels for local people to learn about Mulao folk songs and Zoupo Festival, in addition to reporting related cultural activities and publishing related cultural policies and work arrangements: In the WeChat platform, in addition to personal communication behaviors such as instant chatting and posting "friends circle", the Mulao folk songs in Zoupo Festival are also transmission by local self-publishers. In the WeChat platform, besides personal communication such as chatting and sending "friends circle", the local self-publishing public numbers also transmission the Mulao folk songs of Zoupo Festival, such as "Luocheng side events", "Luocheng life", "Luocheng interesting events", "Play Luocheng ", "Play Luocheng", "Guangxi Luocheng Tourism", etc. have all published articles and information about Mulao folk songs and Zoupo Festival. The five public numbers screened out are all information public numbers, so the contents they publish are extremely similar to some extent, and they are mostly reprinted contents, more often from Hechi Daily. Most of the article information of these public numbers reprint traditional media or secondary creation of news, with less original contents. In the short videos of ShakeYin, some self-media accounts in the field of folklore and folk songs mostly publish short videos of Zoupo Festival and Mulao folk songs singing, and some Mulao singers also upload videos of their folk songs singing. These videos are brief but informative, and the videos with subtitles can better enable viewers to understand the general meaning of the lyrics directly, which reduces the barriers between the cultural exchanges of various ethnic groups to a certain extent and conveys the cultural image of Mulao people more intuitively. However, because Zoupo Festival and Mulao folk songs are relatively niche, the number of likes and comments on these videos are relatively small.

6.3 Difficulties in the Transmission of Mulao Folk Songs in Zoupo Festival

The transmission of Mulao folk songs in Zoupo Festival is influenced and restricted by many factors, and there are certain difficulties in their transmission. Firstly, the emergence of new cultures Zoupo Festival is much less prevalent than before; secondly, due to the sharp decrease in enthusiasm of youth groups and the

limited government support, the festival's transmission effect is reduced; thirdly, the new media is not effective in transmission.

6.3.1 Festivals are No Longer in Full Bloom

6.3.1.1 Lifestyle Changes

With the change of social life and ideology, the social ways of modern youth have become rich and diverse. After entering the 21st century, the marriage concept of free love makes their conditions of choosing a spouse more free, and with the booming development of new media industry, their social activities are faster and more convenient without the restriction of time and place. Therefore, the channel for Mulao youths to choose their marriage partners is no longer to participate in "Zoupo", but more modern and popular social activities. The folk festival is a product formed by a nation under certain production and living conditions and historical background, and Zoupo Festival contains the historical and cultural aesthetics of Mulao people, but nowadays, due to the impact of popular culture, its practical function of marriage and mate selection and its entertainment function of emotional catharsis are gradually decreasing, so the frequency of Zoupo activities is greatly reduced. With the change of Mulao people's concept of choosing spouses and marriages, the actual function of Zoupo Festival has changed from choosing spouses and marriages to festival celebration, and this change also means that Zoupo Festival has lost some people who participate in the event, resulting in the reduction of the scale of the event.

6.3.1.2 Narrowing of Festival Grounds

The traditional Zoupo has a fixed time and a fixed venue every year, and it has formed a stable folk festival after a long period of time, "Pochang" is permanently placed on the slope at the junction of villages. Before the 1980s, "Zoupo" was a big event for inter-village travel, a collective activity that men, women and children loved to participate in, with young people "transmissioning their love through songs" and old people singing Gutiao songs. However, with the development of society and the speeding up of life, the young people in the village have flocked to the city to work, and the older people who remain in the village have taken up the burden of household work. "Zoupo is no longer a leisure activity for the general public, but a cultural activity to meet the aesthetic needs of a specific group of people, and the organization of Zoupo festival has changed from spontaneous participation of the general public to the

organization of social groups, and the people involved have changed from the Mulao people to a specific group of people. Mulao folk song enthusiasts", and the attractiveness of the festival decreases, thus narrowing the path of mass transmission of the Zoupo Festival.

6.3.2 Festival Transmission Hindered

6.3.2.1 Absence of Youth Groups

The main force of the Mulao folk song singing in Zoupo Festival is the Mulao youth, but nowadays, most of the people active in the "Pochang" in Zoupo Festival are middle-aged and old people, and the "Zoupo" is no longer for the purpose of "talking about love". The purpose of "Zoupo" is no longer to "talk about love through songs", but to be the main venue for middle-aged and older singers who love Mulao folk songs culture to "compete" with folk songs. The absence of Mulao youths in the Zoupo Festival is not conducive to shaping the collective common memory, and will make Mulao youths lack the consciousness of transmission of the Zoupo Festival and the culture of Mulao folk songs in the long run. The aging of the main body of activities means the absence of the youth group among the main body of transmission, which has the most direct impact on the aesthetic taste, presentation form and creative fun of the festival content in the process of Zoupo festival culture transmission. In the face of the impact of popular culture, the lack of competitiveness of the fun and aesthetic of Zoupo Festival leads the younger groups to turn away from the singing of Mulao folk songs in Zoupo Festival even more.

6.3.2.2 Limited Government Support

Zoupo Festival and other Mulao folk festivals are an indispensable part of Mulao festival culture, and they exist as co-existence in a national cultural system. Mulao folk festivals are like a cultural card for foreign promotion, and building a national cultural brand is an important task for the government to carry out cultural construction. At present, the Mulao brand festival that the government of Luocheng Mulao Autonomous County concentrates its efforts and resources on is the Yifan Festival. Due to the limitation of the level of economic development, building a Mulao cultural brand is not something that can be accomplished in a short period of time, and the process of building it is necessarily focused, and the degree of investment in each festival varies, and the degree of investment in capital directly affects the hardware

facilities needed for organizing activities. Therefore, although the government of Luocheng Mulao Autonomous County and relevant cultural departments have carried out many transmission activities related to Mulao culture within the society, the festival attractiveness, appreciation and popularity of Zoupo Festival are far less than that of Yifan Festival.

6.3.3 Poor Media Transmission Effect

6.3.3.1 Poor Transmission Channels of New Media

New media is a concept with relativity and dynamism relative to traditional media, which is based on the progress of wireless communication technology and network technology, and has the characteristics of interactive communication with innovative forms of media. The arrival of the new media era has prompted changes in the communication ecology of folk culture, and the timely and extensive characteristics have given opportunities for minority cultures to be disseminated, breaking through the scope of traditional media and making minority cultures start to be disseminated to the masses from niche transmission. However, according to the current situation of Zoupo Festival transmission, it still mainly relies on press propaganda by local governments and related organizations and group activities by social organizations, and rarely uses Internet communication channels to promote the festival, and the communication channels of Zoupo Festival are still mainly interpersonal and group communication. The CNNIC 44th Internet Statistics Report pointed out that the number of Chinese cell phone users reached 847 million, accounting for 99.1% of all Internet users, and mobile media has become one of the main communication media in the new media era. Today's Internet communication channels are proliferating, and new forms of communication such as live streaming, short videos and vlogs (video blogs) are gaining momentum and enriching the production of information content. However, due to the limited funds and manpower, in terms of mobile media communication, the communication channels of Mulao folk songs sung in Zoupo Festival are limited to the WeChat platform with low capital cost and easy operation, and other popular new media platforms have not been fully used, showing a certain lag compared with the current media ecology.

6.3.3.2 Homogenization of Information Content

Taking WeChat platform as an example, analyzing the content of tweets related to Mulao folk songs and Zoupo Festival in WeChat platform, it is easy to find

that these tweets are mostly news reports and festival source science popularization. These two types of contents can indeed increase the awareness of Mulao folk songs and Zoupo Festival among Mulao people or other ethnic groups to a certain extent, but because of the single content, the cultural connotation of Mulao folk songs and Zoupo Festival is far from being fully presented through the introduction of festival reports and historical origins alone. Especially, under the influence of the era of fragmented reading, the trend of online information is developing toward "short, flat and fast", and under the characteristics of such information form, it is necessary to display the cultural connotation of Mulao folk songs and Zoupo Festival from multiple angles and diversified cultures in order to fully display them.

The release of news reports mainly relies on higher-level media or relevant government departments, and some local self-media will reproduce the same report and quote the same textual materials when creating content, so many articles with the same content and similar angles appear on the Internet, and homogenization is very serious. Due to the lack of innovation, many articles about Mulao folk song singing and Zoupo Festival simply describe the activity scenes and tell the history of folklore, and the content is rather boring and old-fashioned, lacking attraction, which makes it difficult to stand out among the massive information on the Internet. The articles with high click-through rates are either published over a long period of time or rely on headlines for trickery, while their core contents are still old topics or reproduced from other articles. In addition, there is no content innovation according to the characteristics of the platform.

6.4 Suggestions for the Transmission of Mulao Folk Songs in Zoupo Festival

The researcher has analyzed the current situation of the transmission of Mulao folk songs in the Zoupo Festival in the previous section, and this section proposes three suggestions for the transmission of Mulao folk songs in the Zoupo Festival today.

6.4.1 Clarifying the Responsibilities of Transmission Subjects

Focusing on the transmission of Chinese minority music culture, especially the transmission of Mulao folk songs in Zoupo Festival, we should first analyze the current situation of its transmission, determine the reasons behind it, and solve the problem in a targeted way. The transmission status of Mulao folk songs in Zoupo Festival today is

not optimistic enough, and first of all, we should clarify its two transmission subjects: official and folk. The official should try to strengthen policy support and economic support to create a channel suitable for the transmission of Mulao folk songs. The folk should take transmitters, folklore organizations and folk singers as the main targets to broaden its transmission channels.

6.4.1.1 Official: Strengthen Policy Support

Mulao folk songs are the main musical form of the Mulao people, and the Zoupo Festival of Mulao is one of the important traditional festivals of the Mulao people, as well as a venue for singing Mulao folk songs. As far as Mulao culture is concerned, Mulao folk songs and traditional festivals are mutually reinforcing and indispensable. At present, the transmission status of the Mulao folk song Zoupo Festival is not satisfactory. The reason why the Zoupo Festival is not as well-known and influential as the Yifan Festival is that the Mulao folk songs sung in the traditional Zoupo Festival are mainly love songs, but nowadays, in order to better transmit and promote the Mulao folk songs. However, the content of Mulao folk songs has been enriched by adding Mulao historical songs, life songs and contemporary Mulao folk songs with the themes of patriotism, love for the Party and love for the hometown, but the influence is not great, and there is an urgent need to strengthen the policy support and economic support of the county government. Of course, due to the limitations of economic, talent and other realistic factors, the transmission of Mulao folk songs and the creation of Mulao festival culture are not something that can be accomplished in a short period of time, and the process is bound to be carried out gradually.

Nowadays, the government and relevant cultural departments of Luocheng Mulao Autonomous County have carried out activities of sang and transmitted Mulao folk songs within the society, especially the activities of sang Mulao folk songs in Zoupo Festival, but the influence of traditional festivals needs to be improved. Therefore it is necessary to promote, sing and create Mulao folk songs. By guaranteeing the sustainable development of cultural communication through economy and enhancing the popularity and wide recognition of Mulao folk songs, it can not only enhance the cultural aesthetics of Mulao ethnic group, but also promote the formation of cultural impressions of traditional festivals in the minds of Mulao ethnic group, and

deepen the people's understanding and recognition of Mulao folk songs and traditional culture.



Figure 6. 18 Antiphonal Singing for Zoupo Festival

Source: Wu Ying (2022)

Luocheng Mulao Autonomous County belongs to an ethnic minority region, and music talent resources are also a more scarce resource in the region because of the economic and natural limitations of the minority region, which makes talent less attractive. Therefore, institutions of higher education in close proximity can provide talents for minority regions. Luocheng Mulao Autonomous County belongs to Hechi city, and Hechi College is located in Yizhou district of Hechi city, and Guangxi Normal University is located in Guilin city, and they are the two institutions of higher education closest to Luocheng Mulao Autonomous County. The musicology and music performance majors of Hechi College and Guangxi Normal University can cultivate a large number of talents in music performance, music composition and music education, and this professional talent can serve as the counterpart human resources for the transmission of Mulao folk songs in Luocheng County. The government of Luocheng Mulao Autonomous County should continue to actively introduce relevant talent policies to attract excellent music talents, establish talent cooperation with the above colleges and universities, and absorb with the principle of proximity. The government of Luocheng Mulao Autonomous County should continue to actively introduce relevant talent policies, attract excellent music talents, establish talent cooperation with the above colleges and universities, and absorb music talent resources from colleges and universities with the principle of proximity, so as to provide counterpart internship and job positions for talents of Mulao folk songs and traditional culture transmission.

6.4.1.2 Folk: Innovative Ways of Transmission

In the era when there was no mass transmission media, the transmission of Mulao folk songs at the Zoupo Festival had to rely on people's face-to-face transmission, including family transmission and teacher-apprentice transmission. In the information age, although the mass media have broadened the channels of transmission of minority music and culture, and there are many changes in the forms of transmission, the core of these activities is still the traditional cultural activities of folk people, and the traditional Mulao folk songs and festival culture are transmitted from generation to generation by human ties. Mulao folk song transmitters, Zoupo Festival transmitters, various folklore organizations and Mulao singers are all important forces in the transmission of Mulao culture.

Firstly, for the transmitters of Mulao folk songs and Zoupo Festival transmitters, the purpose of becoming a transmitter of "non-heritage" projects should not only be to accomplish the task of cultural construction, but also to make full use of the representative identity of the transmitter in the context of the times, and to play their role as "leaders of national culture transmission" among the ethnic group and even among the public. They should also make full use of the representative identity of the transmitter to play the role of "national culture transmission leader" among the ethnic groups and even the public, innovate and try new ways of transmission, rely on the advantages of the skills possessed by the transmitter, use the image of the transmitter to get close to the public, and bring the Mulao folk songs, Zoupo Festival into the life of the public from the three perspectives of ethnicity, culture and folk songs, so as to realize the living transmission of national culture. We will also make it possible to transmit the culture of the Mulao people. For example, filming documentaries of the transmitters, recording catechism lessons of Mulao folk songs, holding exhibitions of transmission activities, and creating social media accounts of the transmitters are conducive to the personal image building and publicity of the transmitters on the one hand, and to the formation of a transmission model that meets the characteristics of the times on the other.

Secondly, it is especially important for folklore organizations such as Mulao Folk Song Association, Zoupo Association and Yifan Association to update their communication concepts, record documentaries of Zoupo Festival and Yifan Festival,

and use the Internet as a platform to give more opportunities for national cultures such as Mulao Folk Song, Zoupo Festival and Yifan Festival to face the public through new transmission methods such as live broadcast and short video. Various folklore associations are the social organizations that are most closely in touch with the traditional culture of Mulao people, and their transmission activities should, moreover, keep pace with the times, make use of new communication technologies to actively transmission the culture to the outside world and expand the scope of cultural transmission, such as opening official microblogs of the organizations, ShakeYin numbers, and today's headlines accounts, etc., so as to break through the scope of communication that originally only meets the internal needs of the organizations.



Figure 6. 19 Mulao Zoupo Association

Source: Wu Ying (2019)

Thirdly, for Mulao folk singers, sang and improvised Mulao folk songs in Zoupo and Yifan festivals are the main transmission activities of this group, and in addition to the innovation of lyric contents, their transmission methods should also be innovative. Interpersonal transmission is an indispensable part of the transmission of Mulao folk songs in Zoupo Festival, so in the information age Mulao folk singers should actively use social media to expand the transmission path of Mulao folk songs in Zoupo Festival by shaping their own cultural image and displaying Mulao folk songs.



Figure 6. 20 Three Transmitters and a Folk Singer

Source: Wu Ying (2022)

6.4.2 Integrating the Transmission Resources of Media

To transmit Mulao folk songs in Zoupo Festival, we should make full use of Internet media, build public information platforms, play the leading role of traditional media, increase the integration of transmission channels, and integrate the existing transmission resources in multiple latitudes and aspects.

6.4.2.1 Making Full Use of the Internet Medium

Due to the serious ageing of the transmission subjects and audiences of Mulao folk songs in Zoupo Festival, they mainly rely on the transmission of the Mulao people, while the Internet medium is relatively single. Especially, the use of Internet media about Zoupo Festival is low, so the traditional transmission range is limited to Luocheng Mulao Autonomous County and the surrounding towns and counties. If we want to expand the existing transmission range we should make full use of the Internet medium and produce diversified online resources of Mulao folk songs, Zoupo Festival from multiple perspectives, which is an urgent need to adapt to the requirements of modern Internet medium and the inheritance of minority music culture. 2019 Blue Book on Intangible Cultural Heritage: Report on the Development of Intangible Cultural Heritage Protection in China points out the The new trend of intangible cultural heritage protection. With the rapid development of China's new media industry, the transmission of intangible cultural heritage presents new situations such as the expansion of the main body, diversification of channels and technology of methods. Digital composite publishing, building a transmission system, promoting technological conversion, realizing brand transformation and achieving universal recording, universal creation

and universal sharing should be the new development direction of intangible cultural heritage transmission.

Mulao folk songs and Zoupo Festival culture all belong to intangible cultural heritage of Guangxi Zhuang Autonomous Region, and their mass and entertainment nature can be adapted to the Internet transmission environment of collective recording and collective creation. Increasing the Internet transmission of Mulao folk songs, Zoupo Festival is not only conducive to broadening the transmission range of Zoupo Festival and Yifan festival, but also to the transmission of Mulao folk songs. At this stage, the cultural transmission of Mulao folk songs, Zoupo Festival should make more use of social media, information service platforms, short video platforms and live broadcast platforms to transmission Mulao folk songs and Mulao traditional festival culture to people of different levels in many aspects and forms.

6.4.2.2 Establishing a Public Information Platform

In the digital information era, the Mulao folk songs in Zoupo Festival cannot be transmitted without this unique information platform. Therefore, the primary thing to do at this stage is to establish an independent public information platform for Mulao folk songs, Zoupo Festival. The public platform can start from the website, WeChat public number, and Shakyam account to make it a platform for cultural information integration, and also a window for external transmission and promotion. In the huge Internet, a special public information platform can help the public to accurately retrieve information about Mulao folk songs, Zoupo Festival, and also serve as a resource base for preserving the culture of Mulao folk songs, Zoupo Festival. On the other hand, the establishment of a public platform is more conducive to the establishment of the popular interaction mechanism of Mulao folk songs, Zoupo Festival culture. The public platform provides an interactive channel for the transmission subject and the people of Mulao ethnic folk music culture, and the transmission subject can think and generate inspiration from the feedback of the people, and then optimize the content of Mulao ethnic folk songs promotion and display, and thus improve the quality and efficiency of the transmission.

6.4.2.3 Take the Lead Role of Traditional Media

Traditional media, including TV, newspapers, radio and other media, have a relatively stable and extensive audience, and the industry is mature, with specialized

information production and circulation channels, and a strong voice in the field of transmission. These advantages are difficult to be replaced by the new Internet media at present. Even today when the new Internet media industry is booming, the application of traditional media cannot be ignored, especially in the transmission of minority cultures such as Mulao folk songs and Mulao traditional festivals, the audiences of traditional media reports are many elderly people, and those who are concerned about Mulao folk songs and traditional festival culture often widely accept the reports of traditional media. The quantity, frequency and depth of reports by traditional media should be strengthened, and traditional media should not only insist on reporting the scene of Mulao folk songs, Zoupo Festival, but also open up more reporting angles around the ethnic culture behind Mulao folk songs, for example, the organizing group of Mulao folk songs, the propagators of Mulao folk songs, Mulao folk singers, the Zoupo Festival in Mulao folk song culture, etc. We should make full use of the characteristics and advantages of traditional media to convert Mulao folk songs and ethnic culture into reporting resources.

6.4.2.4 Combination of Online and Offline

Due to the limited resources such as manpower and media in Luocheng Mulao Autonomous County, the number of times to carry out the promotion and display of Mulao folk songs is limited. Therefore, it is necessary to carry out a transmission channel that combines online and offline.

Through the Mulao Culture Museum of Luocheng Mulao Autonomous County, the offline display of Mulao folk songs' performances, musical products, texts, pictures and physical objects can, to a certain extent, prompt visitors to form an understanding of the culture of Mulao folk songs through three-dimensional perception and experience, however, the culture museum does not regularly receive groups from foreign universities to visit and study, so relying on offline display alone will produce certain limitations. However, the online cultural museum public number can alleviate this problem, i.e., the Internet is used to display Mulao folk song videos, Mulao music culture microfilms, Mulao traditional festival videos, audiobooks and other finished products with the function of stimulating the audiovisual senses, which can diversify the display space of Mulao folk songs and folk music culture while breaking through the limitation of time, so that people can make "Visit" and "Learn".

The combined online and offline transmission channels can more vividly and comprehensively record and display Mulao folk songs, Zoupo Festival activities, and also help achieve a better popularization effect among the public. The publicity through online channels costs less and attracts the participation of potential people, the display through offline channels increases the authenticity and reliability, and then the retention through online channels. This series of transmission means can make Mulao folk songs, Zoupo Festival culture be transmitted and recorded in a multi-dimensional way.

6.4.3 Gathering Young Groups

Young groups are the main and reserve forces for the transmission of folk music culture such as Mulao folk songs and Mulao traditional festivals. Educational means should be used reasonably to fully mobilize young people and enhance their sense of national honor and mission by transmitting the culture of Mulao folk songs, Zoupo Festival.

6.4.3.1 Reasonable use of Educational Means

Mulao folk songs are rich and wide-ranging, and some historical songs and life songs have certain educational significance. Zoupo Festival is one of the grandest festivals of Mulao people, and as a carrier of Mulao folk songs, it has certain cultural transmission and educational significance. Nowadays, Mulao folk songs in Zoupo Festival not only include love songs, but also add Mulao folk songs of love for the country, the party and the hometown, which have a certain educational significance. However, the people who participate in the singing of Mulao folk songs tend to be old, which means the shortage of young groups and also the absence of young groups in the main body of transmission. In the face of such a dilemma, it is especially important to unite young groups, and the education of young people should be strengthened by using traditional excellent culture.

For the purpose of transmitting minority culture in a living way and deepening the ethnic identity of young people, the government of Luocheng Mulao Autonomous County and the education and culture departments have made a lot of efforts, actively organizing activities such as "Mulao folk songs in schools" and "little interpreters" in museums. However, these activities are all "school cultural activities" or "extracurricular activities", and the young people do not pay much attention to them

and participate in them. In this regard, the government should incorporate Mulao folk songs into the art education system of primary and secondary schools, and make Mulao folk songs a formal part of music lessons. The education bureau and cultural department of Luocheng County should support more in the preparation of Mulao folk song teaching materials and make them widely available. At the same time, they should enrich the cultural activities in Mulao folk songs-themed schools and innovate the forms of ethnic cultural activities. In addition to popularizing the knowledge of Mulao folk songs, the relevant educational activities should also involve young groups more in learning and singing Mulao folk songs, thus increasing the willingness to learn Mulao folk songs on their own.



Figure 6. 21 Mulao folk songs enter the primary school campus

Source: Wu Ying (2022)

6.4.3.2 Stimulating the Participation and Creation of Young Groups

We encourage young groups to participate in the transmission and transmission of Mulao folk songs, and encourage them to use the Internet as an emerging medium to propagate, sing and improvise Mulao folk songs. By making use of the diversified thinking of young people, we give full play to their initiative to create cultural contents that meet the interests and aesthetic needs of young people, so as to promote the diversification of the receiving groups and increase the sense of national and cultural identity of young people of this nationality. It is necessary for the young people of Mulao ethnic group to actively learn to sing Mulao folk songs and actively participate in the singing of Mulao folk songs in the folk activities of Zoupo Festival. Moreover, the improvisation of Mulao folk songs in Zoupo Festival is very suitable for young people who have strong creativity, so the relevant departments or schools can

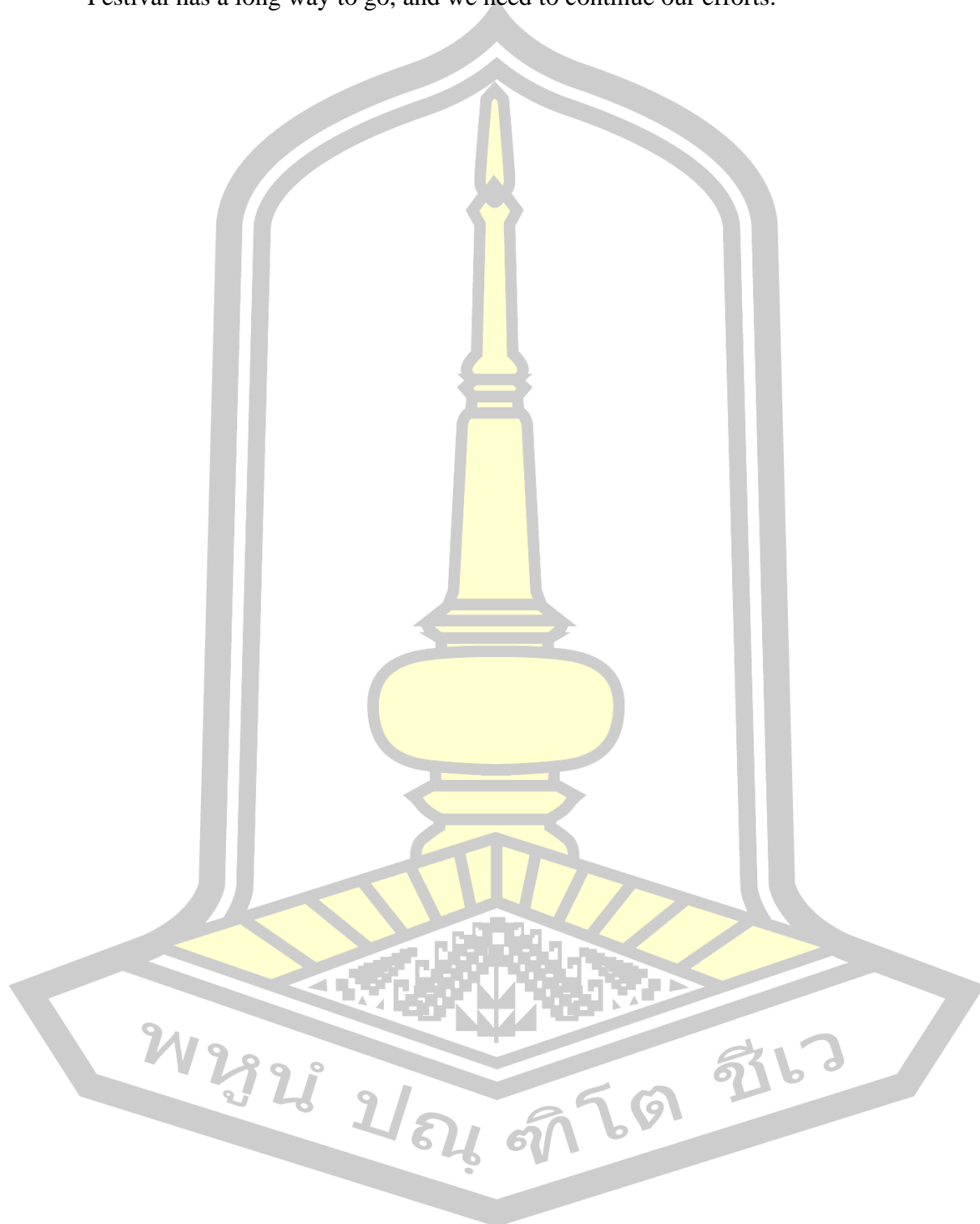
organize more improvisation activities of Mulao folk songs in Zoupo Festival, and the activities are not limited to singing and improvisation of Mulao folk songs. At the same time, the production of short videos, microfilms and promotional films on Mulao folk songs and traditional festivals. can be increased to fully mobilize the enthusiasm and creativity of young groups to take the initiative to transmit Mulao folk songs and traditional culture of the nation, so that young groups not only learn the knowledge of traditional music and culture in their creation, but also help to enhance their personal sense of transmission of national culture. sense of mission and responsibility.

To sum up, this chapter mainly puts forward three proposals for the transmission of Mulao folk songs in traditional festivals: first, from the official and folk subjects of transmission, the official should strengthen policy support and economic support, and folk transmitters, folklore organizations and folk singers should broaden the transmission channels. Secondly, from the transmission resources of media, we should make full use of Internet media, build public information platform, play the leading role of traditional media, and realize the multi-latitude transmission resources of online and downward integration. Third, from the perspective of the young group, the main body of transmission, the researcher should make reasonable use of educational means to mobilize the enthusiasm of the young group and enhance the sense of national mission of the young group. Through the above proposals, the researcher believes that there is great space for the transmission of Mulao folk songs, and the transmission of Mulao folk songs is very urgent and necessary.

Summary

Before the 1980s, Zoupo Festival was a place for Mulao people to gather and sing Mulao folk songs, and the Zoupo flourish at that time was enjoyed by many old people. In recent years, due to the impact of foreign cultures, the number of people participating in the Mulao Zoupo Festival has gradually decreased, and the number of Mulao folk singers has also gradually decreased, showing a decline. Nowadays, with the support of the government and the joint efforts of transmitters and folk song enthusiasts, the transmission of Mulao folk songs in the Zoupo Festival has been emphasized and the number of participating people has increased. With the promotion of new media technology, the transmission of Mulao folk songs in Zoupo Festival is

also known to the public. However, the transmission of Mulao folk songs in Zoupo Festival has a long way to go, and we need to continue our efforts.



CHAPTER VII

CONCLUSION, DISCUSSION AND SUGGESTIONS

In this study, the three objectives of the previous article are addressed, "First, to investigate the singing of Mulao folk songs in the Zoubo Festival in Luocheng; second, to analyze the musical characteristics of Mulao folk songs in Luocheng; and to propose guidelines for the transmission of Mulao folk songs in Luocheng." To summarize. Based on the methodology of collecting field information, including documentary data, the findings of the study can be summarized as follows:

7.1 Conclusion

7.2 Discussion

7.3 Suggestion

7.1 Conclusion

7.1.1 The Singing of Mulao Folk Songs in the Zoubo Festival in Luocheng, Guangxi

According to Xie Shengjui (2022, interviewed), in today's pattern of cultural diversification and development in China, Mulao folk songs have created a valuable value in the development of local ethnic music in Guangxi. Throughout history, Mulao folk songs, as the core of Mulao ethnic music culture, have carried the history, culture, spirit and wisdom of the Mulao people.

According to Luo Zhoulun (2020, interviewed), Zoubo Festival is one of the most important folk activities of Mulao, which is the vehicle for the spread of Mulao folk songs and the main place where Mulao folk songs are sung. Along with the development of Mulao folk songs Zoubo Festival customs have changed, from being originally centered on marriage and love to being a place for transmission of national culture, national music, historical and educational views.

The researcher supports the viewpoints of Mulao folk song researchers and transmitters, and I believe that Mulao folk songs are the products of the people's collective creativity, which is poured into the simple life and emotions of Mulao people, and the singing of Mulao folk songs in the Zoubo Festival is a tradition of the Mulao people, and Mulao folk songs carry their views on life, values, and marriages and love.

The Mulao people living in Guangxi, China, have persisted in their traditional music and taken practical actions to protect this intangible cultural heritage, as well as to transmit it to the neighboring ethnic groups and promote it.

7.1.2 Musical Characteristics of Mulao Folk Songs in Zoupo Festival, Luocheng, Guangxi

According to Tang Daijun (2020, interviewed): in terms of formal structure, some Mulao folk songs are designed to present a clear formal structure, while a few Mulao folk songs focus on a vague formal structure. The music was developed in monophonic and polyphonic forms. There are various forms of singing: solo singing, antiphonal singing, polyphonic singing, and unison singing. Singing is mainly done by the cooperation of two or more people.

According to Wu Haiyun (2022, interviewed): the songs are very rich and there are songs for singers of all ages, and performances can consist of males and females of the same age or a single gender. In the use of the scale system, the music exhibits the characteristics of the traditional Chinese ethnic pentatonic scale system.

While the researcher supports the viewpoints of the two researchers and transmitters of Mulao folk songs, I believe that: the formal structure of Mulao folk songs exhibits diverse characteristics. The melodic contours of the songs often show alternating movements of rising and falling, and free descents are often used at the end of phrases to conclude them. In polyphonic singing the melody overlaps in the movements of the treble and bass, while heterophonic structures are the most common. Similar movements, parallel movements, tilted movements, and voice crossing are all involved in music.

7.1.3 Transmission of Mulao Folk Songs in the Zoupo Festival in Luocheng, Guangxi

According to Yin Shengqian (2022, interviewed), the traditional Zoupo Festival is the main place for young Mulao men and women to choose their spouses. From the 1950s to the 1980s, the Zoupo Festival was a gathering place for Mulao people and the singing of Mulao folk songs, and at that time, the Zoupo would gather people of all ethnic groups around Luocheng, which was an unprecedented event. Since the 1980s, with the reform and opening up of China, there has been a proliferation of foreign cultures and new things, and the ethnic culture and customs have been subjected to a

great deal of impacts, and the Zoupo Festival of Mulao has been gradually decreasing in number. Participating masses are also gradually decreasing, and Mulao folk singers are also decreasing and showing a phenomenon of decline.

According to Zhang Liliang (2022, interviewed), since 2000, with the support of the government and the joint efforts of communicators and folk song enthusiasts, the transmission of Mulao folk songs in the Zoupo Festival has been emphasized, the number of participants has increased, and the types of Mulao folk songs sung in the festival have been enriched, including not only traditional Love song, but also a large number of Gutiao song, Education song, Friendship song, Life song and other subjects.

Tang Daijun (2020, interviewed) believes that: with the promotion of new media technology, the transmission of Mulao folk songs in Zoupo Festival is also known to the public. However, the transmission of Mulao folk songs in Zoupo Festival has a long way to go and needs the continued efforts of our generation.

The researcher supports the viewpoints of the three researchers and transmitters of Mulao folk songs, but at the same time, I believe that Mulao folk songs are the centralized expression of Mulao culture, and the Zoupo Festival, as a place for the transmission of Mulao folk songs, plays an important role in preserving Mulao folk songs. Nowadays, the state and the government have put forward a lot of suggestions and countermeasures for the transmission of Mulao folk songs.

7.2 Discussion

7.2.1 Development of Mulao Folk Songs in Luocheng, Guangxi and their Singing in Zoupo Festival

Regarding the development of Mulao folk songs, the researcher tends to the following theory: "Folk song is the most direct and genuine reflection of the people's social life and thoughts and feelings. It becomes a partner of the people's social life through a long process of oral creation, wide circulation and collective processing by the masses of the people." (Jiang Mingtun, 1982).

The researcher believes that, firstly, folk songs are the crystallization of the collective wisdom of the masses, and the names of the authors of folk songs and the year of their creation are generally uncertain, and are often gradually accomplished through a long period of time and the singing practices of different singers. Secondly,

the creation process of folk songs and its singing and circulation process are inseparable. The creation of folk songs is not first written and then sung, but gradually carried out in the process of singing and circulation. Most of the authors of folk songs are singers. Thirdly, the creation of folk songs has to go through a long and gradual accumulation process. It can be seen that traditional folk songs are closely connected with the people's life, closely connected with creation and singing, and extremely widespread among the masses, and so on.

According to Yin Shengqian (2022, interviewed), Mulao folk songs are a kind of folk art, a form of collective creation by the people, which has gone through a long period of development and dissemination. So far, there is no evidence to show who started the Mulao folk songs. We can only try to explore the historical and cultural development of Mulao through the clues of relevant literature and folklore. The spread of Mulao folk songs in the Zoupo festival is also not conclusive and we can only analyze it through the clues of related literature.

The researcher believes that the spread of Mulao folk songs in the Zoupo Festival is a manifestation of the Mulao people's singing, friendship and entertainment, which is an important part of the local folk culture. The performance and transmission of this traditional musical and cultural practice has become part of the spiritual life of the Mulao people from generation to generation.

7.2.2 Musical Records and Song Analysis of Mulao Folk Songs in Luocheng, Guangxi

Regarding the musical analysis of Mulao folk songs, the researcher tends to the following theory: "Folk songs are the outpouring of the people's sincere emotions, which have been refined by countless people through oral transmission from generation to generation, resulting in a kind of simple and beautiful works that have gained immortal evaluation in art. Since folk songs are the products of people's life, their rhythm and melody are closely related to people's life. Therefore, if we want to create music that truly reflects people's life, we have to study the laws of melody, rhythm and modulation of folk songs, and seek some possible harmonic system from the melody. We thought that only from this foundation could we find a way to create true folk music." (Guo Nai'an, 1983)

The researcher's viewpoint: Mr. Guo Nai'an's viewpoint believes that each kind of folk song study must be specifically studied and analyzed for its musical characteristics. Therefore, I presented the video data collected during the fieldwork in the form of QR codes, then translated the music into five-line scores, and finally analyzed the scores. In this process, the researcher first classified the Mulao folk songs based on the subject matter, analyzed the singing forms, monophonic singing, and polyphonic singing of the representative pieces, and then analyzed the structure, range, and melodic line of the music. Folk singers in the singing process may also be affected by emotions with subtle deviations in pitch and rhythm, which the researcher needs to adjust. Objective and accurate presentation of music is the purpose of the researcher's study.

7.2.3 Transmission Status and Value of Mulao Folk Songs in Luocheng, Guangxi

Luo Zhoulun (2020, interviewed) believes that: with the success of the declaration of the intangible cultural heritage of Mulao folk songs and Zoupo Festival, two folk arts. In contemporary times, Mulao folk songs and Zoupo Festival have been gradually familiarized by the public from the situation of being a song.

According to Yin Shengqian (2022, interviewed), with the development of media technology, Mulao folk songs in the Zoupo Festival have been transmitted to more and more people. Moreover, in recent years, the introduction of ethnic arts into schools, communities and organizations has helped more and more people to understand Mulao folk songs, Mulao Zoupo customs and Mulao traditional culture.

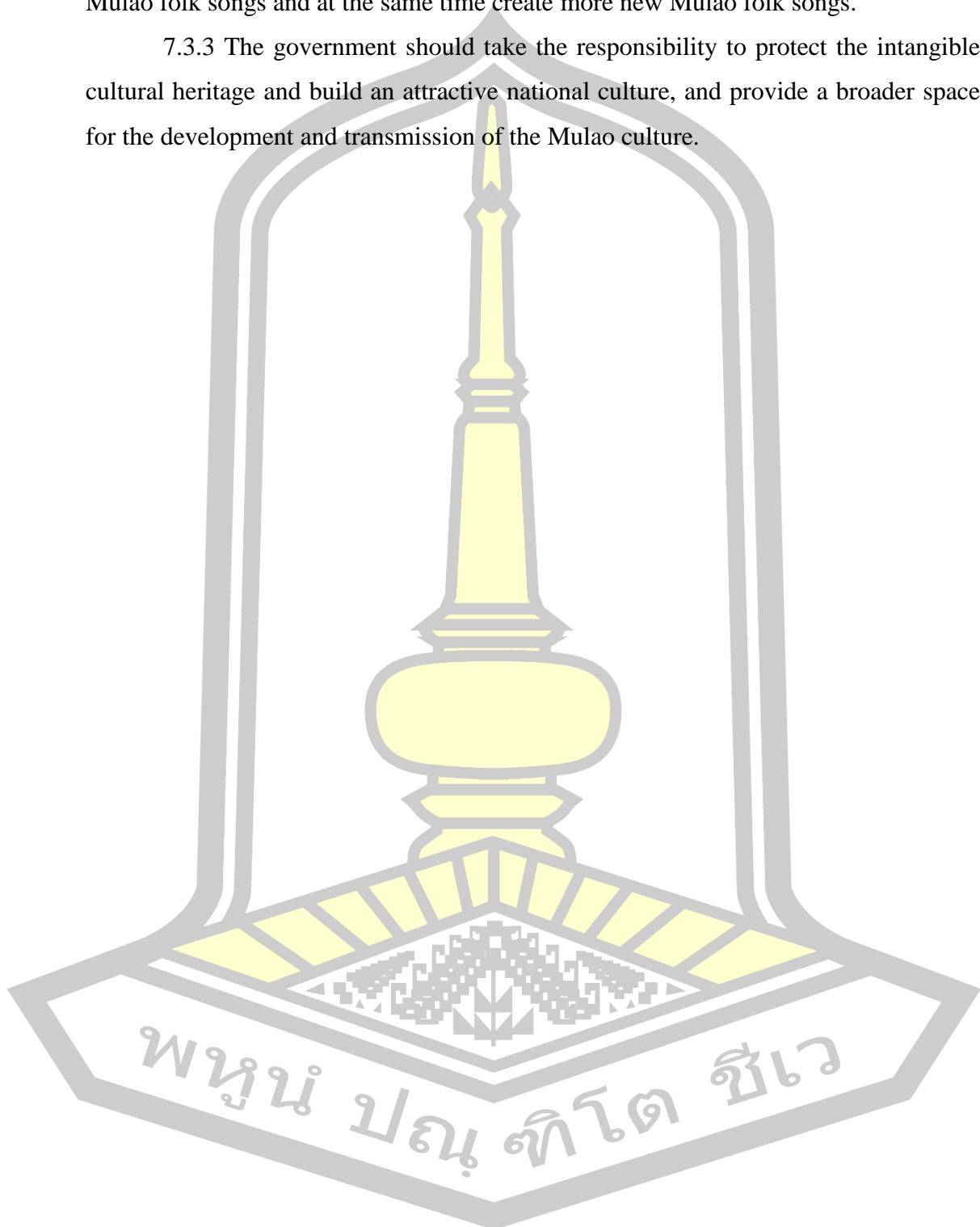
The researcher is of the opinion that, in this context, Mulao folk song transmitters and Mulao folk song enthusiasts have become the publicizers of Mulao folk song culture, and hope that the Mulao ethnic culture can be loved by more people through the efforts of many parties.

7.3 Suggestion

7.3.1 More Mulao folk song singing activities should be organized, especially during the Zoupo Festival to increase the frequency of Mulao folk song singing. Through the Mulao folk song singing and Zoupo Festival, the public can know more about Mulao and Mulao culture.

7.3.2 More scholars and graduate students are needed to join in the study of Mulao folk songs and at the same time create more new Mulao folk songs.

7.3.3 The government should take the responsibility to protect the intangible cultural heritage and build an attractive national culture, and provide a broader space for the development and transmission of the Mulao culture.



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พหุ ม ประถมศึกษา

APPENDIX

Appendix I: Life Song "Planting Lychees on the Top of High Mountain Ridge"

高山岭顶种荔枝

Planting Lychees on the Top of High Mountain Ridge

$\text{♩} = 84$ 2 3 4 5

高山岭顶种荔枝, 种得荔枝
gao shan ling ding zhong li zhi, zhong de li zhi
Plant ing lychees onthe top ofgh mountain ridge, The lychee is like

6 7 8 9 10 11 12

像盘(啊尼)棋,
xiang pan (a ni) qi,
a board (ah ny) chess.

Detailed description: The image shows a musical score for a song. It consists of two systems of music. The first system has five measures, numbered 2 through 5. The second system has seven measures, numbered 6 through 12. Each measure is accompanied by Chinese characters, Pinyin, and an English translation. The music is written on a grand staff with a treble clef and a 2/4 time signature. The tempo is marked as quarter note = 84. The lyrics are: '高山岭顶种荔枝, 种得荔枝' (Planting lychees on the top of high mountain ridge, the lychee is like) and '像盘(啊尼)棋,' (like a board (ah ny) chess).

Source: Tang Daijun (2015)



Appendix II: Life Song "Self-reported Family Song"

生活歌 《自报家门歌》
Life Song "Self-reported Family Song"

Transcription by Wu Ying

2 3 4

中 秋 佳 节 哟 来 走 坡,
zhong qiu jia jie you lai zou po,
come to Zoupo Mid - Autumn Festival
八 月 桂 花 哟 遍 地 开,
ba yue gui hua you bian di kai,
August laurel blossoms everywhere,

5 6 7 8

来 自 罗 城 依 佬 哥。
lai zi luo cheng yi lao ge.
Mulao brother from Luocheng
中 秋 佳 节 见 妹 来。
zhong qiu jia jie jian mei lai.
Come yo see my sister at Mid - Autumn Festival.

9 10 11 12

最 美 人 才 就 是 我 啰 喂,
zui mei ren cai jiu shi wo luo wei,
The most talented person 坡 开 歌 会 啰 喂,
jin tian zou po kai ge hui luo wei,
Today Zoupo come to sing.

13 14 15 16

唱 歌 走 坡 依 佬 哥。
chang ge zou po yi lao ge.
Zoupo singing Mulao brother.
就 盼 阿 妹 来 送 鞋。
jiu pan a mei lai song xie.
My sister came to give me shoes.

Transcription by Wu Ying (2022)

พูนุ ปณ ทิโต ชเว

Appendix III: Education Song "Learn Two or Three Years from the Beginning Again"



从头再学两三年

Learn Two or Three Years from the Beginning Again

♩ = 96 2 3 4 5

上 街 买 只 犁 头 嘴, 下 街 买
shang jie mai zhi li tou zui, xia jie mai
Go up the street and buy a plow tip. Down the street to

6 7 8 9 10 11 12

只 犁 头 (啰 尼)
zhi li tou (lo ny)
buy a plow

13

尖.
pale.



Appendix IV: Education Song "Mulao People Get Progress"

教育歌《佤佬得进步》

Education Song "Mulao People Get Progress"

Transcription by Wu Ying

2 3

历史过去几千年, 佤佬
 li shi guo qu ji qian nian, mu lao
 History for thousands of years, Mulao has
 you xue wen lai you xue wu, wen wu
 We learn about culture and technology, Culture

4 5 6

苦楚说不完 哟喂。
 ku chu shuo bu wan you wei.
 experienced many hardships. Yo hey.
 双全样样能 哟喂。
 shuang quan yang yang neng you wei.
 and technology are strong. Yo hey.

7 8 9

自从佤佬来了共产党
 zi cong mu lao lai le gong chan dang
 since the communiste came to Mulao.
 Mu lao ke xue zhong tian chu mo fan
 Scientific farming kind out of the model,

10 11 12 13

哟喂 哟喂 哟喂 哟喂
 you wei you wei you wei you wei
 Yo hey Yo hey Yo hey Yo hey

14 15 16

老少男女 有文化 哎
 lao shao nan nv you wen hua ai
 Everyone has gained knowledge. ai
 青年参军 当英雄
 qing nian can jun dang yong xiong
 Young people join the army as heroes. ai
 ai

17 18

哟喂 哟喂 哟喂 哟喂
 you wei you wei you wei you wei
 Yo hey Yo hey Yo hey Yo hey

Transcription by Wu Ying (2022)

Appendix V: Friendship Song "Two Sisters of Luocheng"

友谊歌《罗城两姐妹》 Friendship Song "Two Sisters of Luo Cheng"

2

罗 城 哟 两 姐 妹,
luo cheng you liang jie mei,
The two sisters of
ni you ge Luo Cheng,
You taught me good jiao gei wo
songs,

3

听 到 歌 声 心 就 飞。
ting dao ge sheng xin jiu fei.
We are happy to hear the songs.
邻 里 老 少 都 来 学。
lin li lao shao dou lai xue.
Neighbors love to learn.

4

5

6

7

带 来 山 野 葡 萄 酒 啰 喂,
dai lai shan ye pu tao jiu luo wei,
Bring wine from the mountains,
ni yi shou lai wo yi shou luo wei,
You sing a song, I sing a song,

8

9

相 邀 朋 友 共 干 杯。
xiang yao peng you gong gan bei.
Invite my friends to share a toast.
大 家 唱 歌 才 快 乐。
da jia chang ge cai kuai le.
We all sing together to have fun.

Transcription by Wu Ying (2022)

พหุณฺ ปรณฺ ทิโต ชีเว

Appendix VI: Friendship Song "We Both Speak of Friendship"

友情歌《我们二人讲情义》

Friendship Song "We Both Speak of Friendship"

Transcription by Wu Ying

The musical score is written for a piano and voice in 2/4 time. It consists of 17 measures, grouped into four systems. Each system has a vocal line and a piano accompaniment line. The lyrics are in Chinese and English. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, and 17 are indicated at the beginning of their respective lines.

System 1 (Measures 2-4):

2 你 讲 情 来 我 讲 义, 哎 烟 糖 吃 起
 ni jiang qing lai wo jiang yi ai yan tang chi qi
 We are both very affectionate, hey Give each other

System 2 (Measures 5-8):

5 热 心 肠。 哎 哟 喂。
 re xin chang. ai you wei.
 help and support. hey yo hey.

System 3 (Measures 9-12):

9 交 朋 交 友 交 到 老, 哎
 jiao peng jiao you jiao dao lao, ai
 We make friends until we are old. hey

System 4 (Measures 13-17):

13 没 学 桂 花 一 时 香, 哎 哟 喂。
 mei xue gui hua yi shi xiang, ai you wei.
 Our friendship is not temporary hey yo hey.

Transcription by Wu Ying (2022)

Appendix VII: Love Song "I Want to Invite Brother to Zoupo Together"

我想邀哥上坡游

I Want to Invite Brother to Zoupo Together

2 3 4

八 月 十 五 是 中 秋 (啊), 我 想 邀 哥
 Ba yue shi wu shi zhong qiu (a), wo xiang yao ge
 August 15 is the Mid-Autumn Festival (ah). I want to invite my brother

5 6 7 8 9

上 坡 (啰) (嘛) 游, 托 话
 shang po (luo) (ma) you, tuo hua
 to join Zoupo(lo) (ma) together. I am

10 11 12 13 14

给 哥 又 不 到 的, 寄 信 又 怕 旁 人 的 收,
 gei ge you bu dao de, ji xin you pa pang ren de shou,
 afraid I won't receive it. I am afraid that others receive my letter.

15 16 17 18 3 19

(啰)。(不 见 哥, 我 心 忧,
 (luo). bu jian ge, wo xin you,
 (lo). I am worried when I don't see you.

2
20 21 22 23

想 哥 (啰) 多 来,
xiang ge (luo) duo lai,
I miss (lo) my brother

24 25 26 27

饭 到 里 口 难 下 (啰) (呵 啊 的) 喉。 (喂
fan dao li kou nan xia (luo) (he a de) hou. (wei
and I can't swallow my (ah) food. (wei

28 29 30 31

呀 喂)
ya wei)

Appendix VIII: Love Song "Lanlu Song"

爱情歌《拦路歌》

Love Song "Lanlu Song"

Transcription by Wu Ying

男: 哎
ai
hey

2 3 4

5 6 7 8 9

有 缘 得 与 老 妹 配,
you yuan de yu lao mei pei,
I was lucky enough to sing with my sister,

10 11 12

么 佬 阿 哥 心 飞 飞 么 佬 阿 哥
mu lao a ge xin fei fei mu lao a ge
My heart is soaring ang my heart is very

13 14 15

多 激 动, 妹 喂 喂
duo ji dong, mei wei wei
excited. hey hey

16 17 18

哥 要 与 你 唱 呀 歌
ge yao yu ni chang ya ge
I hope to pursue you my sister

19 20 21

把 妹 追。
ba mei zhui
with sister singing.

22 23 24 25


女: 哎 呀 咙 嘞 哎
ai ya long lei ai
hey hey

26 27 28 29 30

你 也 不 要 蛇 出 洞, 嘞,
ni ye bu yao she chu dong lei,
Don't you come out of your hole like a snake.


2

31 32 33




我 也 不 要 鸟 出 笼。 今 天 走 坡
wo ye bu yao niao chu long. jin tian zou po
I'm not like a bird out of a cage. Today we gather for

34 35 36




来 相 会, 哎 咙 嘞,
lai xiang hui, ai long lei,
the Zoupo Festival. hey long lei,

37 38



同 你 唱 歌
tong ni chang ge
I feel relaxed

39 40 41 42



心 呀 心 放 松。
xin ya xin fang song lei.
singing with you.

Appendix IX: Gutiao Song "Fuxi Brothers and Sisters"

古条歌《伏羲兄妹》
Gutiao song "Fuxi Brothers and Sisters"

Transcription by Wu Ying

1
雷 公
lei gong
Lei Gong

2
拔 颞 大 牙
ba ke da ya
pulled off a

3
齿, 交 给
chi jiao gei
tooth and gave

4
伏 羲 两
fu xi liang
it to Fu

5
妹
mei
and his

6
兄。
xiong
sister.

7
伏 羲 两
fu xi liang
it to Fu

8
你 俩 拿 去
ni lia na qu
Tell them both to

9
后 园 种 叻,
hou yuan zhong you,
plant the teeth in

10
早 晚 淋
zao wan lin
the back garden

11
水 莫
shui mo
and to water them

12
放
fang
the morning

13
松,
song,
and

14
叻
you
night. Yo

15
喂。
wei.
hey.

16
放
fang
the morning

松,
song,
and

叻
you
night. You

喂。
wei.
hey.

2

17 18 19 20

三 月 到 来 农 活 忙 哎 哟 喂 哎,
 san yue dao lai nong huo mang ai you wei ai,
 March is a busy time for farming, and every

三 月 到 来 农 活 忙 哎 哎,
 san yue dao lai nong huo mang ai ai,
 March is a busy time for farming, and every family

21 22 23 24 25

家 家 担 粪 壅 田 庄。
 jia jia dan fen yong tian zhuang
 family is applying fertilizer to their farmland.

家 家 担 粪 壅 田 庄。
 jia jia dan fen yong tian zhuang
 is applying fertilizer to their farmland.

26 27 28 29

独 有 伏 羲 兄 妹 俩, 担 粪 后 园 壅 瓜 秧,
 du you fu xi xiong mei lia, dan fen hou yuan yong gua yang,
 only Fu Xi and his sister, fertilize the melon seedlings in

伏 羲 兄 妹 俩, 担 粪 后 园 壅 瓜 秧,
 fu xi xiong mei lia, dan fen hou yuan yong gua yang,
 Fu Xi and his sister, fertilize the melon seedlings

30 31 32 33

担 粪 后 园 壅 瓜 秧,
 dan fen hou yuan yong gua yang,
 the back garden every day.

担 粪 后 园 壅 瓜 秧,
 dan fen hou yuan yong gua yang,
 the back garden every day.

34 35 36

Yo wei. hey.

Yo wei. hey.

Transcription by Wu Ying (2022)



Appendix X: Gutiao Song "Enlighten the Saint"

启 圣

Enlighten the Saint

2 3 4 5

(啰 啊, 衣 呀) 初 拜 明 香 (呵)
 (luo a, yi ya) chu bai ming xiang (a)
 (lo ah, yi ya) First worship of Ming incense(ah), in front of

6 7 8 9

地 坛 前, 烧 香 礼 拜 众 神 仙, 奴 在 坛 前
 di tan qian, shao xiang li bai zhong shen xian, nu zai tan qian
 the earth altar Burning incense to worship the gods and goddesses. I was in front of the

10 11 12 13 14

占 初 拜 来 烧 香, (啰) (冬) 烧 香 (啰)
 zhan chu bai lai shao xiang (luo) (dong) shao xiang (luo)
 altar to burn incense for the first time. (lo) (dong) burning incense (lo)

15 16 17

礼 拜 众 神 仙。 (啰)
 li bai zhong shen xian. (luo)
 Worshipping the gods and goddesses. (lo)

Source: Tang Daijun (2015)



Appendix XI: Welcome Song "Welcome to Zoupo Today"

迎宾歌 《欢迎今天来走坡》

Welcome Song "Welcome to Zoupo Today"

Transcription by Wu Ying

2 3

男: 今 天 在 这 你 们 走 嘞,
 jin tia zai zhe ni men zou lei,
 You have come here today,
 女: 喜 逢 盛 世 家 争 先 嘞,
 xi feng sheng shi jia zheng xian lei,
 Joyful in the golden age,

4 5 6

同 我 唱 歌 开 心 嘞 嘞。
 tong wo chang ge kai xin lei luo.
 It was a great pleasure to sing with me.
 家 乡 景 色 像 新 风 貌 嘞。
 jia xiang jing xiang xin feng mao lei.
 Hometown scenery and new style.

7 8 9

这 里 罗 城 风 水 好 嘞,
 zhe li luo cheng feng shui hao lei,
 Good view here in Luo Cheng,
 风 凰 在 这 安 新 居 嘞,
 feng huang zai zhe an xin ju lei,
 Phoenix is here, build new home here,

10 11 12

安 居 乐 业 是 福 嘞 嘞。
 an ju le ye shi fu lei you.
 It is happy to live and work in peace.
 共 度 小 康 嘞 嘞。
 gong du xing fu xiao kang lei you.
 life is happy and rich.

13 14 15

啲 啲 我 的 妹 呀,
 yi luo wo de mei ya,
 My sister,
 啲 啲 我 的 哥 嘞,
 yi luo wo de ge lei,
 My Brother,

16 17 18

安 居 乐 业 是 福 嘞 嘞。
 an ju le ye shi fu lei you.
 It is happy to live and work in peace.
 共 度 小 康 嘞 嘞。
 gong du xing fu xiao kang lei you.
 life is happy and rich.

Transcription by Wu Ying (2022)

Appendix XII: Mulao Folk Song of the Traditional Zoupo Festival

拦路歌：哥想拦妹唱风流，看妹点头不点头，妹若有心停步唱，妹若无心别处游。

邀唱歌：逢着唱歌就唱歌，逢着撑船就下河，逢着打鱼就开网，但开一网看如何。

询问歌：妹花根，问妹两人住哪村，妹住哪村报哥听，留我俩人知得真。

问定物：我也拿来分给妹，妹也拿来分给兄，大齐当堂手交手，那样才算得公平。

算日子：凭妹算，凭妹算哥哪日来，我算又怕天落雨，落雨霏霏妹有^①来。

同年歌：望双一年又一年，结个思双能几年，日日望双有见面，房中偷哭泪连连。

送双歌：送双去，送过一山又一山，个阵我双去归了，留哥进退两头难。

有缘歌：有缘我俩同家住，夫妻一世我俩人，洗脚同双共盆水，洗脸同双共手巾。

无缘歌：无缘空恨桂花香，无福空恨贵家娘，老牛想吃高山草，无力上山气断肠。



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