



The Development and Characteristic of Yao Nationality Folk songs in Jinxiu
Guangxi, China

Hongyu Chen

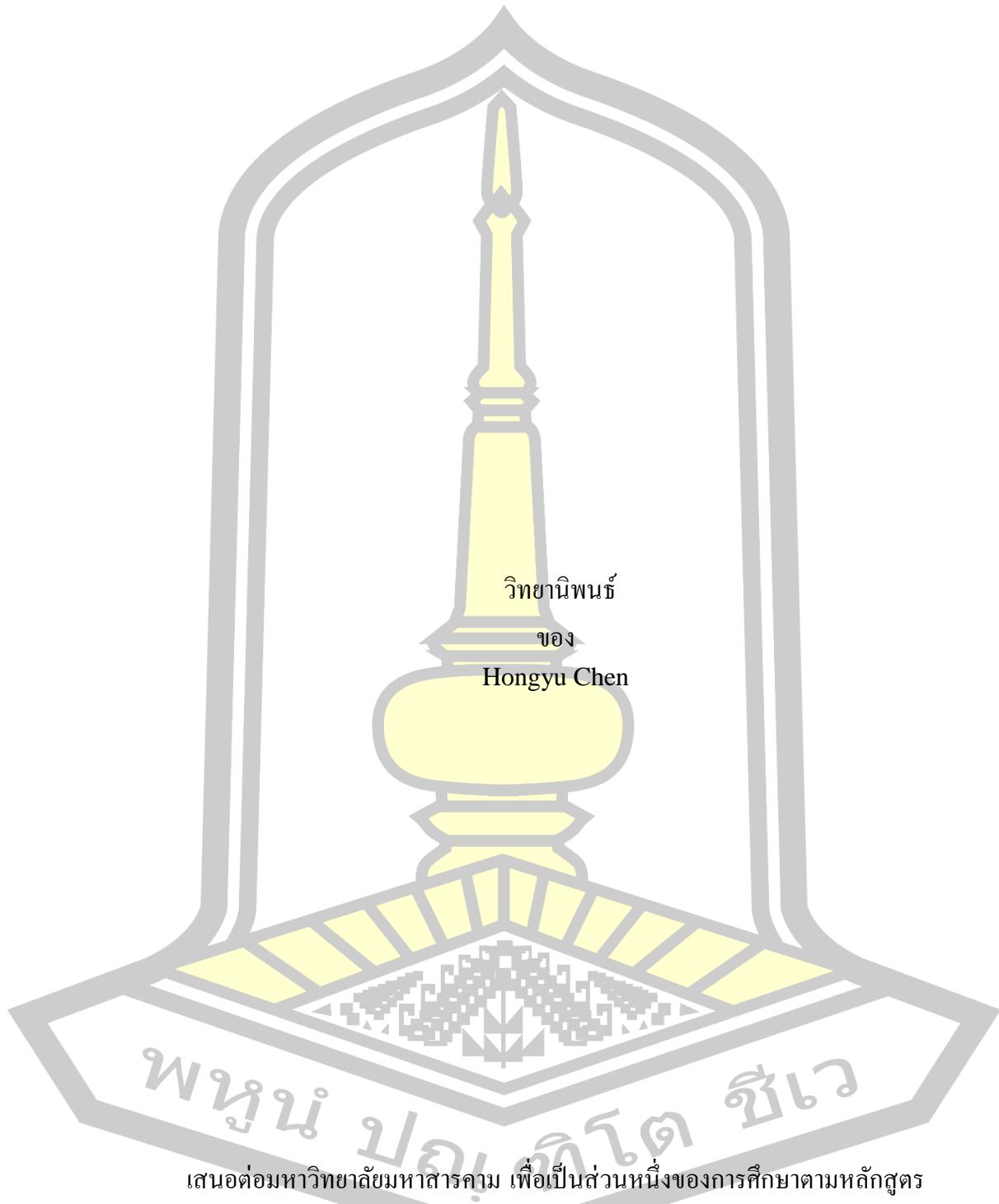
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A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

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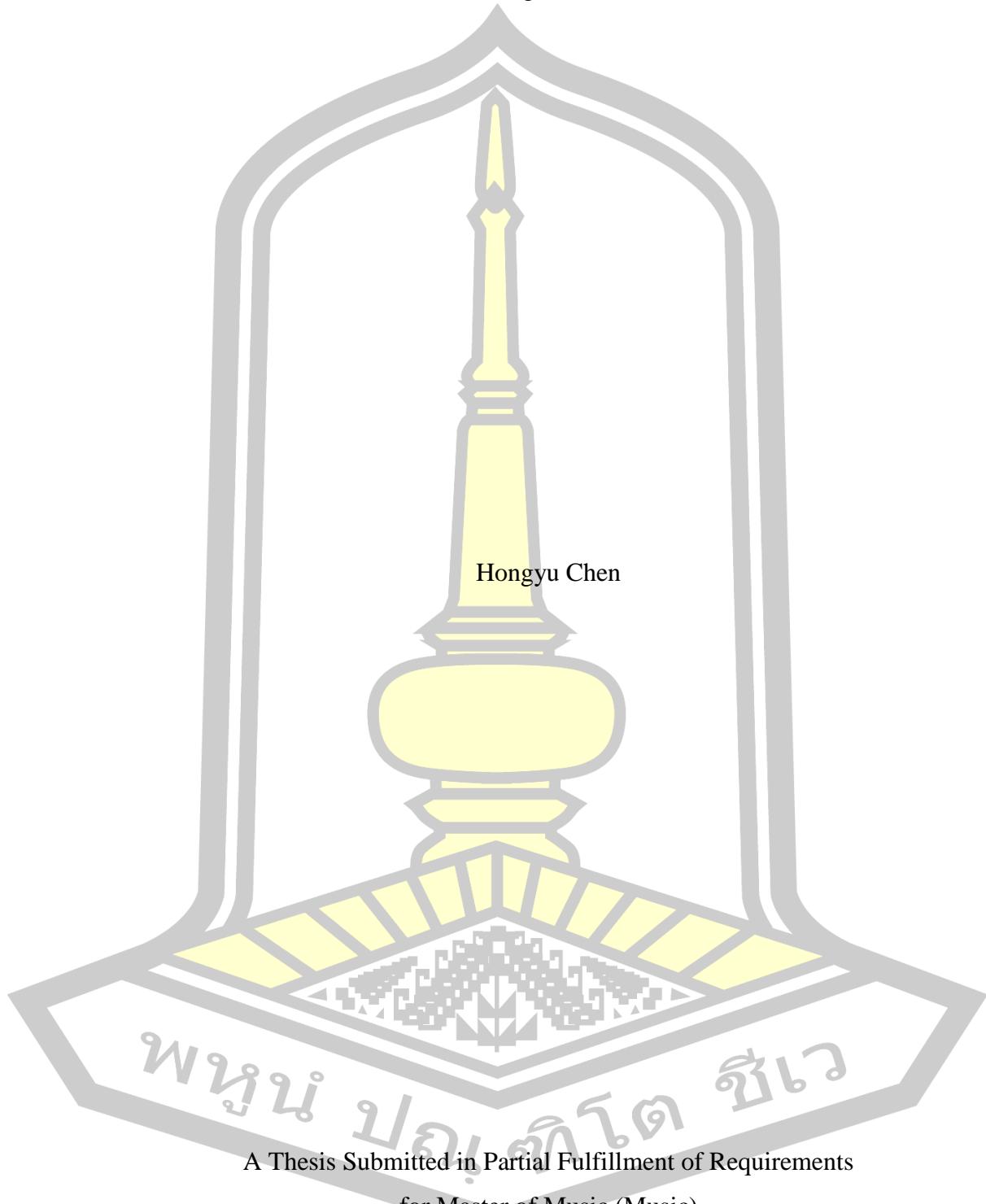


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The Development and Characteristic of Yao Nationality Folk songs in Jinxiu
Guangxi, China



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ABSTRACT

The purpose of this research is aims to studying at 1) To study the current time and development of The Yao Nationality folk songs in Jinxiu Province Guangxi, China. 2) To analyze the characteristic and vocal technique of The Yao Nationality folk songs in Jinxiu Province Guangxi, China. The researcher using a research methodology that emphasizes fieldwork, Interviews and observation were mainly based on which the researcher chose the criteria for 10 songs and interviewing key Informants of the 3 Yao folk artists.

The research results founded that :1) Historically, the Yaos have had at least 30 names based on their ways of production, lifestyles, dresses and adornments. The name "Yao" was officially adopted after the founding of the People's Republic in 1949. The Yao people have developed folk songs for more 100 years. From the roots of music cultural to the present, there have been changes according to the times. Through literature research and field survey, it further explores the origin, cultural, religious, linguistic and historical background of Jinxiu Yao folk songs. It classifies the different types of Jinxiu Yao according to two important characteristics, such as vocal text and branch style characteristics. 2) Through the analyses of 10 songs founded that; the scales, rhythms, and melodies, Techniques for singing folk songs, singers use by releasing their full voices, using power and intensity to convey emotions according to the content of the lyrics as well as the singing characteristics and vocal techniques of Jinxiu Yao folk songs. Finally, it suggests that the preservation of traditional culture requires the joint efforts of institutions, organizations at all levels, education departments, and cultural departments to form a good and effective inheritance and promotion of Jinxiu Yao folk song culture.

Keyword : Jinxiu Yao folk songs, Current development, Singing characteristics, Vocal skills

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Last but not least, I would like to thank my dear family for their understanding and support, for giving me the opportunity to come to Mahasarakham University to study, for giving me a close encounter with Southeast Asian music and Thai flavor, and for the efforts of my hard-working self.

Thank you all, and I wish all teachers good health and a happy and joyful life.

Hongyu Chen

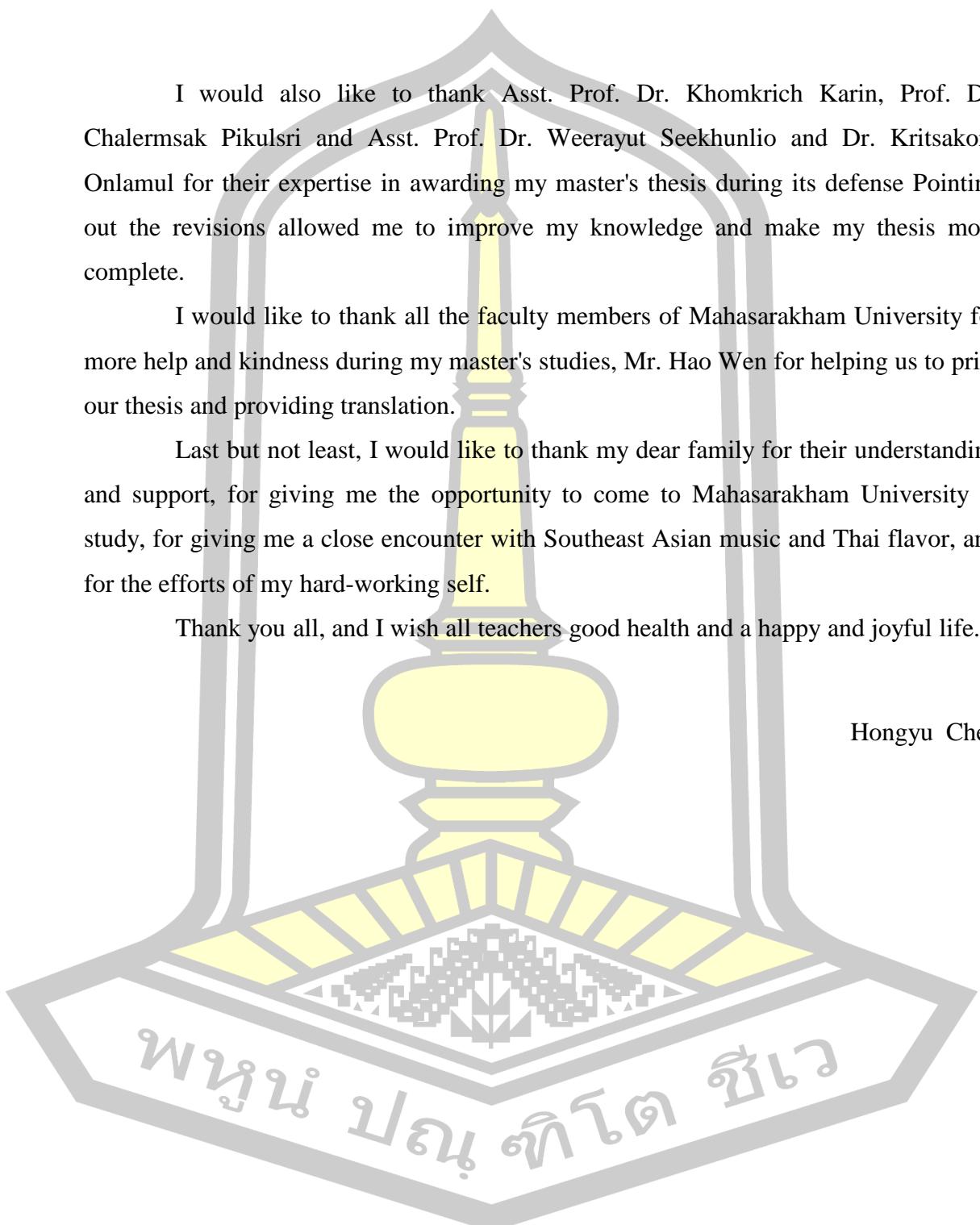
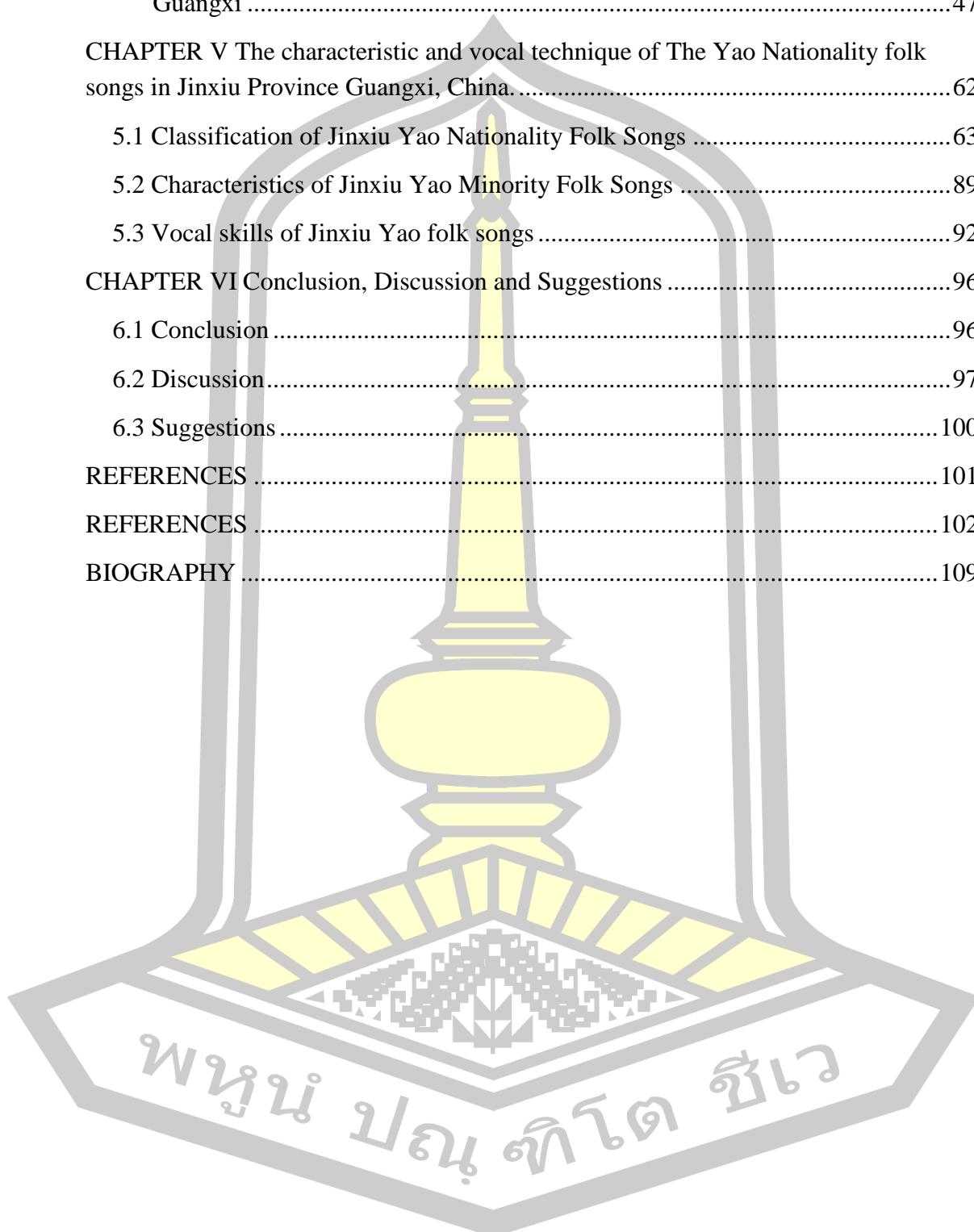


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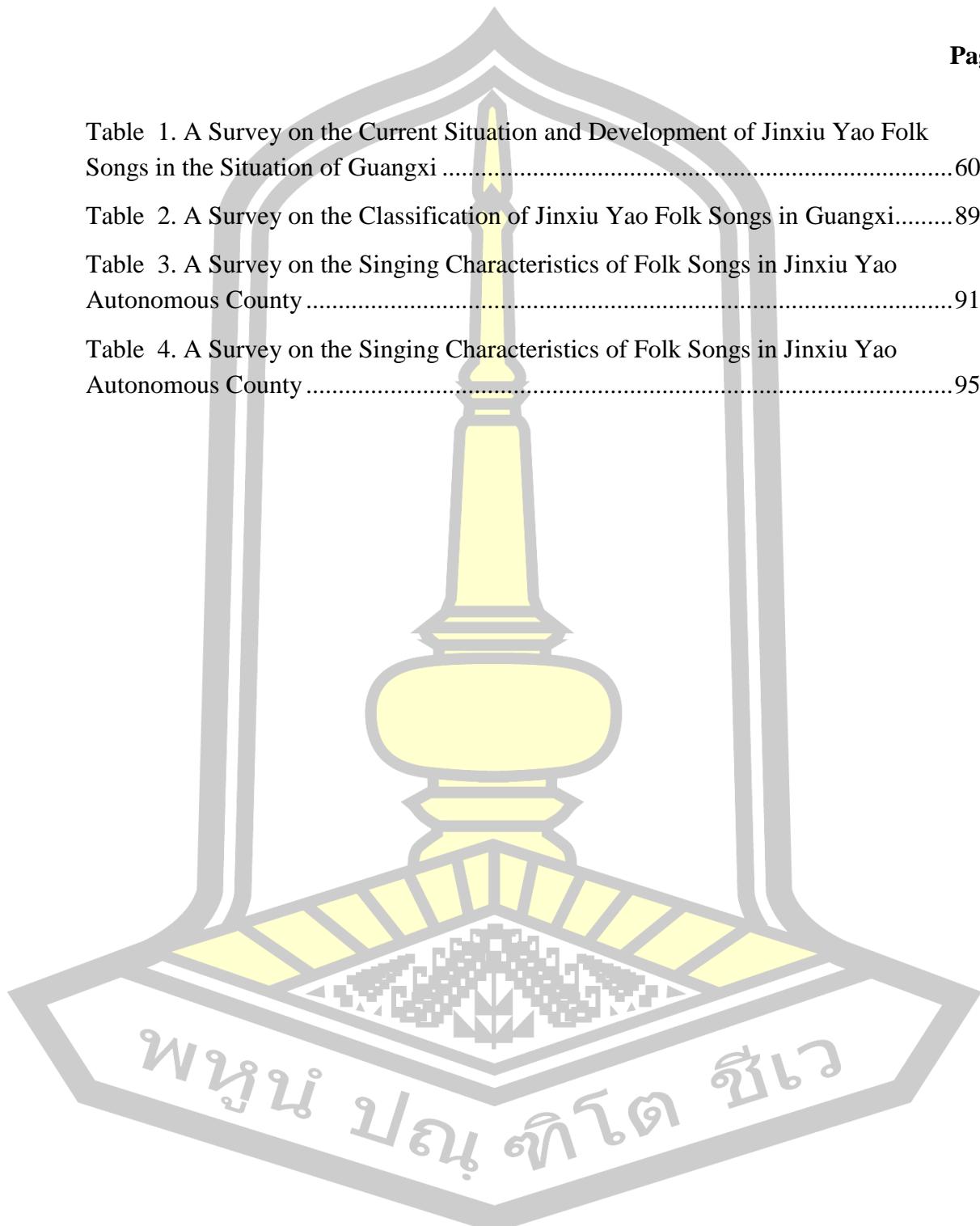
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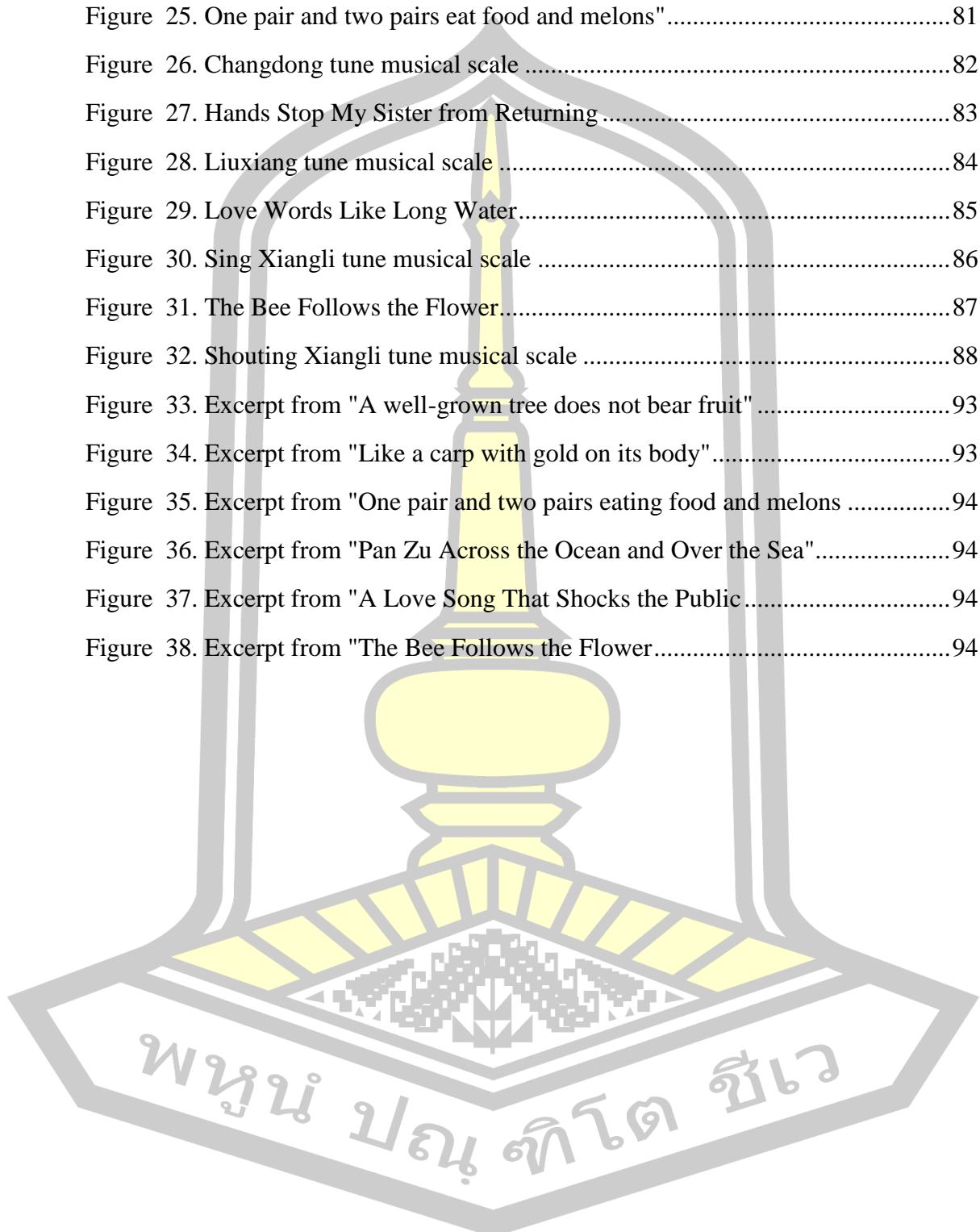
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CHAPTER I

Introduction

1.1 Background and problem of the research

Jinxiu Yao folk song is an intangible cultural heritage of China. However, with the development of the economy and the entry of a large number of foreign cultures, the younger generation lacks understanding of local culture and art, and the old generation of Jinsiu Yao folk song singers and artists are aging, Jinsiu Yao folk song is facing the crisis of being submerged in the river of history. How to understand the current situation and development of Jinxiu Yao folk songs, how to analyse the singing characteristics and vocal skills of Jinxiu Yao folk songs, and how to promote and protect Jinxiu Yao folk songs in the new period, I will study Jinxiu Yao folk songs with these questions.

Folk songs are one of the basic genres of Chinese folk songs, which are mainly distributed in the inland plateau, mountain villages, fishing villages and ethnic minority areas, and are popular in Fujian, Guangdong, Guangxi, Hunan, Guizhou, Yunnan, Jiangxi and other regions. Folk songs are extremely widespread and rich in content. Folk songs generally refer to the free, mountainous, and melodious folk songs sung on the highway, chopping wood, cutting grass, mowing the lawn, or in folk songs. Folk songs are improvised songs sung by people when they are working in the fields or expressing their emotions. It has a wide range of contents, compact structure, bright melody, simple emotion, great power and free rhythm. (Yu Jiefeng, 2008)

In Guangxi Jinxiu Yao Autonomous County, there are five clans: Pan Yao, Chashan Yao, Hua Lan Yao, Shanzi Yao, and Au Yao (Huang Jinying & Xian Wenting, 2019). The five clans of Yao in Jinxiu Dayao Mountain are scattered in the lofty mountains, and their folk songs are different in both content and form. Yao folk songs are not only colourful in content, but also splendid in art, unique in flavour and different in style. These long-established folk songs, with strong characteristics, beautiful tunes, easy to sing and easy to learn, are loved by the Yao people, and thus still widely spread in the folk of Jinxiu Dayao Mountain, which is the most direct way of expression for the Yao people to express their thoughts and feelings, and to manifest

their will. Jinxiu Yao folk song is the crystallisation of the wisdom of the Yao people in Jinxiu, and it is a splendid pearl in the treasure house of national culture and art in China! (Qin Xiaoning. 2013)

Guangxi Jinxiu Yao Autonomous County is the most complete reserve of Yao clans, and the study of Yao clans in this area will enable people to have a clearer and more direct understanding of the overall face of the Yao ethnic group. As Mo Jinshan, a researcher of Yao studies, pointed out in his article "The Position of Jinxiu Dayaoshan Yao in China's Yao Studies", "Jinxiu Yao encompasses the major clans of the Yao in China, and in the whole country, there are only five different self-proclaimed Yao clans in Jinxiu Yao Autonomous County, which use three Yao languages". (Mo Jinshan. 2003)

All of the Jinxiu Yao folk songs reflect their real life to a certain extent, and hold their pursuit of emotions, religious culture, and good wishes. For example, through the expression of folk songs, they pray for the blessing of the gods to protect them from the wind and rain in the year, and to have a good harvest. This is also their longing and good wishes for real life. Yao folk songs are passed down by word of mouth, not recorded in writing. Therefore, the inheritance and recording of history and culture are also reflected in the folk songs. The Yao people use the folk songs to store the history and culture, so that they can not only pass it down better, but also express their culture in a more interesting way in the long river of history. (Zhou Wanping.2020)

Jinxiu Yao people, since ancient times, have been very fond of singing. Whether it is for festivals, wedding celebrations, walking through villages, hunting in the mountains, fishing in the rivers, or in the fields in March, on the slopes of the hills with the fragrance of star anise, on the terraces in autumn, in the sea of forests, or by the fireside of the cottages in winter, as long as one person sings, there will be a hundred responses to the song as a tidal wave of songs, just as the ancients said, "the Yao custom is the most popular song, men and women miscellaneous, one singing a hundred". As the ancient saying goes, "Yao customs are most like songs, men and women are mixed together, and a song is sung by a hundred" (Li Tiuyuan: Notes on South Vietnam). As a result, colourful Yao folk songs were produced. (Qin Xiaoning. 2013)

The people of various clans have created many unique rhythms of Yao folk songs, and the folk songs are also colourful, based on the geographical differences in the area where the Dayao Mountain is situated, and on the basis of long-time social practice as well as labour practice. Whether the Yao people are in labour, on the road or celebrating festivals, their songs are always endless. Yao folk songs are passed down by word of mouth, with few written texts and genealogical records. This is due to the fact that their tunes are long and melodious, with many variations in tone patterns and no fixed rhythm, and most of the lyrics are made up by the singers, so it is difficult to be recorded accurately. Apart from being familiar with classical songs to inherit the rich ethnic heritage and popular folk lyrics to cope with various occasions, and using them as the basis for composing new songs, outstanding singers also need to be intelligent and able to improvise in response to situations. (Shi Sangming & Yao Shaozhao. 2015)

The distinctive features and unique style of Jinxiu Yao folk songs are closely related to their history, life and customs. They use songs to imply love, songs to replace love, songs to transmit love, songs to make love, songs are an important part of their life. (Qin Xiaoning. 2013) Singing activities not only can express their inner emotions and comfort the hearts of Yao people, but also is an important form of inheritance of Yao culture, which occupies an important position in the life of Yao people (Zhao Xuchao. 2019).

From the above literature, Guangxi Jinxiu Yao folk song is a culture with local characteristics and has a good social role. Jinxiu Yao folk song is an intangible cultural heritage with a long history, which is closely related to the local labouring people and has been developing and growing in the long history. The researcher has a certain understanding of the current situation, development, singing characteristics and techniques of Jinxiu Yao folk songs.

Through a preliminary study of the data, the researcher found that, firstly, with the arrival of the new era and the flourishing and promotion of the Western music system in China, the local music system has not been protected and inherited accordingly. Secondly, with the development of market economy, a large number of young labourers have left the original mode of labour, which has wiped out the soil for the survival of Jinxiu Yao folk songs. Thirdly, factors such as the cultural environment, education system, and social media have also had a negative impact on the development

and protection of Jinxiu Yao folk songs, indirectly affecting the social function, artistic function, and performance style of Jinxiu Yao folk songs. Therefore, this study takes ethnomusicology as the main research method to conduct field research and related studies on the current development, singing characteristics and vocal skills, protection and dissemination process of Jinxiu Yao folk songs in Guangxi. It provides theoretical support and reference for the protection and development of Jinxiu Yao folk songs, as well as relevant information for those interested in further research.

1.2 Research objectives

- 1.2.1 To study the current time and development of The Yao Nationality folk songs in Jinxiu Province Guangxi, China.
- 1.2.2. To analyze the characteristic and vocal technique of The Yao Nationality folk songs in Jinxiu Province Guangxi, China.

1.3 Research Questions

- 1.3.1 What are the changes in the status and development of Jinxiu Yao folk songs in Guangxi, China
- 1.3.2 What are the singing characteristics and vocal techniques of Jinxiu Yao folk songs in Guangxi, China

1.4 Research Benefit

- 1.4.1 We can understand the current situation and development of Guangxi Jinxiu Yao folk songs
- 1.4.2 We can understand the singing characteristics and vocal skills of Guangxi Jinxiu Yao folk songs

1.5 Definition of terms

- 1.5.1 The current situation refers to the characteristics and conditions of the Jinxiu Yao folk songs that currently exist or are taking place. For example, preservation and transmission, performance and performance, innovation and development, cultural identity and protection.

1.5.2 Vocal Technique refers to the vocal technique and singing method used in the singing or performance of the Jinxiu Yao people.

1.5.3 Development refers to the changes in the origin and function of Jinxiu Yao folk songs, the content of the lyrics and the form of interpretation, and the process of transforming things from one state to another more advanced and perfect state.

1.5.4 Characteristic refers to the unique, distinctive and representative attributes, features or characteristics of Jinxiu Yao folk songs, such as: musical form, melody, rhythm, lyrics text and so on.

1.5.5 Jinxiu Yao folk songs are folk songs located in Jinxiu County, Guangxi, Guangxi Zhuang Autonomous Region.

1.6 Conceptual Framework

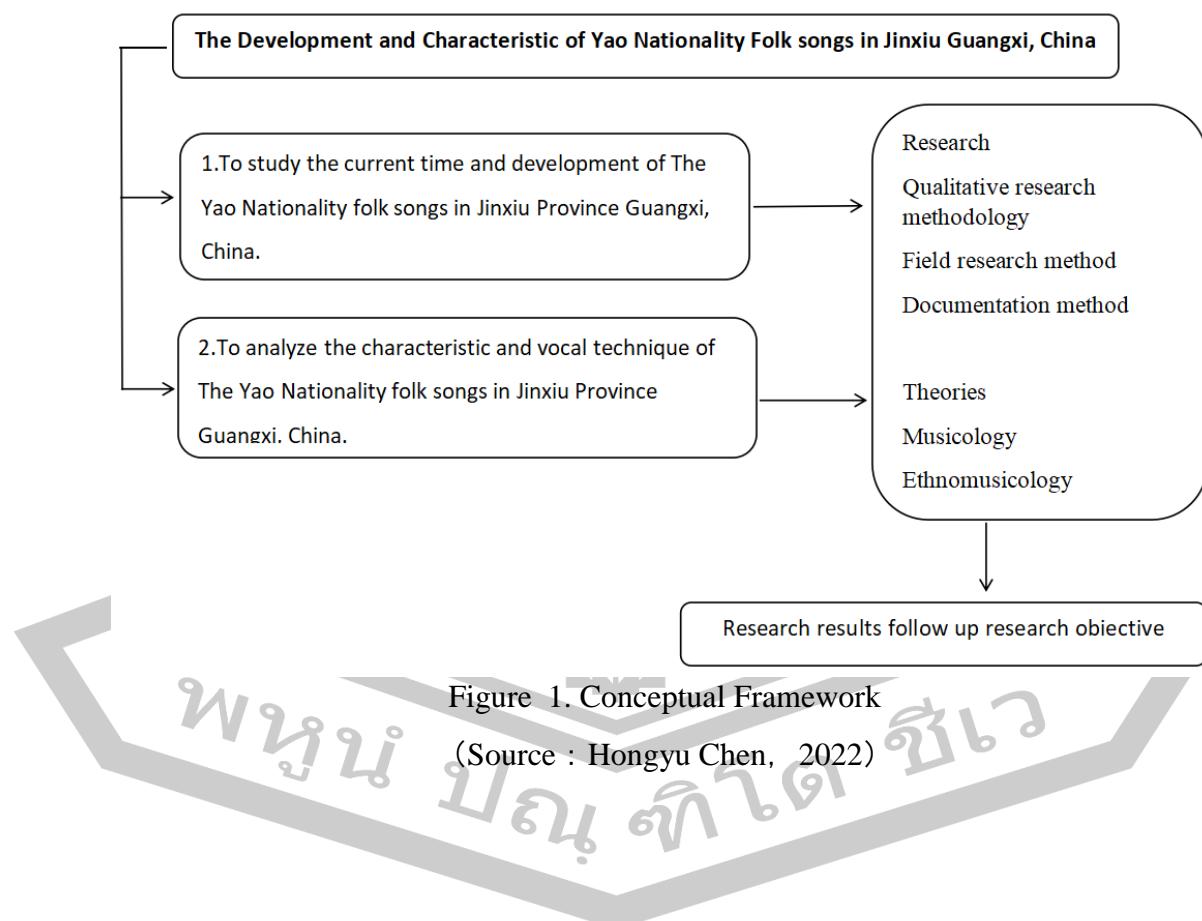


Figure 1. Conceptual Framework
(Source : Hongyu Chen, 2022)

CHAPTER II

Literature review

In this study, the researcher reviewed relevant literature so as to obtain relevant information that could be used in this study, which the researcher reviewed based on the following topics:

- 2.1 Overview of Jinxiu Yao Region in Guangxi, China
- 2.2 Overview of Jinxiu Yao Folk Songs in Guangxi, China
- 2.3 Theories of vocal techniques of Jinxiu Yao folk songs in Guangxi, China
- 2.4 Theories used in this study
- 2.5 Literature and Related Research in Various Areas of Jinxiu Yao, Guangxi, China

2.1 Overview of Jinxiu Yao Region in Guangxi, China

2.1.1 Geographical location



Figure 2. Map of China

Image source: <https://www.tocreating.com/ppt/PBoJq.html>

Guangxi Zhuang Autonomous Region is located in the southern border of the motherland, facing Southeast Asia, backed by the Great Southwest, bordering on the Beibu Gulf in the south, and connected with four provinces of Yunnan, Guizhou, Hunan and Guangdong. It is endowed with unique natural sceneries and colourful ethnic customs, with 12 hereditary ethnic groups, namely, Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan Huijing, Shui and Gelao, and in the course of its long history, it has produced intangible cultural heritage of rich contents and profound content, and is influential in the development history of Chinese ethnic culture. It has an important influence and status in the history of the development of Chinese national culture. (Liang Hongzhang.2022).

Jinxiu Yao Autonomous County is located in the east of central Guangxi, in the middle of Gui, spanning longitude $109^{\circ}50' - 110^{\circ}27'$ north latitude $23^{\circ}40' - 24^{\circ}28'$, neighbouring Mengshan County of Wuzhou City in the east, Lipu City of Guilin City in the northeast, Luzhai County of Liuzhou City in the northwest, Guiping and Pingnan of Guigang City in the south, Xiangzhou County of Laibin City in the west, and Wuyi County of Laibin City in the southwest, and has a total area of 2818 square kilometres. The total area is 2818 square kilometres. (Yang Xianhua. 2018)

Autonomous county is located in the Dayao Mountain area, except for the northeastern edge of Sanjiang Township in the north, which belongs to the remnants of the Rackbridge Ridge, the rest of the county is encircled by the Dayao Mountain range. The mountainous area accounts for 73% of the total land area of the county, and the mountain trend is roughly north-north-east a south-south-south-west direction, while rapidly declining to the west and east sides. The whole terrain is high in the middle and low all around, in the middle of the low mountains, the altitude of 500-1979 metres; surrounded by hills, terraces and small plains, the altitude of 115 - 500 metres between. The highest peak, Shengtang Mountain, is 1979 metres above sea level, the fifth highest peak in Guangxi. (Yang Xianhua. 2018)

Jinxiu is located at the junction of southern subtropics and central subtropics, with the characteristics of oceanic climate and the nature of subtropical mountainous climate, abundant rainfall, warm and cool climate, average annual temperature of 17°C , the coldest month average temperature of 8°C , the hottest month average temperature of 24.2°C , no severe cold in winter, no scorching summer heat,

travelling comfort period of up to 244 days, it is the resort for summer vacation. (Yang Xianhua. 2018)

2.1.2 Urban history

According to research, the ancestors of the Yao did not live in southern China in ancient times, but were an ethnic group that originated in the middle and lower reaches of the Yellow and Yangtze rivers. The Rui, Miao and She share a common origin, and their forefathers were closely related to the Jiu Li and San Miao of the legendary period. During the Spring and Autumn and Warring States Periods, the Yao and Miao forefathers had a close relationship with the state of Chu. (Zhang You Jun. 2003). Before the Song Dynasty, the Yao had been outside the historical stage of primitive society. The ancestors of the Yao people migrated successively from the Jianghan Valley to the two lakes region, and then to Guangdong and Jiangxi. (Yi Tao. 2011).

In the Song and Yuan dynasties, the Yao were mainly distributed in the northeast and east of Gui, and then gradually migrated to the centre and south of Gui in the Ming Dynasty, and further migrated to the west and south-west of Gui in the Qing Dynasty, which led to a situation in which all the prefectures and states of Guangxi were covered by the Yao. After the Yao migrated into Guangxi, they mainly carried out nomadic farming in the mountainous areas, promoting the initial development of a large number of mountainous areas in Guangxi. (Zheng Weikuan. 2012)

From the Ming and Qing dynasties to the Republic of China, the rulers of the various dynasties used the discriminatory and insulting term "Yao tribe" to refer to the Yao, but after the founding of the Communist Party of China (CPC) in 1921, the CPC advocated that all ethnic groups should enjoy equal rights and interests, and abolished the discriminatory and insulting ethnic terminology by replacing the term "Yao tribe" with "Yao tribe". "Yao" was changed to "Yaoi" or "Yao". (Lei Wenbiao. 2016)

The society was in turmoil, and they had to leave their homeland and lead a wandering life in order to survive. When they could not survive in the flat land, they had to move into the valleys, and when they still could not survive in the valleys, they had to go into the deep mountains and old forests, and in the process of continuous

migration, they were constantly dispersed, and the Yao people formed many clans. (Wei Guixi.2014)

In the slogans of the Red Army on the Long March, "Yao" was used many times to refer to the Yao people. After the founding of New China, the Party and the State comprehensively implemented the policy of ethnic equality and improved the political status of ethnic minorities, changing "Yaoi" to "Yao" as the unified title of the Yao people, establishing the identity and status of the Yao people as the masters of the nation and the country. The change in the name of the Yao people from "barbarian" to "Yao tribe" to "Yao tribe" to "Yao" not only records the tortuous history of the development of the Yao people, but also highlights the importance of the Yao people's identity and status as the masters of the nation and the state. It not only records the tortuous history of Yao development, but also highlights the evolution of the Yao ethnic group's other identity. (Lei Wenbiao. 2016)

In May 1952, the Da Yao Shan Yao Autonomous Region was established at the county level, and in 1955, it was changed to the Da Yao Shan Yao Autonomous County, and from 1966, it was changed to the Jinxiu Yao Autonomous County. Jinxiu County was under the jurisdiction of Pingle Prefecture before 1958, under the jurisdiction of Liuzhou Prefecture from 1958 to 2001, and under the jurisdiction of Laibin City in 2002. It has 11 townships (towns) under its jurisdiction. (Yang Xianhua. 2018) Thus there are five clans of Yao in the present-day Jinxiu Dayao Mountains, namely Pan Yao, Chashan Yao, Huaban Yao, Shanzi Yao and Au Yao, thus making Jinxiu the county with the most Yao clans and one of the main Yao-populated counties. (Wei Guixi. 2014)

Chashan Yao, the earliest Yao tribe to enter Jinxiu Dayao Mountain, migrated and settled here at the end of Yuan and the beginning of Ming Dynasty, with a history of more than 600 years so far. When they migrated here, they chose to live on the slopes of the gentle foothills of the mountains, opened fields, planted cereals and tea, and formed a relatively large-scale tea forest, which gave the name of "Chashan Yao". (Diao Guangquan. 2013)

The Hanaban Yao, as legend has it, originated from Guzhou (present-day Rongjiang) in Guizhou, and after they left their original home, the whole clan travelled by boat through many places, and then the Qing officials and soldiers came

to whisk them away, before they entered Jinxiu's Dayao Mountains, where they were mainly engaged in terraced agriculture. The name "Flower Basket Yao" is derived from the fact that the dresses of the women of this tribe are embroidered with various kinds of flowers and blue patterns. (Duan Guangwei. 2008)

Pan Yao, the most populous and widely distributed branch of the Yao people, migrated from the Yao region of Hunan Province due to political and military turmoil during the Qing Dynasty, and are called "Pan Yao" because most of them believe in the legend of Pan Wang (i.e., Liang Diao) and consider themselves to be the descendants of Pan Wang. (Dong Youtao. 1989)

There is a theory that the Au Yao migrated from nearby Yao areas during the Tang Dynasty (618-907 A.D.), travelled through the mountains, and finally settled in Jinxiu Au, which was named after the similarity between the pronunciation of the Au Yao character and the Chinese character Au, and formed the name Jinxiu Au. They finally settled in Jinxiu Au because the pronunciation of the word "Yao" in Au Yao is similar to that of the Chinese word "Au". (Qin Xiaoning. 2014)

Shanzi Yao has been migrating into the Dayao Mountains since the Jiajing period of the Ming Dynasty, more than 500 years ago. The people of Shanzi Yao are kind by nature and have excellent virtues such as hardworking, hardworking, hardworking, simple, helpful, wise and open-minded. (Liu Tao. 2018)

2.1.3 Demographic distribution

There are 2.13 million Yao people in Guangxi, mainly in Jinxiu, Longsheng, Lingui, Resources, Guanyang, Gongcheng, Fuchuan, Yongfu, Mengshan, Pingle, Lipu, Yangshuo, Hezhou, Xing'an, Luzhai, Rongshui, Cangwu, Rong'an, Rongshui, Sanjiang, Laibin, Tianlin, Pinnan, Naipo, Baise, Guiping, and Fangcheng cities and counties. (Wei rui. 2015)

Currently, the global Yao population is about 3.8 million. Among them, there are about 1 million Yao people abroad, mainly living in Vietnam, Laos, Thailand, Myanmar, the United States, Canada, France, Switzerland and other countries; there are about 2.8 million Yao people in China (according to the 2010 Sixth National Population Census), mainly residing in the six Yao Autonomous Autonomous Counties of Jinxiu, Fuchuan, Gongcheng, Du'an, Dahua, and Bama in Guangxi, and 49 Yao townships in other cities and counties, with a total of There are more than 1.6

million people, accounting for about 60 per cent of the total Yao population in China and 42 per cent of the total Yao population in the world, making it a veritable "Yao capital" of the world. (Lan Zhitong. 2016.)

At the end of 2015, the total population of Jinxiu was 15.64 million, of which 34.8 per cent were Yao. There are five Yao tribes, namely Pan Yao, Chashan Yao, Hua Lan Yao, Shanzi Yao and Au Yao, and it is one of the main Yao-populated counties in China and the county with the most Yao tribes in the world, and it is one of the main Yao-populated counties in China, with the reputation of "Yao Capital of the World". Fei Xiaotong, a famous sociologist who has visited Jinxiu many times, once said, "The research centre of Yao culture in the world is in Jinxiu, the research centre of Yao culture in China. (Yang Xianhua. 2018)

2.1.4 Language habits

Although the five major clans of the Yao in the Dayao Mountains of Jinxiu, Guangxi do not originate from the same Yao ethnic group, they originate from different Yao clans, which have different cultural attributes and ethnic characteristics, and are distinguished by the term "Chashan Yao, Hualan Yao, Au Yao, Pan Yao, Shanzi Yao" as the boundary between the clans. These Yao clans have different cultural attributes and ethnic characteristics, and in order to distinguish between them, outsiders use "Chashan Yao, Hua Lan Yao, Au Yao, Pan Yao, Shanzi Yao" as the boundary of the ethnic groups. Despite their different origins and different languages, they are united in a common destiny into one ethnic community, the Yao. (Lei Wenbiao. 2016)

The Yao do not have their own script, and the scripts used by the Yao in Dayao Mountain, including making contracts, inscribing tablets, keeping accounts and correspondence and even Taoist scriptures, are all in Chinese. From the current stone tablets in the Dayao Mountains, it can be seen that historically the Yao people did not have many people who received Chinese cultural education and their education level was not high, so there were a lot of obvious mistakes and misuses in the use of Chinese characters. (Liang Maochun. 2006)

Although the Yao have their own language, they "do not have words reflecting their own language", and many oral literatures with Yao characteristics, such as historical legends, national beliefs, production knowledge and folk customs, have

been passed down orally from one generation to the next in the form of songs and chants. (Zhao Xuchao. 2019)

Before the liberation, the social and economic statuses of the Yao clans in Dayao Mountain were different, Chashan Yao, Hua Lan Yao and Au Yao were called "mountain masters" because they owned their own land, while Pan Yao and Shan Zi Yao were called "mountain ding" because they did not have any land, and relied on the rented land of Chashan Yao, Hua Lan Yao, and Au Yao to make a living. The Panyao and Shanzi Yao have no land and live by renting the land of the Chashan Yao, Hua Lan Yao and Au Yao, and are called "Shan Ding". Therefore, Chashan Yao, Hua Lan Yao and Au Yao are called "parents of the mountain", while Pan Yao and Shanzi Yao are called "sons of the mountain". Meanwhile, due to the barren land and backwardness of production tools and technology, the Pan Yao and Shanzi Yao often live a life of "dispersing with the mountains" and "migrating when they have eaten up a mountain". It can be seen that the appellation between the Yao clans in Dayao Mountain is an effective way to divide the boundary of the ethnic groups and distinguish between the self and the other, and it is a cultural representation to realise self-identification. (Lei Wenbiao. 2016)

In Yao language is subdivided into three different languages. Pan Yao, Au Yao and Shanzi Yao all speak "Mian language", their vocabulary and grammar are basically the same, which belongs to the Yao branch of the Miao and Yao language family of the Sino-Tibetan language family; "Jiongnai" spoken by Huabang Yao belongs to the Miao branch of the Miao and Yao language family of the Sino-Tibetan language family; and "Laja" spoken by Chashan Yao belongs to the Miao branch of the Miao and Yao language family of the Sino-Tibetan language family; and "Laja" spoken by Chashan Yao belongs to the Miao branch of the Miao and Yao language family. The "Laja" language spoken by the Chashan Yao belongs to the Dongshui branch of the Zhuang-Dong language family of the Sino-Tibetan language family. (Qin Xiaoning. 2013)

2.2 Overview of Jinxiu Yao Folk Songs in Guangxi, China

2.2.1 History of Jinxiu Yao Folk Songs

Jinxiu in Guangxi has a long history, outstanding people and a very deep ethnic culture. According to the evidence, the Yao people of Jinxiu Dayao Mountain entered Dayao Mountain as early as the end of Yuan and the beginning of Ming Dynasty, and settled here. Here to build a fortress and establish a society, open up the land and planting food, so far there has been a history of more than 600 years. Jinxiu Yao people are a hardworking, intelligent and kind-hearted people, but their living environment in the past was hard, with high mountains, steep slopes and difficult paths, they ploughed the mountains all day long, and they never slacked off in their work with calloused hands and feet, thus forming the characteristics of the folk songs of Jinxiu Dajiaoshan. (Qin Xiaoning. 2013)

Jinxiu Yao people take folk songs as a special carrier for singing life, singing labour and expressing their emotions. No matter whether they are working in jungles, fields, hillsides or in wooden buildings, sheds or by fire halls, the songs are always heard. Especially on New Year's holidays, people gather in the song hall, singing has become an indispensable part of the festival, and people communicate with each other and express their feelings by singing mountain songs. (Wei Guixi. 2014)

Folk songs are the fruits of the creation of the labouring people, a portrayal of the real life and emotions of the people, and a clear sign of the emergence of music and culture. Guangxi is a place with a long history and many ethnic groups, and the many distinctive local folk songs and their music imply the regional culture and humanistic landscape of the people. (Ma Yingying. 2011)

Singing activities have a special significance in the Yao people, and there are many things that "can only be expressed satisfactorily by singing". Singing activities not only can express their inner feelings and comfort the hearts of Yao people, but also is an important form of inheritance of Yao culture, which occupies an important position in the life of Yao people. (Zhao Xuchao. 2019)

The folk songs sung by the ancestors of the Jinxiu Yao people are all derived from their real life, and they come from the heart to truly express the emotions, beliefs, and expectations of the forefathers, and through the form of folk song singing, they pray for the gods to bless the wind and rain, and the good wishes of the grains and harvests. Yao folk songs are passed down by word of mouth, by listening, by watching, not by written records of musical art, and are passed down from specific

musical sounds by learning from word of mouth. The Yao people, through generations of conscious or unconscious learning, transmission, and development, have stored the history with the traditional culture of ethnic folk including folk songs, and passed it down from generation to generation. (Qin Xiaoning. 2014)

2.2.2 Characteristics of Jinxiu Yao Folk Song Singing

The distinctive features and unique style of Jinxiu Yao folk songs are closely related to their history, life and customs. They use songs to express their feelings, songs to replace their feelings, songs to pass on their feelings, songs to make love, songs are an important part of their life. (Qin Xiaoning. 2013) The most prominent feature is that the tunes are melodious and long, and deeply interpret the twisted storyline. The main structure of Yao folk songs is the musical rhythm composed of rotary singing, night singing and plainchant singing. These songs are looser in structure and freer in rhythm though. (Wei Guixi. 2015)

The songs often use a variety of rhetorical techniques such as simile, hyperbole, and prose to express the real emotion of the songs. This is also an important embodiment of the artistic characteristics of Yao folk songs. And in terms of the structure of the lyrics, Yao folk songs are even more unique, the soul of the lyrics, the lyrics to express feelings and shape the image, the lyrics are crucial. Lyrics Yao in the folk songs, both their years of labour wisdom, but also able to express the joys and sorrows of the Yao people. The lyrics of the original Yao folk songs have a more reasonable structure, which lays a good foundation for the singing of the folk songs and the expression of emotions in the folk songs, and is also a full embodiment of the artistic characteristics of Yao folk songs. (Sun Ting. 2016)

The local people singing folk songs necessarily rely on the language of Jinxiu Yao to sing, which has absolute locality. And the ancestors of the Yao people mostly use the form of singing to communicate verbally, use songs to communicate, use songs to express their inner feelings, and the content of the folk songs describes their daily life, labour, and all activities. (Qin Xiaoning. 2014) Jinxiu Yao folk song is a combination of sound curves and linguistic expression, the formation of its folk song style, local style and Jinxiu specific local language, voice, semantics are inseparable from the voice of the "sound", "rhyme", The "sound", "rhyme" and "tone" of the voice are also characteristic of the local language. (Qin Xiaoning. 2014)

2.2.3 Types and Applications of Jinxiu Yao Folk Songs

Jinxiu Yao folk song music is also a symbiotic whole with folklore when it is produced, and all Jinxiu Yao folk songs mostly contain folklore. When Jinxiu Yao people perform some customary activities, they often sing some songs about it. (Qin Xiaoning. 2014) The folk songs are used to tell the joys and sorrows of life and express the thoughts and feelings in their hearts. Some of them are songs expressing love between men and women, some are songs describing lively scenes within the nation, and some are fugue songs narrating the history of the development of the nation and so on. And the expression methods of different songs are different. (Sun Ting. 2016)

Ancient songs, these songs mainly narrate the origin and change of the ethnic groups and how human beings and all things in heaven and earth were created, and people are always in a worshipping mood when they tell or sing about them. (Wei Guixi. 2014)

Love songs, young Yao men and women often express their mutual love through various metaphors (such as embroidery, tea picking, hemp planting and weaving, etc.), and their contents are more about testing each other, getting to know each other, expressing one's own thoughts and feelings, and making a covenant to fix their love. (Wei Guixi. 2014)

Letter song, song instead of letter is a traditional custom of Jinxiu Yao people, through the exchange of thoughts and feelings, play the role of communication liaison, expression of Yao men and women using the letter song way to express euphemistic and sincere love. (Wei Guixi. 2014)

Question and answer songs, is a kind of mutual interrogation, question and answer songs, this kind of songs will be things of a certain characteristic of the image of the interesting antiphonal singing, can enrich people's knowledge, the development of people's wisdom, the nature of the same as guessing riddles. (Wei Guixi. 2014)

Bitter songs reflect the deep suffering of the Yao people in the old society. From these kinds of songs, we can see the bitter life of the Yao people's life and reveal the ruthlessness of the exploiting class in the old society. (Wei Guixi. 2014)

Customs songs, closely related to the traditional customs of the Yao people, such as national festivals, folk marriages, birth and funeral customs, folk rituals and

so on, reflecting the customs and social living conditions of the Yao people from all aspects. (Wei Guixi. 2014)

2.3 Theories of vocal techniques of Jinxiu Yao folk songs in Guangxi, China

2.3.1 Chinese Theory

Vocal technique is based on three key points: understanding the human vocal organs, learning to use the resonating organs of the human body, and mastering the correct breathing technique. The organ that produces sound consists of the larynx and the vocal cords. The human body has three major resonating cavities: the thoracic cavity, the oral cavity and the nasal cavity. The thoracic cavity includes the trachea, bronchial tubes and the entire lungs below the larynx; the oral cavity includes the pharyngeal cavity and the mouth. Master the correct thoracic and abdominal breathing, which is a combination of chest and abdominal breathing. There is a diaphragm between the chest and lungs and the abdomen, and the body controls breathing through the diaphragm. If the diaphragm can be fully used during inhalation, the amount of inhalation can be increased, and the breath can be used more flexibly. Singers can improve their music singing on this basis, and inject vivid vitality into their vocal works. (Xi WeiLin.2023)

The relationship between breath and timbre in vocal technique training is particularly important, the relationship between timbre change and breath depth; the relationship between breath fluency and timbre fullness; the relationship between tension and relaxation; the relationship between breath retraction and timbre. Therefore, there are four ways to train the breath in vocal technique training: control the breath in the small of the abdomen; keep the breath flowing; keep the breath continuation; master the breath change. The role of good vocal technique for vocal performers is also not to be ignored. (Peng Yuqian.2023)

During the singing of a song, the articulation channel has no effect on the wide and narrow voices. It can be kept in the back channel, small and clever in biting action can sing the song smoothly and perfectly. The channel is organically combined with the previous Chinese biting techniques and styles, which can promote accurate and natural biting, and thus show the affinity of ethnic vocal music. (Jiang Mingchun.2004).

The tempo and rhythmic treatment of ethnic vocal music is a manifestation of personalised singing, in which the use of zhang and chi depends on the singer's experience and grasp of the content, style and mood of the song. When singing a song with a fast tempo and passionate enthusiasm, the tempo of a song with a cheerful and joyful style is compact and jumpy. When singing songs with a soothing and gentle rhythm, the biting and spitting of words should be soft, delicate and coherent, the head of the word should be out smoothly, and the sound should be smooth and stretching when the belly of the word is prolonged. (Ma Dan. 2010)

2.3.2 Western Music theory

Singing adjustment is the center of gravity of singing, generally when singing requires our head and chest to be open at the same time, let two kinds of cavity resonance, we in the song in every corner, to learn to put their body as a loudspeaker the whole body of various organs to move, concentrated voice, at the same time learn to let the chin relax, attention to our pronunciation. (Benedict, R.1922)

Standing posture in vocal music singing is often ignored by everyone. Before singing, we tend to lower the head, bent waist, stretch the neck and other stiff and uncoordinated posture, these wrong posture is not only not beautiful but also affects our singing state, will cause the singing process of breath is not smooth, stuck sound disorder and other conditions. So, in the training to always correct their own standing posture, pay attention to the performance of the body. (Bartholomew, W.T1955)

The use of breath is very important, we should pay attention to the use of the upper and lower abdomen confrontation pronunciation, deep suction, fast inhalation and then absorb the breath do not all spit out, sink to the waist, with the abdomen to push the airflow to the vocal cord pronunciation, so that the sound is rich and high. with penetration. (Cassirer, E.1944)

2.3.3 Vocal Theory of Jinxiu Folk Songs

Guangxi belongs to China's southwestern ethnic minority areas, there are many kinds of folk songs, the singing method is based on the traditional native singing method, due to the limitations of the dialect and local language, the singing forms and styles are not the same, the singing methods of folk songs can be roughly divided into three kinds of singing methods: true voice singing, falsetto singing and

true-falsetto mixing singing method. True-voice singing uses the resonance of the chest and mouth, and the sound quality is naturally strong, thick and bright. The falsetto singing method mainly refers to the use of falsetto in the treble area, which is the vibration of the falsetto vocal cords and the resonance of the head cavity to form the sound, and the falsetto singing method is more infectious and penetrating. There are also in the singing of real voice and falsetto combination of singing methods, fusion of the advantages of real voice and falsetto, can make the singer for a long time to continue to sing and is not easy to fatigue, to meet the needs of different forms of singing. (Wang Shun.2020)

The Yao singing style is divided into three singing styles: "chanting, singing and shouting". Yin means chanting and can be summarised as "speaking songs", while singing is characterised by stronger lyricism. Shouting is a kind of singing with the nature of shouting. (Rui Wei. 2018)

Speaking song, is to chant the way to articulate the singing to form a whole, a strong sense of narrative, words more cavity less, such as speech in general, so the melody does not undulate the narrative and chanting character tone of the singing, characterised by tunes and scales and language tones combined with the natural and apt, preserving the ancient and simple style of chanting. (Wang Shiwen. 2019)

Singing, sung in a sing-song manner, is mainly used to express emotions. Singing more often adds fixed liner notes or liner phrases, and uses long breaths and languid drags to express and express the tune freely. (Wei rui. 2018)

Shouting, a singing style with a shouting nature, is a kind of singing in a long, shout-like manner, characterised by a high and bright voice, the beginning of the tune often starts with a shouting phrase, starting in the treble area, with a simple and natural timbre, without any embellishment. (Wu Han & Han Xue Chen. 2020)

The run-on techniques of Yao folk songs can be broadly summarised as: trills, choking sounds, dragging sounds, gliding sounds, and liner notes. (Wei Rui. 2018)

Vibrato, no matter the soprano, bass breath should be stable, there is also a very important point is to use the power of the upper abdomen, the breath will be pressed out smoothly, so that the breath is spat out in waves, there is also the breath should be sufficient, throat relaxation is very important. There are also different lengths of vibrato. (Wang Qunying & Zhang Wanfang.2020)

Choking tone is the use of thoracic, nasal, head cavity resonance is relatively small, the use of most of the laryngeal cavity, oral resonance, choking with voice, drive resonance, the formation of choking tone singing, singing voice breathing uniformity, pitch transparent. The choking tone focuses on the control of the diaphragm and chest breath. (Wang Qunying & Zhang Wanfang.2020)

Drag Cavity is the long cavity, which constitutes drag cavity is never limited to the extension of a single tone, the way people communicate in the mountains is to shout, drag cavity can ensure that the sound is long-lasting and far-reaching. The singing characteristics of Yao traditional folk songs are given by the mountains and migrations, and the way of embellishment fully reflects the characteristics of the Yao as a mountainous ethnic group. (Wei Rui. 2010)

The use of glissando is very frequent in the singing of Yao traditional folk songs. It is divided into upward and downward glissandos, which appear more often at the beginning and the end of the trailing voice. (Wei Rui. 2010)

Liner plays a very important role in Yao songs. Yao songs have a single melody and few and simple lyrics. At this time, the liner notes play a very important role in expressing the feelings of a Yao song, rendering the atmosphere and even promoting the singer's singing mood. (Wang Qunying & Zhang Wanfang. 2020)

2.4 Theories used in this study

2.4.1 Musicology

Musicology is the general term for all the theoretical disciplines that study music. The general task of musicology is to elucidate the nature and laws of various phenomena related to music. For example, the study of the relationship between music and ideology includes music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. Studies on the material and material characteristics of music include musical acoustics, jurisprudence, instrumental music, etc. The study of musical forms and their composition include melody theory, acoustics, counterpoint, synthesis theory, etc. There are also some issues to be considered in terms of performance, such as performance theory, command methods, etc. (Anthropology.H,1948)

Musicology is the general term for all theoretical disciplines that study music. The general task of musicology is to clarify the nature, characteristics and laws of music through musical phenomena. For example, studying the relationship between music and ideology includes music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. Research on the properties of musical materials includes music acoustics, phonology, instrumental science, etc. The study of music form and its composition includes melody, harmony acoustics, counterpoint music styles, etc. (David Beard & Kenneth Gloag, 2005)

The researcher will use musicology theory to sort out and analyze the collected music, study the characteristics and essence of music, find the inherent laws, and lay a conceptual framework for music theory research.

2.4.2 Ethnomusicology

Ethnomusicology includes investigating and studying the music characteristics of different ethnic groups, countries, and regions; exploring the relationship between these music and geography, history, and other cultures; compiling ethnomusicology or regional music, and drawing some conclusions related to music from it. It belongs to a category of musicology and is closely related to ethnology and folklore. It is a science that investigates and studies the national music of different countries and regions with different social systems and different levels of development, and finds out various laws related to music. Fieldwork is the basic way to obtain research materials. The predecessor was European Comparative Musicology. In addition, things like comparative instrument ology and comparative music history are all research topics in this discipline. (Balandier.G,1955)

The theory of ethnomusicology involves the general sense of music (perhaps sound), specific musical traditions, music in a series of related communities, or cognitive, artistic, experiential, social, and cultural related to music. The description, classification, comparison, explanation and generalization of the topics, topics and processes of political, political and economic issues. Ethnomusicology theory may be derived from scientific, social or musical theories, but fundamentally speaking, it does not borrow ideas from other disciplines, although it may be necessary to do so as a starting point. At the same time, it may originate from our own and previous observations. (Balandier.G,1955)

The researchers will use ethnomusicological fieldwork and library work methods to study the development and characteristics of the Jinxiu Yao folk songs in Guangxi, China.

2.5 Literature and Related Research in Various Areas of Jinxiu Yao, Guangxi, China

In this chapter of the literature review, the researcher selected 35 research articles on the topic. These articles can be divided into three parts: 14 articles on the history and musical culture of Jinxiu Yao folk songs, 12 articles on the linguistic characteristics and singing of Jinxiu Yao folk songs, and 9 articles on the inheritance and protection of Jinxiu Yao folk songs. This study provides a systematic and comprehensive analysis of the development of Jinxiu Yao folk songs in Guangxi from the aspects of historical development, historical background, formation reasons, musical characteristics, and vocal techniques. It is hoped that it can provide researchers with more detailed research information so that readers can better understand Jinxiu Yao folk songs and better inherit and protect them. Based on the above information, I wrote down the answers on the paper.

Li Tingting in "Review of Research on Jinxiu Yao Culture" uses sociological theories to sort out and summarise the research related to Jinxiu Yao culture, grasping the overall appearance and characteristics of Yao culture from a macroscopic point of view, and exploring the significance of the existence of minority cultures represented by Yao culture in the context of modernity and the space for their future survival. (Li Tingting. 2015)

In Ren Tao's "Trying to Discuss Yao Festival Culture", it is suggested that Yao festivals are closely connected with local labour production and are a reflection of local overhill Yao religious beliefs and concepts of marriage and love. Yao folkways and customs are expressed in many aspects, and festivals are one of the important aspects. (Ren Tao. 1991)

Gu Jiarong in "Ceremony and Carnival - A Survey on the Jumping Panwang of the Yao Shi Gong in Dayao Mountain, Jinxiu, Guangxi" applies the research method of ethnology and describes in detail and concretely the historical origin of the jumping panwang and the whole ritual process on the basis of field research. At the

same time, the author also points out the influence of modern civilisation on the Pangwanwang Jumping Ceremony, in which "the various Pangwanwang Jumping Ceremonies participated by the government have incorporated a lot of exhibition contents, which to a large extent 'alienated' the cultural authenticity of the Pangwanwang Jumping Ceremony. The Pan Wang jumping ceremony in the exhibition is a secularised form of expression, its religious colour fades, and the nature of the ceremonial activities has undergone a fundamental change. (Gu Jiarong. 2010)

Bao Lufang, in the article "Re-study of the five clans of the Yao people in Jinxiu, Guangxi", applies the theoretical method of sociology, and after taking a questionnaire survey of the five clans of the Dayao Mountains in Jinxiu, the resulting data are processed for statistical analysis, "trying to do further quantitative analysis on the basis of traditional survey methods, and reflecting the society of the Yao people of the Dayao Mountains in the areas of family marriage, children's education, political participation and religious beliefs, family marriage, children's education, political participation and religious belief, and the importance of the rituals in the society of the Yao people. , political participation and religious beliefs, economic life and other aspects of the social and cultural changes experienced by the Yao society. (Bao Lufang. 2007)

Huang Yu, in her article on the preliminary evaluation of the Yao "Panwang Song", outlines the contents of the "Panwang Song" as ten aspects: the legend of the origin of mankind, the myth of the origin of all things, the longing for the life in the Peach Garden, the social economy of the Yao people, the arrangement of production in festive seasons, the account of the changes in nature, the teaching of knowledge of nature, the advocacy of education, the development of marriage and the worship of deities by the religion, as well as the three main features of the "Panwang Song": the liveliness and naturalness of the Song, the outstanding content of the description of love, and the reflection of the content of ethnic and cultural exchanges. It also reveals the three main characteristics of the Song of the King of Pan, which is lively and natural, prominent in the description of love, and reflective of ethnic and cultural exchange. (Huang Yu. 1987)

Luan Fuchen's article, "People in the Deep Mountains: Overhill Yao", also mentions that the most important festivals of Overhill Yao are the Sending Lazy Day on the fifth day of the first month of the year, the Sending God Festival from the sixth to the tenth day of the first month of the year, the Wo Bi Festival on the first day of February, the Ching Ming Festival, the Ghost Festival on the fifteenth day of the seventh month, and the Tasting of the New Year Festival on the first day of the tenth month of the year, i.e., October Pilgrimage. (Luan Fuchen. 2011)

Zhao Shufeng's History and Changes of Yao Wedding Ceremony Music is a historical, sociological, and ethnographic study of the history and changes of wedding ceremony music in the PanYao tributary system, which focuses on the two dimensions of history and field, in order to grasp the overall cultural significance of Yao traditional music. Through the study, it is found that since the Song Dynasty, the Yao traditional culture has been subjected to a series of "moistening" and "connotation" processes in the context of China's long-term political, social and historical development, and at the same time, the Yao people's self-cultural "power of identity" is enormous. At the same time, the Yao's self-cultural "power of identification" is enormous and permanent. (Zhao Shufeng, 2017)

Yang Shenghui & Huang Weiwei in the article "The Creative Characteristics of Yao Folk Songs", according to the ethnographic study of the general classification: Creation Songs, Ritual Songs, Faith Songs, Production Songs, Love Songs, Pan Songs, Wedding and Funeral Customs Songs, etc.; from the type of songs and genres can be divided into: Mian Language Group Songs, Bunu Language Group Songs, Laja Language Group Songs, etc., the song types are rich in tunes, melody, and the melodies, lyrics, singing language, singing styles, singing and dancing are also divided into the original Yao folk songs, Singing style, song and dance nature are analysed. (Yang Shenghui & Huang Weiwei. 2012)

Wu Jianling and Huang Huali in ""Good five-coloured clothes" - A preliminary study of the colour characteristics of Yao clothing", using the research methods of colour science and ethnology, argue that compared with the mainstream ethnic groups with strict feudal hierarchies in ancient times, the Yao people, who live in a closed state, are bolder and more enthusiastic in the use of colour in their clothing. It can be said that the five colours are both a part of the dragon and a part of

the dragon. It can be said that the five colours are not only the five colours of the dragon dog, but also the trust and reflection of the five feelings of the Yao people, which are their love of life, reverence for life and good wishes for the future under the dangerous conditions of their living environment. (Wu Jianling, Huang Huali.2005)

Pan Chaoyue, in "An Introduction to the Yao Clans and Their Distribution", discusses the reasons for the significant differences between the various clans of the Yao in terms of their origins, appellations, languages, and customs. (Pan Chaoyue. 1988)

In "The Symbolic Representation of Yao Culture - A Cultural Examination of the Yao "Panwang Song""", Chen Jingsheng & Chen Xia use the research methods of comparative mythology and literary anthropology to analyse the world-wide mythological motif of water's sacredness to human beings - it is the original source of human life - starting from the opening chapter of the Song of Panwang in which Fuxi's siblings recreate human beings after the flood. Starting from the "flood regeneration myth", a worldwide mythological motif that recreates mankind after the flood of Fu Xi's brother and sister in the opening chapter of the Song of the King of Pans, we analyse the sacredness of water to mankind - it is the original source of human life. (Chen Jingsheng & Chen Xia. 2010)

Lv Ping's article "The Artistic Characteristics and Aesthetic Patterns of Jinxiu Yao Women's Headdresses" focuses on Yao women's headdresses, and defines the art of headdresses as "a general term for the art of head adornment, which mainly consists of hairstyles, hair ornaments, hats, and headdresses". Yao women now have two types of headdresses: the "scarf-wrapped" and "cloth-wrapped" types, which come from the traditional Yao headdress art, "recording ancient history and special information with specific illustrations, colours and hair ornaments", and are a part of the migration of Yao people. which are non-textual indoctrination carriers of the historical memory and religious beliefs of the Yao migration." (Lv Ping. 2013)

Huang Shengquan in "Overview of Jinxiu Yao Clans" compares in detail the differences in the origins and cultural practices of the five clans, namely Pan Yao, Au Yao, Shanzi Yao, Hua Lan Yao and Chashan Yao, from the perspective of ethnographic research. The author points out that although the five clans "are different in terms of their ethnic origins, living customs, religious beliefs, culture and art, etc.,

they have shared common experiences and formed common psychological qualities in the course of their long-term historical development. "Yao" has always been the common name of the five clans, and all five clans are part of the ethnic community of "Yao" (Huang Shengquan. (Huang Shengquan, 1987).

In his article "On the Artistic Characteristics, Singing Language and Cultural Connotation of Yao Folk Songs", Gao Song used sociology and ethnology to conclude that Yao folk songs are improvised music created orally by the Yao people in their production life, with obvious traces of the Yao life in their lyrics and tunes, full of joys, sorrows and sorrows, and an indispensable part of the Yao people's life. In addition, the researcher suggests that the investigation and research of Yao folk songs should be strengthened in the context of the new era, which is not only of important theoretical value but also of outstanding practical significance for the inheritance and development of this unique music form and music culture. (Gao Song.2022)

Wei Guixi in the "Guangxi Jinxiu Yao folk songs of artistic characteristics" using sociological theory and methodology, according to evidence, Jinxiu Dayao mountain of five branches of the Yao as early as the end of the Yuan and the beginning of the Ming Dynasty, they entered the Dayao mountain, and long-term settlement in this. In the article, it is told that the unique lyric structure of Jinxiu Yao folk songs highlights the national charm, the long and melodious tunes interpret the twists and turns of the story, the sincere and lyrical emotions express the good wishes of the heart, and the free improvisation of the singing demonstrates the connotation of the cultural context, and these artistic features make the Jinxiu folk songs independent of the Chinese cultural and artistic halls. (Wei Guixi. 2015)

Another article by Wei Guixi, "Research on the Musical Characteristics of Yao Folk Songs in Guangxi", uses ethnography to study the musical characteristics of Yao folk songs as well as the status and influence of Yao folk songs in Guangxi, and by elaborating on the history of Yao folk songs, it discusses the future inheritance and innovation. (Wei Guixi. 2012)

Through "Analysing the Structural Layer Analysis of the Vocal Expression Mood of Yao Folk Songs", Hu Chunxia, using ethnographic and sociological theories, found that Yao folk songs have a close connection with Yao folk activities, in which

religious ceremonies and inter-ethnic interactions and singing are important elements. The branch tunes and themes in the folk songs as well as the singing forms are quite different from those of other ethnic minorities, while the language system is diversified, and the Yao people have developed a unique charm. The vocal performance of Yao folk songs is centred around the tunes, in which the types of singing are divided into singing styles such as "singing", "shouting" and "speaking". (Hu Chunxia. 2017)

Lai Shijuan according to the "Yao folk song singing analysis" clock, the use of ethnographic theories on the background of the Yao folk song, types, singing and its singing skills to discuss, put forward the unity of the Yao songs and dances, fully explains the dance on the expression of the feelings of the song has a very important role, because the body language is also a kind of language, but also a way to express their inner feelings. It is suggested that if the singer can match the appropriate gestures or body language with the expression of the song's emotion when singing, it will help to express the emotion more fully. (Lai Shijuan. 2012)

Chen Xinyu, in his article "Exploring the Artistic Characteristics of Yao Folk Songs", mainly describes the simple ethnic emotions and primitive ethnic characteristics of Yao folk songs. It explores the Yao folk songs' popular and vivid lyrics, rich and varied tunes, free and flexible forms, original regional characteristics, colourful thoughts and sincere emotions. (Chen Xinyu. 2015)

In Zhang Ning's "Talking about the Characteristics and Development of Chinese Folk Songs", a lot of research has been carried out on how folk songs emerged by using ethnographic theories, and also classified the origins of folk songs, for which it was learnt that folk songs are characterised as folk songs orally transmitted by the people, which are produced and created in the folk and processed through continuous processing in the people's long term oral transmission, and thus have a prominent collective creative nature with distinctive national style and local colours. It has a distinctive national style and local colour. Its improvisational mode of creation, oral mode of transmission, collective subject of creation and variability in the process of transmission are the four most significant features of folk songs. (Zhang Ning. 2019)

Huang Fuxin's study of "The Rhythmic Evolution of Yao Folk Songs in the Adjacent Areas of Xiangxi and Guangdong" points out that the folk songs of the Overhill Yao, which are written in both the language of their own ethnic group as well as that of the Han Chinese ethnic group, together with the fact that the songs are more often lined with liner notes and phrases, and begin to pay attention to the musical expression, have their own unique lyrical tone and short and long rhythmic patterns. (Huang Fuxin. 1989)

Xie Ximei in the article "Exploring the regional characteristics of Guangxi folk songs" uses the theories of history and ethnology to focus on the regional characteristics of Guangxi folk songs, analyses the unique regional style of folk songs is mainly affected by three factors: the influence of the geographic environment, the dialect of Guangxi, and the ethnic culture of Guangxi, etc., and will focus on exploring the regional characteristics of Guangxi folk songs through the influence of these three factors. Research. (Xie Ximei. 2017)

Qin Guiqing in the article "On the "Pair Songs" in Guangxi Folk Songs" uses ethnomusicology to study the "Pair Songs", and believes that the Pair Songs have unique characteristics and essences, which have far-reaching influences on the song sea of Guangxi, and in the article, the artistic characteristics of the "Pair Songs" are discussed in the article. The article analyses the artistic characteristics of the song and its role in the folk songs of Guangxi. (Qin Guiqing. 1994)

Xiong Kun & Nong Chunqiao's article "The Musical Style and Singing Art of Yao Folk Songs in Guangxi" takes Yao folk songs in Guangxi as an entry point, analyses the geographic environment and ethnic characteristics of the Yao region in Guangxi by using the theory of ethnology, and explores the connotation of Yao folk songs in Guangxi from the perspective of the musical style and the art of singing, respectively. It also analyses the connotation of Guangxi Yao folk songs from the perspectives of music style and singing art. It makes the readers feel the cultural connotation of the ethnic minorities more profoundly, and has a brand-new understanding of singing. (Xiong Kun & Nong Chunqiao. 2013)

Wang Shiwen, under the Research on the "Lecture Songs" of the Yao People in Guangxi and their Popularisation, analyses and discusses the lecture songs of the Yao people, and believes that the "lecture songs", as a special type of Yao folk songs,

have been paid little attention to due to their weak melodic nature and the characteristics of whispered discourses. The common point of Yao folk songs is to tell the history of the ethnic groups, but the application scenarios and functions of the songs vary among different clans. The author takes Yao folk songs as a culturally significant research object, collects and arranges the Yao folk songs of different clans for research, and excavates and presents these Yao folk songs. (Wang Shiwen. 2021)

Guo Jian, in his article "Musical Characteristics of Folk Songs of "Overhill Yao""", believes that the religious beliefs, marriage customs and other customs of Overhill Yao have a profound influence on the genre and subject matter of their folk songs, their methods of expression, and their musical way of thinking, etc. At the same time, he further divides the singing activities of "Overhill Yao" into the singing during rituals and activities. At the same time, he further classified the singing activities of the "Cross-Shore Yao" into two categories: singing in ritual activities and singing in social activities. (Guo Jian. 2008)

Zhang Tianhui & Li Qiaowei's article "Exploration on the Inheritance and Development of Yao Music" takes the inheritance and development of Yao music as an example, as well as the promotion of China's excellent traditional folk music culture. In clarifying the historical and cultural value and practical significance of Yao music, strengthening the awareness of protection, rationally inheriting and developing Yao music, strengthening the macro-control and prompting reform and innovation, it explores the protection measures for its inheritance and development. (Zhang Tianhui & Li Qiaowei. 2015)

Wu Qiao's article "On the Inheritance and Innovation of Yao Folk Songs in Guangxi", through analysing the current situation and style of Yao folk songs in Guangxi, argues that "inheritance is inheritance and development, and innovation is the root of development". It is also emphasised that innovation must be tradition-oriented and future-oriented in order to create valuable and vital works, to promote and protect, to pass on and develop the cultural heritage of the Yao people, and to contribute to the enhancement of the influence of Chinese culture. (Wu Qiao. 2008)

Zhao Xiufen in the "Introduction to the inheritance and protection of Yao folk songs" article from the characteristics of Yao folk songs, analyse the current situation, focusing on the strengthening of the inheritance and protection of Yao folk songs of

some suggestions, the author believes that not only to protect the traditional characteristics of Yao folk songs, but also to innovate, so that it can be better inherited, for this reason, puts forward some of the inheritance of Yao folk songs and protection of some of the views, I hope to Yao music's protection and development. (Zhao Xiufen. 2019)

Xu Bo, in his "Analysis on music education of local colleges and universities and the inheritance and development of Yao music", puts forward that in the music education of local colleges and universities, it should be combined with the cultural characteristics of Yao music, and be able to realise the special features of the music teaching in colleges and universities, and it can be used to realise the sustainable development of Yao music by setting up a professional research institution, enriching the team of Yao music teachers and setting up the Yao music curriculum, etc., so as to provide a good environment for the inheritance and development of China's ethnic minorities. development to provide a good environment and play an important role in protecting the development and inheritance of Yao music. (Xu Bo.2020)

Cao Liping's article "Analysis of Vocal Performance and Inheritance Innovation of Yao Folk Songs" is aimed at Yao folk songs, revealing the long-lasting cultural heritage of the Yao people, and realising its inheritance development from three aspects of vocal manner, singing style, and behavioural psychology with the theory of musicology, and through the analysis of the relevant literature, it can be seen that the vocal performance needs to be analysed from the aspects of the life background of the Yao folk songs, the literature of the songbook, and the characteristics of the art, and to explore the Yao folk songs vocal performance psychology, skills, sentiments, and the influence and realisation of inheritance and innovation. (Cao Liping. 2017)

Liu Juanjuan takes Jinxiu Au Yao folk songs as the focus of her research and analyses the characteristics, forms and cultural values of Jinxiu Au Yao folk songs in detail. In terms of cultural connotation, the relationship between Jinxiu Au Yao folk songs and the psychology of Jinxiu Au Yao is discussed by combining the concepts and theories of sociology and psychology. In addition, the article also carries out in-depth research and combing on the marketable music development mode and the innovative way of inheritance and protection that Jinxiu Au Yao folk songs have in

cash, and further explores how to structure a Jinxiu Au Yao folk song development platform that is compatible with the development of modern society. Preliminary planning and analysis are made on the industrialised development of Jinxiuoba Yao folk songs, and suggestions are made to promote the development of Jinxiu Auchen folk songs. (Liu Juanjuan. 2015)

He Zhongzhi in "On the Protection and Inheritance of Yao Intangible Cultural Heritage" mentioned that folk songs play an important role in the Yao people in love and marriage, using songs as a matchmaker; women can recruit men to join their families, and men will not be discriminated against; in addition, there are also forms of marriage such as openly recruited and secretly negotiated, walking on both sides of the street and the traditional male-female marriages, which are subject to specific procedures and etiquettes. (He Zhongzhi. 2008)

Lai Jingyue records the unique characteristics and charm of Jinxiu Yao culture through more than six centuries of Yao people's prosperity and hard times, and creates unique characteristics and charm of culture in production and life with "Analysis of the Protection and Development of Jinxiu Yao Cultural Resources", respectively, the rich and colourful cultural resources, the current situation of Jinxiu Yao cultural resources industrialization development, the main problems of Jinxiu Yao cultural resources industrialization development and the main countermeasures and measures of Jinxiu Yao cultural resources industrialization development. resources industrialization development main countermeasures and measures are given some suggestions. (Lai Jinyue. 2018)

Huang Ling & Zhou Zilun, "A Review of the Research on Ecological Narrative of Yao Ballads", the article uses literature research to find that Yao ballads have attracted extensive attention from academics in recent years, and some research results have been achieved in many research directions, while the ecological narrative poem is one of the major features of Yao ballads, and the ecological narrative is commonly used in the content of the song. Into the new century, academics have done some research on the ecological narrative of Yao ballads, in summary, there are three main research lines: natural ecological narrative, social ecological narrative and love narrative of ecological beauty. (Huang Lin & Zhou Zilun.2021)

Summary

Through the above viewpoints, according to the researcher's review, we understand that both Chinese theory, Western theory and Jinxiu Yao vocal technique folk song theory pay great attention to the use of vocal forms, but Western theory pays more attention to the mixed use of vocal forms, and Jinxiu Yao vocal technique folk song pays more attention to the use of different vocal techniques according to the different moods and tones of the songs to produce different timbres and express different emotional states. To sum up, the research results of Jinxiu Yao folk songs are very rich. Academic research on Jinxiu Yao folk songs presents a multi-dimensional and multi-level development trend and diversification. In contrast, most of the current academic research on Jinxiu Yao folk songs is based on the music ontology and actors' singing and genres. The structural setting and content description of the thesis are mainly based on the researcher's musicological background. Generally speaking, the history of Jinxiu Yao folk songs is too homogeneous and lacks sociological perspectives, especially the lack of analysis of the major events and the situation of the population that affected the development of Jinxiu Yao folk songs leads to the gap in the study of the history of Jinxiu Yao folk songs; and secondly, the study of singing is too much in favour of tradition. Therefore, I think we should pay more attention to the study of singing, combined with the form of performance; finally, the dissemination of Jinxiu Yao folk songs is basically to protect the artistic value of the original ecology. Therefore, how to adapt Jinxiu Yao folk songs to the current social structure, without losing the original artistic style, to meet the aesthetic needs of the current population so that Jinxiu Yao folk songs can be passed on from generation to generation, our traditional music can be truly developed and protected.



CHAPTER III

Research Methodology

This study is a qualitative research, selected Jinxiu Yao folk songs in Guangxi as the research field due to the fact that this is the birthplace of Jinxiu folk songs. I chose the key informants as the research clues. Therefore, the process I used is as follows.

3.1 Research Scope

3.1.1 Research content

3.1.2 Research sites

3.1.3 Timeline of research

3.2 Research Process

3.2.1 Research site and key information

3.2.2 Research Equipment

3.2.3 Research Tools

3.2.4 Methodology

3.2.5 Data Collection

3.2.6 Data Analysis

3.2.7 Presentation

3.1 Research Scope

3.1.1 Research content

First of all, the researcher examines the current situation and development of the Yao folk songs in Jinxiu, Guangxi mainly from the aspects of historical background and social status

Secondly, the researcher analyzed Guangxi Jinxiu Yao folk songs from three aspects: classification of Jinxiu Yao folk songs, singing characteristics of Yao folk songs, and vocal skills of Jinxiu Yao folk songs.

3.1.2 Research sites

Jinxiu Yao Autonomous County, Laibin City, Guangxi Zhuang Autonomous Region, China

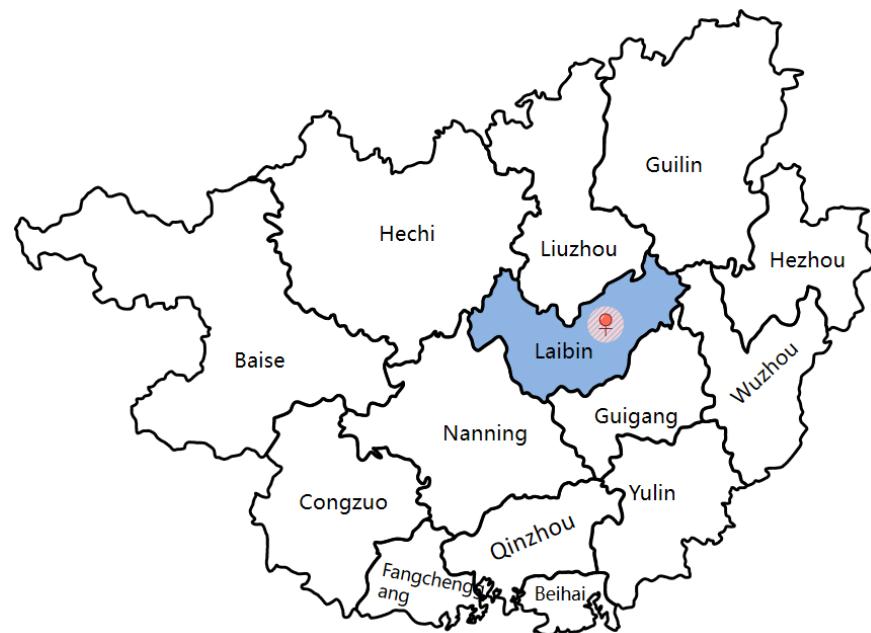


Figure 3. Map of Guangxi Zhuang Autonomous Region

Image source: <https://www.tocreating.com/ppt/PBoJq.html>



Figure 4. Map of Laibin City, Guangxi Zhuang Autonomous Region

Image source: <https://www.tocreating.com/ppt/PBoJq.html>

3.1.3 Timeline of research

Timeframe May 2022 to May 2023

Stage 1

In May 2022, I visited the folklore performance activities of Jinxiu Yao Autonomous County in Guangxi.

In June 2022, I visited the Guangxi Mass Art Museum to watch the Jinxiu Yao traditional cultural performance.

From October 2022 to February 2023, I interviewed Lu Ruijun about the historical development and musical characteristics of Jinxiu Yao folk songs as well as the preservation and development of the music.

Stage 2

In September 2022, I visited a performance of Jinxiu Yao folk songs held in Jinxiu Yao County, Guangxi, and conducted an on-site inspection. Between October 2022 and February 2023, I interviewed two folk singers and an expert in the study of ethnic folk excellence and culture at the Guangxi Mass Art Museum in Jinxiu Yao Autonomous County. I also interviewed two folk singers and an expert in the study of ethnic folk excellence and culture at the Guangxi Mass Art Museum.

3.1.3.1 Primary informants

Criteria for Selection of Key Informants

The criteria for selecting key informants were:

- 1) They were born in Jinxiu Yao in Guangxi and grew up in the area
- 2) They know the culture and development of Jinxiu Yao folk songs.
- 3) They know how to sing Jinxiu Yao folk songs, are an excellent performer and have won top awards in various production competitions.
- 4) They have been performing Jinxiu Yao folk songs for more than 40 years and have a lot of experience
- 5) They are the inheritors (disseminators)
- 6) They are purveyors and educators of Jinxiu Yao folk songs

Based on the above screening criteria, the key informants I have selected are Ms Lan Guiying Ms Zhao Guiying and Ms Lu Ruijun.

I interviewed three important informants, including a researcher at the Guangxi Museum of Mass Art, Ms Lu Ruijun, who are also purveyors of the intangible cultural heritage of Jinxiu Yao music in Guangxi, Jinxiu Yao folk songs. These three people are my most important informants, mainly because Lan Guiying is a famous performer of Jinxiu Yao folk songs. She has performed many classic Jinxiu

Yao folk songs, won many awards in competitions, and has a wealth of experience in music performance. Zhao Guiying is the composer of many excellent Yao folk song works and has strong ability of self-arranging and singing, and she is very familiar with the historical development and musical characteristics of Jinxiu Yao music, which will help the subsequent research of this paper. Ms Lu Ruijun is not only an excellent expert in the study of ethnic folk culture, but also focuses on the dissemination and preservation of Yao folk songs in Jinxiu, Guangxi, and is an outstanding educator.

1) Ms Lan Guiying



Figure 5. Ms Lan Guiying

(Source : Hongyu Chen, 2022)

Ms Lan Guiying, born in 1950, a Yao native of Jinxiu Yao Autonomous County, Laibin City, Guangxi Zhuang Autonomous Region, has loved singing since she was a child, and at the age of 14, she formally learnt folk songs from her aunt Lan Mei. Through long-term efforts, skilled mastery of the singing skills of Yao folk songs, can skillfully sing "away from the Guan", "scrape frame", "Gazi", "Deng arc", "Dang arc", "Dang arc", "Dang arc", "Dang arc", "Dang arc", "Dang arc". In 2004, she was awarded the title of Excellent Singer in the Guizhong Mountain Song King Competition and Guangxi King of Songs Competition. In 2004, she was awarded the

title of excellent singer in the Guizhong Mountain Song King Competition and Guangxi Song King Competition. In 2005 and 2006, she won the excellent prize in the Mountain Song Competition organised by the Cultural Federation of the District, and in 2006, she won the gold prize in the Mountain Song Competition organised by the Cultural Federation of the County, and she was hired to be the teacher of the Yao ethnic folk songs in the training courses organised by the Cultural Museum of the County, training more than 40 students in the training courses in 2005 and 2006. At present, Lan Guiying still actively participates in Yao folk song singing activities on various occasions, and is enthusiastic about cultivating Yao folk song disciples, contributing to the cultivation of Yao over the mountain sound inheritors, and was selected as the representative inheritor of Guangxi district level in 2010.

I chose her as an informant because she is an inheritor who has mastered many songs of Jinxiu Yao folk songs and has a deep understanding of the techniques and styles of playing Jinxiu Yao folk songs.

2) Ms Zhao Guiying



Figure 6. Ms Zhao Guiying

(Source : Hongyu Chen, 2022)

Ms Zhao Guiying, born in 1964, a native of the Yao ethnic group in Jinxiu Yao Autonomous County, Laibin City, Guangxi Zhuang Autonomous Region, has learnt Pan Yao folk songs from her father, Zhao Jinlong, since she graduated from junior high school and returned home to work as a farmer, and has often sung in

various folk activities in Jinxiu. After a long period of hard work, she learnt different tunes of Yao folk songs such as "Jin Guizhong", "Hongtang Song" and "Speaking Paixiang" and developed skilful singing skills. 2002, she took part in the family planning propaganda programme organised by the county family planning bureau. In 2002, she took part in a family planning publicity tour organised by the County Family Planning Bureau. In the same year, she won the first place in the Laibin Family Planning Song Contest, and in 2003, she won the title of "King of Songs in Guizhong" in the contest organised by Laibin Literature Federation, and in the same year, she won the title of "King of Songs in Guangxi" in the contest organised by Literature Federation of the Autonomous Region. 2005, she participated in the Xiangzhou County Mountain Song Invitation Contest. In 2005, Zhao Guiying won the first place in Xiangzhou County Mountain Song Invitational Competition; in 2006, she won the third place in Mengshan County Mountain Song Invitational Competition; in 2007, she won the first place in the Mountain Song Competition organised by the CPPCC of the Autonomous Region; in 2008, she won the first place in Laibin Municipal Livelihood Planning Mountain Song Competition; in 2009, she won the first place in Yizhou Municipal Mountain Song Invitational Competition; and in 2010, she won the second place in the Mountain Song Invitational Competition of the Tourism Festival of Yizhou Municipal Government. Zhao Guiying is not only skilled in singing the folk songs of the Yao branch of Benpan, she can also sing the folk songs of Shanzi Yao and Chashan Yao, and has a strong ability to compose and sing her own songs. Her young disciple, Feng Zhaoping, participated in the Guangxi Mountain Song Competition in 2003 and won the title of "Guangxi Song King". Because of her high artistic talent and contribution, she was selected as the representative inheritor of Guangxi district level in 2010.

I chose her as an informant because she is an excellent performing artist of Jinxiu Yao folk songs with unique skills and style of singing Jinxiu Yao folk songs. Through interviewing her, I have learnt more about the stylistic features and singing skills of Jinxiu Yao folk songs. Through her interview, I learnt about the history and development of the Jinxiu Yao people.

3) Ms Lu Ruijun



Figure 7. Ms Lu Ruijun

(Source : Hongyu Chen, 2022)

Ms Lu Ruijun, born in 1962, a native of Guiping, Guangxi, Han nationality, with a university degree, is now an expert in the research of excellent national and folk culture in Guangxi Mass Art Museum, and has long been engaged in the theory of mass culture and the collection, arrangement and research of intangible cultural heritage. He has been engaged in the theory of mass culture and the collection, arrangement and research of intangible cultural heritage for a long time. The planning and organisation of national and folk cultural activities", "briefly describes the census method of folk arts and crafts resources" and other academic papers won the gold medal of the excellent papers on mass culture in Guangxi, and published a personal monograph "Watching thirty-five years of the group cultural road", the collection and processing of intangible cultural heritage of nearly fifty items, all selected for the national and autonomous region level directory, the Ministry of Personnel and the Ministry of Culture was awarded the title of national advanced cultural workers, enjoying the provincial and ministerial labour model treatment. , enjoying the treatment of provincial and ministerial labour models, was compiled by the Ministry of Culture into the National Cultural Elite Record.

I chose her as an informant because she is not only an expert in the study of excellent national and folk culture, she is also an educator. She has not only been engaged in the theory of mass culture and the collection, arrangement and research of intangible cultural heritage for a long time, but also organises, writes and plans many ethnic and folk cultural activities, and also uses the internet media to disseminate Jinxiu Yao folk songs to the society.

The three key informants provided me with a large amount of data and information, including music videos, photos, books, news, dissertations, magazines, and so on. This is a great reference value for my dissertation writing.

3.2 Research process

3.2.1 Research location and key information

Research location: Jinxiu Yao Autonomous County, Laibin City, Guangxi Zhuang Autonomous Region, China

Reason: Jinxiu Yao folk song is one of the national intangible cultural heritages, which is a very representative local traditional music of the Yao people in Guangxi, and is also an extremely important member of the Chinese folk song genre, especially occupying a very important position in the Guangxi folk songs.

In recent years, in order to spread and protect Jinxiu Yao folk songs, the state has formulated a series of objectives, principles and working principles for the protection of intangible cultural heritage. Jinxiu Yao also seized this opportunity to vigorously rescue and protect them by organising a large number of people to collect, record, classify and catalogue the Jinxiu Yao folk songs and establish a complete archive. At the same time, the use of audio, video, digital multimedia and other means, Jinxiu Yao folk songs for real, comprehensive, systematic records, survey information and related things have been properly preserved. Local supporting investment funds of more than 2 million yuan, the construction of Yao music ecological reserve, the establishment of Yao folk songs inheritance base, so that the masses have a place to sing and a platform for activities.

3.2.2 Research equipment

- 1) Tape recorder: to record information about interviews
- 2) Camera: to record information about the observation

- 3) Video recorder: Record information about interviews and observations
- 4) Laptop: store photos and videos, record text and information
- 5) Mobile phone: check navigation, contact informants
- 6) Mobile USB stick: store all recorded information for unified management
- 7) Rechargeable treasure: to charge electronic products in time

3.2.3 Research Tools

The research tools used in this paper are mainly in the form of interviews and observations. In order to obtain the research data, the researcher designed a questionnaire and the corresponding interview form and observation form according to different research subjects.

3.2.4 Methodology

1) Qualitative research is a method used by researchers to define or address a problem with the specific purpose of delving into the specific characteristics or behaviour of an object and further exploring the reasons for its creation. Determining the essential properties of things is one of the basic steps and methods of scientific research. It is the investigation of whether the object of study has this or that attribute or characteristic and whether there is a relationship between them through observation, experimentation and analysis. It requires answers only about the nature of the subject. The researcher uses methods such as historical review, literature analysis, interviews, observations, participatory experiences, etc. to obtain data in its natural context and analyses it using non-quantitative means to draw research conclusions. Qualitative research puts more emphasis on meaning, experience (usually verbal description), description, etc.

2) The main purpose of the field survey method is to obtain on-site data to explore and analyse the characteristics, processes and changes of folk natural systems. It uses techniques such as field observation, measurement and sampling to quantify or descriptively analyse communities, ecosystems and environmental variables. The field survey method can help researchers to collect environmental data to understand the diversity of things, species distribution, community structure and dynamics, and the effects of environmental variables on ecosystems.

3) Literature analysis: it is a form of qualitative research. The writer will collect data and retrieve literature from libraries and online databases, search, screen, organise and analyse existing literature and analyse literature related to the research topic.

3.2.5 Data collection

The researcher collected data through literature analysis and field survey. For in-depth research, literature from libraries and cultural centers was referred to, and literature analysis was completed by using online platforms such as China Knowledge Network and other online platforms. Going to the research site (Jinxiu Yao, Laibin City, Guangxi) to conduct field investigation as planned. Visiting venues and live performances, documenting the singing process of Jinxiu Yao folk songs through interviews, observation of audio and video recordings.

3.2.6 Data analysis

The researcher used concepts and theories to analyze the data and follow up on the objectives and definitions of terms.

In the first objective, the researcher utilized quantitative research methods and field survey data to conduct the analysis. Observation method was used to conduct a field survey and sampling of the singing site of Jinxiu Yao folk songs and interviewed the main informants, Ms. Lan Guiying and Ms. Zhao Guiying. In this part, the descriptive analysis method will be used to analyze the cultural background of the Jinxiu Yao folk songs in the history as well as the current status and development of the era in order to gain experience and relevant information.

In the second objective, the researcher used literature analysis and practical methods to analyze the singing characteristics and vocal techniques of Jinxiu Yao folk songs. Through fieldwork, songs representative of Jinxiu Yao folk songs were obtained. The investigator will study Jinxiu Yao folk songs from two aspects. 1. Singing characteristics of Jinxiu Yao folk songs. 2. Analyzing vocal techniques of Jinxiu Yao folk songs.

3.2.7 Presentation

In this paper, the investigator will present six chapters.

1) Chapter 1: Introduction

2) Chapter 2: Literature Review

- 3) Chapter 3: Research Methodology
- 4) Chapter 4: The current time and development of The Yao Nationality folk songs in Jinxiu Province Guangxi, China
- 5) Chapter 5: The characteristic and vocal technique of The Yao Nationality folk songs in Jinxiu Province Guangxi, China.
- 6) Chapter 6: Conclusion, Discussion and Suggestions



CHAPTER IV

The current time and development of The Yao Nationality folk songs in Jinxiu Province Guangxi, China

In this chapter, the researchers will analyze the historical and cultural background of Jinxiu Yao folk songs and the current situation and development stage of the times according to the literature and field survey results, and propose the development background of Jinxiu folk songs. This chapter is divided into three parts to introduce the current situation and development of Jin Xiuyao's self-folk songs.

4.1 Analysis of the Present Situation of Spreading of Yao Minority Folk Songs in Jinxiu, Guangxi

4.1.1 Current Situation of Jinxiu Yao Minority Folk Songs

4.1.2 Current status of Jinxiu Yao folk songs

4.1.2.1 The advancement of science and technology and economic development lead to the loss of folk songs

4.1.2.2 The impact of new media makes folk songs lose their development market

4.1.2.3 Generation after generation of inheritors caused faults in the spread of folk songs

4.2 Changes in the Development Stage of Jinxiu Yao Nationality Folk Songs in Guangxi

4.2.1 Function changes

4.2.1.1 Stage of Entertaining Gods

4.2.1.2 Entertaining the public stage

4.2.1.3 Diversity of emotional expression

4.2.2 Changes in transmission methods

4.2.2.1 Population and text dissemination

4.2.2.2 Communication of new media

4.2.3 Changes in folk song content

4.2.3.1 Traditional vocal music mostly reflects life

4.2.3.2 Modern vocal texts mostly reflect the politics of the time

4.2.4 Changes in deductive methods

4.2.4.1 Deduction of traditional original ecology

4.2.4.2 Modern Fashion Interpretation

Dayao Mountain in Jinxiu, Guangxi is surrounded by mountains, peaks and peaks, gurgling streams, towering ancient trees, majestic and beautiful natural landscape, and colorful ethnic customs. Jinxiu Dayao Mountain has bred people who are hardworking, brave, enthusiastic, optimistic, and good at singing and dancing. Expressing love with songs is the normal state of life and has become an important carrier of the traditional culture of the Jinxiu Yao people. The origin of Jinxiu Yao folk songs is the same as that of Yao folk songs in other places. For thousands of years, Yao folk songs have expressed poetic thoughts in social life scenes such as labor, sacrifice, love, and folk customs, which have enhanced the emotional expression of the Yao people in Jinxiu, and reflected the spiritual temperament, personality and emotional aesthetics of the Yao people.

4.1 Analysis of the Present Situation of Spreading of Yao Minority Folk Songs in Jinxiu, Guangxi

4.1.1 Current Situation of Jinxiu Yao Minority Folk Songs

Jinxiu Yao folk songs have a long history of development. However, with the rapid economic development, the importance of local traditional culture has been gradually neglected, which is why Jinxiu Yao folk songs have gradually lost their original ecological appearance. There are not many classic songs that can be handed down to this day. Nowadays, only a few left-behind elderlylies and a small number of people sing in the form of "self-entertainment". The younger generation chooses to go out to work or engage in other industries. Due to long-term non-singing or no one singing, many precious traditional folk songs of Jinxiu Yao people are gradually lost. The dissemination group of Jinxiu Yao folk songs is gradually shrinking, facing the dilemma of having no successors.

In order to change this situation, since the Jinxiu Yao folk songs were approved by the State Council to be included in the national intangible cultural heritage list, the municipal government of Guangxi Zhuang Autonomous Region began to pay attention to the inheritance and protection of Jinxiu Yao folk songs. The

local cultural department actively organized literary and art workers to organize the lyrics and tunes of old folk songs, create new folk songs with the atmosphere of the times and strong local characteristics, and make Xinyang folk songs more novel in singing style and lyrics. In addition, the organization of folk songs has also made great progress. In the early 1980s, "Folk Songs of the Yao Nationality" published by China Culture and Art Publishing House selected more than 60 folk songs. In the mid-1980s, "Anthology of Yao Minority Folk Songs" published by Shanghai Literature and Art Publishing House included more than 200 Yao Minority folk songs. The county successively excavated, collated, compiled and published "Jinxiu Yao Autonomous County Chronicle" and "Jinxiu Forty Years", "Tasan Yao Culture", "Jinxiu Dayao Mountain Yao History" and five series of Yao tribes; built the first Yao museum in China, and created five tribes ecological museums in accordance with the "1+6" model And the Natural Ecological Museum, which comprehensively displays the cultural characteristics of the Yao people and promotes the development of the culture of the Yao people; the government has also set up special funds for the inheritors of folk songs to guarantee their basic life, so that they can create and teach folk songs with peace of mind. These measures have preserved many folk songs that are on the verge of being lost, and the recording and archiving of folk songs have also been well developed.

4.1.2 Current status of Jinxiu Yao folk songs

4.1.2.1 The advancement of science and technology and economic development lead to the loss of folk songs

With the continuous development of the times, changes in production methods and social life, the small peasant economy has gradually shrunk, and the level of mechanization has become higher and higher, and Xinyang folk songs have gradually lost the soil for survival. For example, field songs were created in order to match the rhythm of labor during farming. However, with the improvement of mechanized production methods, laborers no longer need to quarry stones one by one, nor do they need to be beaten by hand, nor do women need to spin and weave at home. Many people transfer or contract land and go out to work to earn money, Therefore, the Jinxiu Yao folk songs related to these labor activities lost the space for singing.

The urbanized way of life makes folk songs lose their original social significance. In traditional farming society, folk songs are an important part of people's daily life. Folk songs are the carrier of national memory, a tool for expressing feelings, a medium for choosing a spouse, and an important way for people to entertain and relax. In other words, folk songs are an indispensable part of people's life in farming society. With the continuous deepening of the modernization process, social urbanization will develop in depth, and the trend of rural urbanization is becoming more and more obvious. With a large number of young people going out to work, the popularity of TV sets and DVD players, and the diversification of emotional communication methods between people, the space for folk songs to survive is getting smaller and smaller. China's cultural ecology is destroyed, songs will gradually disappear, and folk songs will also disappear. People's awareness of survival has changed from group coexistence in the past to individual dominance in modern society, and the way of aesthetic communication has also changed from interactive to fragmented. This makes some traditional folk songs lose the natural environment and psychological basis for survival.

4.1.2.2 The impact of new media makes folk songs lose their development market

In the contemporary society that emphasizes efficiency, fast food culture is deeply loved by everyone. People are more willing to use Tencent, WeChat and other new media social software to communicate and contact, coupled with the increasingly rich entertainment activities, the increase of TV programs and entertainment facilities, singing folk songs is no longer the main thing for people way of entertainment. The entertainment function of folk songs has been gradually forgotten by people, and it has only become a means of entertainment for people. The entertainment function of folk songs was gradually forgotten and became only a means of propaganda.

4.1.2.3 Generation after generation of inheritors caused faults in the spread of folk songs

Through field investigations and on-the-spot investigations, the researchers found that the older generation of folk song artists are aging one after another, and the inheritance of many folk songs has broken down. The huge difference between intangible cultural heritage and tangible cultural heritage is that it is closely related to

people's lives, especially folk songs are an original ecological culture that relies on word of mouth. To some extent, people are the living fossils and carriers of culture, and the inheritors directly participate in the inheritance process of intangible cultural heritage. In the process of inheriting intangible cultural heritage, there is such a phenomenon: "art exists when people live; art disappears when people die. Art exists when people are alive, and art ends after people die. In the human body, art goes with the person" phenomenon. Cultural inheritance has obvious fragility and uncertainty.

The folk songs of the Jinxiu Yao nationality are an original ecological art passed down by word of mouth, and the folk singers of the older generation are gradually getting old. Young people either go out to earn money, or pursue fashion, and have no deep affection for folk songs. The function of Jinxiu Yao folk songs as people's emotional communication and emotional expression has gradually declined. The researchers learned through investigation that the ages of artists who can teach and sing Xinyang folk songs vary widely, and there are very few young people who are willing to sing folk songs.

4.2 Changes in the Development Stage of Jinxiu Yao Nationality Folk Songs in Guangxi

4.2.1 Function changes

It is a tradition that the Yao people like to sing. In addition to relying on singing to choose a mate, there are deeper reasons: it not only includes the need for emotional expression, but also includes the conscious pursuit of spiritual freedom, poetic thinking bred by the natural environment and social activities. It promotes the generation and expression of emotions. With the development of the times, the living context of vocal music has also changed. With the development of the times, the living context of vocal music has also changed. Since vocal music was sung, its original functions of "resisting oppression", "sacrificing gods", and "choosing a spouse" have gradually disappeared, and the lyrical space of Yao vocal music has also occurred. Variety.

4.2.1.1 Stage of Entertaining Gods

In the ritual of offering sacrifices to the gods, they use songs to express their emotions. From a series of sacrificial activities such as divination, oaths, and

prayers presided over by the priests, we found that singing and dancing ran through the entire sacrificial activity. In the concept of Yao ancestors, things that can please people can also please gods. No matter singing or dancing to worship the gods, it is to entertain the gods and to obtain the blessings of the gods. (Wang Chaolin. 2010) The Yao people in Jinxiu entertain and worship the gods with songs, that is, to pray for the prosperity and harmony of the family, the prosperity of the population, the good weather and the harvest.

The most prominent and characteristic god worship of the Jinxiu Yao people is the belief in King Pan, which is the core content of the Yao people's folk beliefs. It is mainly divided into the following two parts: First, the ancestor belief. Jinxiu Yao people believe that the ancestor culture is a symbol of a family and a nation, and the descendants of later generations can obtain the blessing of the ancestors by believing in the ancestors, and bless the family to prosper. And King Pan is the ancestor of the Yao people. He made great achievements by killing King Gao, married the three princesses and multiplied the Yao people. Whenever the descendants of later generations are in danger, King Pan will help them. In order to repay King Pan, the Yao people repair temples for him, enjoy the offerings of the Yao people for generations, and hold sacrifices and vows. During these activities, the "Panwang Song" will be sung to show the great achievements of Panwang, fully expressing the worship of the Yao people to their ancestors, and also forming a unique Yao music culture. The second is that the dragon dog is the predecessor of King Pan, and it was later transformed into a human form. Therefore, the Yao people regard dogs as totems and imitate the movements on the totems in real life to express their admiration. (Shen Leiqiang.2019)

Legend has it that after Pangu opened up the world, there was a severe drought one year, and the world ran out of grain seeds. Later, it was learned that there was a grain of grain on the head of the Nine Queen Mothers in the sky. Therefore, during the Tasting New Festival, the Yao family sacrificed to heaven, earth, and ancestors, and fed the food to the dogs before everyone ate. Another villager said: "It is said that a long time ago, the flood flooded the entire land and all the villages were destroyed., The grain seeds were all washed away by the flood. Because dogs can swim, their tails are upturned and exposed to the water when they swim. After the

flood receded, the people found that some rice seeds were stuck to the tip of the dog's tail, and the people relied on these rice seeds to grow rice again. "The legend of "Google Valley" circulated among the Yao people records that after the extinction of the human grain, the dog helped people obtain the grain. Because the Yao people have experienced a long hunting and gathering era, in the process of obtaining food, the dog is against the Yao people. The ancestors helped a lot. Moreover, dogs are brave, tenacious, vigorous, and capable of reproduction, and they are also loyal partners of human beings. Therefore, the Yao people especially respect dogs and regard them as national totems.

The Yao people have obvious dog totem characteristics in their life. The Yao people "often embroidered patterns or two bright red lines on the collar, sleeves, trousers and both sides of the chest, to symbolize the blood that flowed from the mouth of Panhu after hunting and falling off the cliff." Because the dragon dog became the queen of Panhu. One day, King Pan took his descendants to hunt in the mountains, but was touched by the horns of a goat and fell off the cliff to his death. Therefore, the Yao people deliberately embroidered two bright red lines on their clothes to commemorate their ancestor King Pan.

Every October 16th is the birthday of King Pan, the ancestor of the Yao nationality. This is the most important festival of the year for the Yao people. (Feng Jun.2005)

Panwang Song is a song sung on Panwang Festival. It is a traditional festival of the Yao people and one of the national intangible cultural heritages. The Panwang Festival of the Yao people originated from the Panwang Festival Song Festival on October 16 of the lunar calendar. On this day, Jinxiu Yao people gathered together to sing and dance to commemorate Panwang, and gradually developed into the Panwang Festival.

The Panwang Festival of the Yao people has a fixed procedure, the first is to worship Panwang. During the festival, an altar should be set up and the statues of gods should be hung. The largest one in the center is the statue of King Pan, and on the left and right are the statues of Zhenwu, Gongcao, Tiangong, and Dimu. At the beginning of the sacrifice, the fire gun was fired three times, and then the firecrackers were fired. Amidst the sound of firecrackers, the clan elders offered pig heads,

glutinous rice cakes, chicken, wine and other sacrifices in front of the god statues. People faced the god statues, bowed their heads and prayed silently to express their admiration and nostalgia.



Figure 8. Sacrifice of the Panwang Festival of the Yao Nationality in Jinxiu County, Laibin City, Guangxi Zhuang Autonomous Region
 (Source : Hongyu Chen, 2022)



Figure 9. The sacrificial ceremony of the Panwang Festival of the Yao people in Jinxiu County, Laibin City, Guangxi Zhuang Autonomous Region
 (Source : Hongyu Chen, 2022)

4.2.1.2 Entertaining the public stage

The so-called "entertaining people" means satisfying people's aesthetic needs through self-entertainment or performances. In daily production and life, they often use songs to express their feelings and aspirations, from astronomy and

geography to ordinary people's trivial matters, from far away from Pangu to the sky, and close to their eyebrows, all of which can be expressed in the form of ballads.

The question-and-answer song is a kind of ballad that interrogates each other and has questions and answers. It visualizes a certain feature of things and performs interesting duets in the form of questions and answers. It expresses the wise way of thinking of the Yao people. Its nature is the same as guessing riddles. These issues may involve daily life, work, love and marriage, traditional customs and other aspects. The part that answers the question may be a direct answer, or it may be a rhetorical question or a humorous response to add fun and entertainment to the song, bringing fun and laughter to everyone. Through the form of questions and answers, people can better understand the wisdom and sense of humor of the Yao people, and feel the warm and joyful atmosphere of the Yao community.

Funny songs are a unique form of funny entertainment in the Jinxiu Yao area. Some very common phenomena are disordered and presented in a humorous and funny way to arouse laughter and entertainment from the audience. The content of funny songs often involves interesting things in life, witty words and humorous scenes, expressed with exaggeration and humor. The singer will bring the audience into a relaxed and joyful atmosphere through funny ways and interesting lines, as well as with action performances. It shows the unique humorous style of the Jinxiu Yao area and the wisdom and sense of humor of the Yao people. Through this form of entertainment, people can better understand and appreciate the culture of the Jinxiu Yao area, and deepen their understanding and understanding of the Yao folk customs. the

Love songs account for a relatively large proportion of Yao folk songs. Young men and women of Yao nationality often express their love for each other through various metaphors (such as embroidery, tea picking, hemp planting, weaving, etc.) when singing. Social activities through singing, the content of which is more about mutual testing, getting to know each other, expressing one's own thoughts and feelings, making alliances, and so on. Most of these ballads are sung by men and women together or duet, and the length is relatively long. The lyrics of love songs may also involve emotional themes such as love, lovesickness, parting, and homesickness. It expresses the Yao people's emotional experience of love, as well as

their longing for their hometown and relatives. With melodious melodies and moving voices, the love songs warm people's hearts and resonate with the audience.

There is a traditional activity in Yao people's traditional marriage and love customs called "throwing hydrangea". It is usually carried out on occasions such as traditional festivals, celebrations and weddings of the Yao people. Zhu Fu's "Xi Man Cong Hua" records: "For a few days during the Wei Festival, the wild men and women are divided into two friends, and each takes five-color beans and millet as pills, which are called flying pills." The so-called flying balls are hydrangea throwing. When singing opera, young women hold hydrangeas and gather in the selected singing venue to sing antiphonally with young men. The hydrangea is officially thrown only at the end of the singing. First, the woman throws the ball to the man she likes. After the man catches the ball, the two parties leave the singing field, exchange gifts, and conclude the alliance of "same year" and "white head". (Guangxi Zhuang Autonomous Region Folk Literature and Art Research Association. 1980) Hydrangea throwing is not only a form of entertainment, but also a form of social networking and making friends for the Yao people. Through this kind of activity, young men and women have the opportunity to meet each other and show their talents and charms, laying the foundation for future marriage and relationship. Throwing hydrangea has important symbolic significance in Yao culture, representing Yao people's pursuit of happiness, auspiciousness and a better life. Passed down from generation to generation, this traditional activity has become a unique part of Yao culture and remains active during special occasions such as celebrations and weddings.

With the development of the times, folk songs have become a bridge of communication and love between men and women. In Jinxiu Yao nationality, young people find the person they like by chasing songs and antiphonal songs in order to find a suitable partner. Antiphonal songs create a space for communication and interaction between people. A space for communication and interaction between people.

Major festivals such as the Guzhai Festival, Double Ninth Festival, Dragon Boat Festival, Mid-Autumn Festival, and Spring Festival of the Jinxiu Yao people are also a sea of songs. In the duet, young men and women touch each other, understand each other, and gradually develop a feeling of love. Some young men and women

who have established a relationship and fell in love in the song fair will go to more remote places to sing love songs in duet, express their feelings and choose a partner with singing. When folk songs become the bond between men and women, other functions of folk songs are weakened, and love songs become the most colorful part of Jinxiu Yao folk songs.

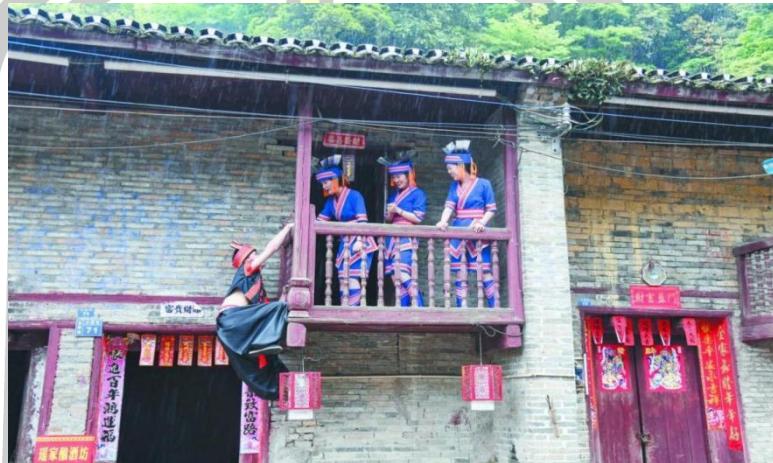


Figure 10. Marriage customs of the Yao people in Jinxiu County, Laibin City, Guangxi Zhuang Autonomous Region

(Source : Hong Chen, 2022)

4.2.1.3 Diversity of emotional expression

A Yugur proverb says: "If you forget your hometown, you can't forget the language of your hometown; if you forget the language of your hometown, you can't forget the songs of your hometown." It can be seen that the songs float in time and space, and the memory of the folk songs of the hometown is with people's life. The diversified emotional expression of folk songs has far-reaching significance for enhancing the collective memory and cultural identity of the Zhuang people. First of all, Jinxiu Yao folk songs are shared by modern people. With the development of the economy and the changes of social life, the Jinxiu Yao nationality has developed into modern times, and the function of "folk songs" has changed. Young men and women of the Yao nationality no longer need to use singing to express their feelings, nor do they need to use singing to choose a mate. The traditional "March 3rd" song fair has transformed from a folk song singing activity with the spontaneous participation of the masses into a large-scale cultural activity led by the government. The main body

of participation has also changed from Yao men, women and children in the past to stars on the stage or professionally trained singers.

Secondly, the new venue provides a wider entertainment space. In the Jinxiu Yao nationality, many places still retain the tradition of offering sacrifices. During the sacrifice process, folk songs are still a bridge between humans and gods. Traditional folk activities are the fertile ground for vocal music and the carrier for the survival and development of folk songs. In Jinxiu Yao people, many old people still keep the tradition of "promoting folk songs". On weekends or holidays, they will go to squares, parks or open spaces to sing and listen to songs.

Third, folk song culture includes many elements such as life, education, and emotion. Jinxiu folk songs start from daily life and express the spiritual world of the subject. Due to changes in the living environment, folk song culture emerged as the times require.

4.2.2 Changes in transmission methods

4.2.2.1 Population and text dissemination

From the birth of folk songs to modern times, the transmission methods of Yao folk songs are mainly "word of mouth", "parents teach children", "masters teach apprentices", and are passed down from generation to generation. This mode of transmission is related to the cultural level and economic development level of the society at that time. People use songs to speak for themselves, and they sing when they are working, eating, falling in love, and offering sacrifices. Folk songs accompany the lives of Jinxiu Yao people and have a lasting social foundation, which is the main reason why Jinxiu Yao folk songs can be passed down from generation to generation.

The other part is the dissemination of lyrics. Since the Yao people use their own language, they do not have their own written language. In the whole group, there are only very few cultural people who know a few Chinese characters. However, in the field investigation of Yaoshan Mountain, hand-copied Chinese texts in folk collections have been found continuously. After careful study, it is found that there are also a large number of deliberately "modified" Chinese characters in many hand-copied documents such as songs and scriptures, which are most likely the folk writing and recording symbols of the Yao people. It is with these "transformed" texts. These

songbooks played a very important role in the spread of vocal music. After the founding of New China, the government helped the Yao people create the pinyin Yao characters, which is convenient for people to pronounce and understand the general meaning of songs. These have played a very good role in the spread of Jinxiu Yao folk songs.

汉字 Chinese kanji	瑶族“改造”汉字 Transforming Chinese Characters	汉字 Chinese kanji	瑶族“改造”汉字 Transforming Chinese Characters
代	代	仙	亾
成	成	娘	𠂇
凡	凡	洪	𠂇
桃	柰	前	荊
叫	咷	钱	𠂇
杯	盃	行	行
泥	坭	出	出
爷	爷	仙	亾
声	𠂇	留	畱
条	條	洪	𠂇

Figure 11. The original Chinese characters transformed by the Yao people
(Source: Guangxi Nanning Mass Art Museum, photographed by Hongyu Chen 2022)

4.2.2.2 Communication of new media

Traditional communication methods have strong limitations and regional characteristics, and it is difficult to get out of Jinxiu Dayao Mountain. With the development of the times and the advancement of science and technology, new media such as television, radio, and the Internet have become important media for the dissemination of Jinxiu Yao folk songs. Many people know that Guangxi folk songs started from the movie "Liu Sanjie". In the movie, everyone sings when they work, when they play, when they are in love, when they fight. The success of this film made people all over the country understand Guangxi folk songs, and made Guangxi folk songs widely spread. In recent years, television and Internet media have played an increasingly important role in the spread of Guangxi vocal music.

For example, the "Guangxi Vocal Concert" is jointly sponsored by the Cultural Department of the Autonomous Region, the Ethnic and Religious Affairs

Committee of the Autonomous Region, and the Minority Language Work Committee of the Autonomous Region, and undertaken by the Guangxi Museum of Nationalities and Guangxi Minzu Newspaper. The concert APP is watched all over the world. The three-episode music documentary "Folk Songs Are Like Spring River Water" jointly produced by Guangxi Zhuang Autonomous Region Radio and Television Bureau and Guangxi Radio and Television Station will be broadcast on Guangxi Satellite TV at the same time every day from October 1st to 21st: This documentary introduces the history of the development of folk songs and the status quo, showing Guangxi's unique ethnic customs and long-standing folk song culture. In the 2022 Guangxi Literary and Art Circle TV Gala, the Songhai Lantern Festival program will be broadcast on Guangxi Variety Tourism Channel and Guangxi Satellite TV. Jinxiu Yao Autonomous County has Chashan Yao, Hualanyao, Aoyao, Panyao, and Shanziyao, the original ecological folk songs of the five Yao ethnic groups, as well as "Guangxi Yao Opera Exhibition", a large-scale song, dance, poetry and painting drama "Yaodu Charm", and the Yao Art Center's exhibition "Yao Yun Deep" Brand", large-scale original Yao nationality song and dance drama "Love of the Yellow Clay Drum" and other special programs, broadcast vocal music programs through TV stations and the Internet, and promote Guangxi Jinxiu Yao folk songs to the world. This method of communication has the advantages of quick results, wide audience and high coverage, allowing people to appreciate and feel the charm of "folk songs" without leaving home.

Audiovisual materials are also an important communication medium. Excavate, sort out, and popularize excellent national folk culture and inspire national spirit, such as audio-visual products such as the opening ceremony of the previous "Flying Songs of the Earth Nanning International Folk Song Art Festival". The sale in the market spread Guangxi folk songs widely.

In modern society, almost everyone has a mobile phone. In the self-media era, WeChat has the advantages of fast transmission speed, wide coverage, strong operability, and fast reading and forwarding. You can learn about the latest developments in Chinese culture by subscribing to WeChat official accounts, Douyin, etc. Wechat groups have also been established in many places, where singers sing in

antiphonal and contest songs, sharing news and interesting stories about Yao folk songs, which effectively promotes the spread of Zhuang vocal music.

4.2.3 Changes in folk song content

4.2.3.1 Traditional vocal music mostly reflects life

Jinxiu Yao folk songs come from the lives of the Jinxiu Yao people, rooted in the lives of the Yao people, and the lives of ordinary people live in singing every day. The content of folk songs is rich and colorful, including ancient songs, bitter songs, narrative songs, life songs, labor songs, sacrificial songs, love songs, nursery rhymes and so on. Jinxiu Yao folk songs reflect the joys, sorrows, sorrows and joys of life, annotate the ups and downs of life, full of rich flavor of life and sincere and simple emotions, vivid metaphors and humorous language make the vocal text catchy and easy to sing. For example: the libretto of "What Things Song":

What fell from the sky?
 What rushes from the ground to the sky?
 What has rumbled to the sky?
 What is whirring past Pingchuan?
 Rain falls from the sky,
 Fire smoke from the ground to the sky,
 Thunder rumbled across the sky,
 The strong wind whistled across Pingchuan.

《何物歌》

何物从天倒下地？

何物从地冲上天？

何物隆隆天上过？

何物呼呼过平川？

雨水从天倒下地，

火烟从地冲上天，

雷声隆隆天上过，

大风呼呼过平川。

4.2.3.2 Modern vocal texts mostly reflect the politics of the time

Since modern times, Jinxiu Yao folk songs have been closely integrated with the times. The determination of the Yao people in Longhua Village, Jinxiu, to

unite and resist with folk songs when they opposed the "three levy" (grain, tax, and labor) in 1943, "Using the Bracelet as a Voucher":

Fenghou Lanjin four surnames,
Slaughtering pigs and drinking wine shows determination;
The wristband is used as proof,
Unite to kill the enemy.
《手圈拿来作凭证》
冯侯蓝金四姓人，
宰猪喝酒表决心；
手圈拿来作凭证，
团结一致杀敌人。

With the development of society, Jinxiu Yao people use folk songs to publicize current affairs and sing about the new changes of the times. The villagers wrote the beautiful days into vocal music and sang the beautiful chapters of life. For example, the libretto of the ballad "National Cadres Like Springing Bamboo Shoots" composed and sung after the founding of the People's Republic of China is as follows:

The sky is full of thousands of stars,
Red flowers everywhere reflect mountains and rivers.
Ethnic cadres are like mushrooms,
Rain and dew moisten the slopes.
《民族干部像春笋》
满天星子千万颗，
遍地红花映山河。
民族干部像春笋，
雨露滋润长满坡。

The lyrics express the Yao people's expectation for the springing up of ethnic cadres in the new era, and express the people's aspirations for the new society. From the new folk songs, we can see that people are full of confidence in the future social life, with strong and unrestrained feelings.

The "2021 Guangxi-Guizhou-Yunnan-Hunan Folk Song Competition" sponsored by the Guangxi Folk Literature and Art Artists Association stipulates that the singing theme of the entries is 1. Folk songs praise the great achievements of the

Communist Party of China; 2. The spirit of the Fifth Plenary Session of the 16th CPC Central Committee; 3. National unity; 4. Safe Guangxi; 5. Legal system construction; 6. Party building leadership; 7. Rural revitalization; 8. Poverty alleviation; The content requires ideological and political health and improvement, and closeness to the lives of the masses. Compared with traditional Yao folk songs, current Yao folk songs are more political.

4.2.4 Changes in deductive methods

4.2.4.1 Deduction of traditional original ecology

Jinxiu Yao folk songs are composed, sung and created by the working people with the wisdom of life. Folk songs are rooted in life and have a strong flavor of life and customs. Jinxiu Yao people, young and old, are actors. Without professional training, they sang impromptu and sang as they wanted. In daily life, people often use singing to find their lover, express their feelings, spread scriptures, tell history, and inherit culture. Their stages are everywhere, in fields, outdoors at home, and even in villages. They are not only actors, but also listeners, creators and performers.

4.2.4.2 Modern Fashion Interpretation

Due to the lack of cultural level and music theory, ordinary laborers have limited creative and singing abilities. In the past, the folk songs of the Jinxiu Yao nationality were originally in a state of self-entertainment by the villagers. With the development of the times, batch after batch of music lovers and musicians try to combine Yao folk songs to make them conform to the aesthetics of modern people. Through on-the-spot investigations and style collection, they boldly innovated in terms of music speed, strength, rhythm, orchestration, and performance styles, etc., and created a large number of folk songs that originated from the folk and are inferior to the folk. They not only adhere to the tradition but also surpass it. Loved by the people, it is an excellent folk song work full of the atmosphere of the times.

The original Jinxiu Yao folk song is sung in Yao language. Now, on many occasions, they sing in Zhuang and Mandarin, overcoming language barriers and making Yao folk songs more accessible. In order to let more people understand the charm of Yao folk songs, nowadays, besides ordinary people, many Yao singers are

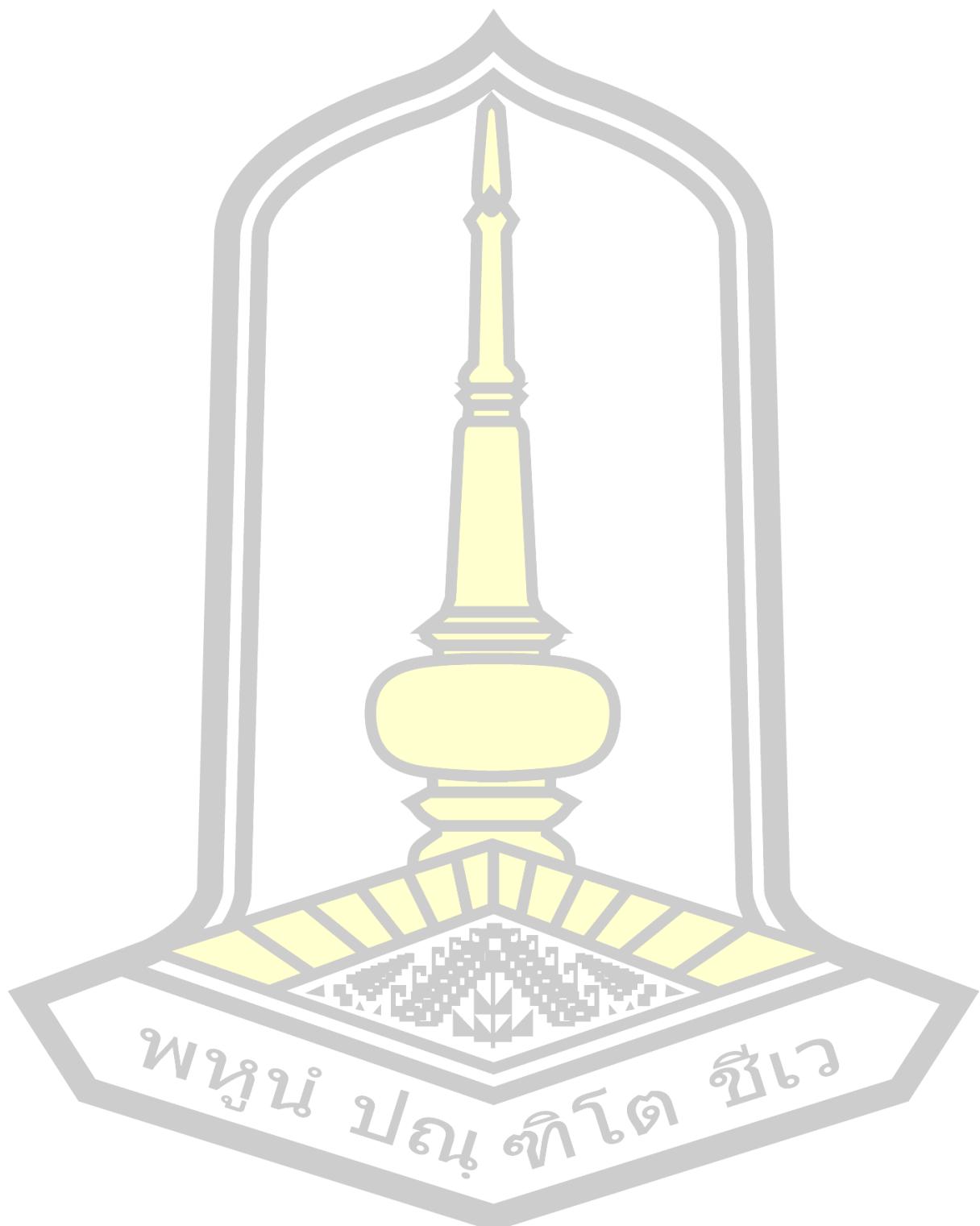
professional actors. They are more technical and artistic when singing Yao folk songs, making Yao folk songs more novel and more popular with the public.

To sum up the above, the current situation and development of Jinxiu Yao folk songs in Guangxi, China are as follows Table 1 :

Table 1. A Survey on the Current Situation and Development of Jinxiu Yao Folk Songs in the Situation of Guangxi

Status of Jinxiu Yao Folk Songs	
Analysis of the Current Situation of the Dissemination of Yao Folk Songs in Jinxiu, Guangxi	Problems of the current situation of Jinxiu Yao folk songs
	The impact of new media has caused folk songs to lose the market for development
	Generation to generation of the inheritors of the cause of the dissemination of folk songs of the broken
Changes in the Development Stages of Yao Folk Songs in Jinxiu, Guangxi	Functional changes
	Amusement stage
	Entertainment for the masses stage
	Changes in modes of communication
	Emotional phase
	Population dissemination and text dissemination
	Changes in the content of folk songs
	Dissemination of new media
	Traditional vocal music mostly reflects life
	Most modern vocal texts reflect the politics of the time
	Changes in interpretation
	Traditional Original Interpretation
	Modern Fashion Interpretation

(Source : Hong Chen, 2022)



CHAPTER V

The characteristic and vocal technique of The Yao Nationality folk songs in Jinxiu Province Guangxi, China.

The Jinxiu Yao folk songs are the crystallization of the wisdom of the Jinxiu Yao people for thousands of years, expressing the people's thoughts, feelings, ideals and beliefs. This kind of folk songs has a wide range of themes and rich content. Some have beautiful melodies, some have strong rhythms, some are sad and lingering, and some are bright and lively. The music image is constantly changing and the styles are diverse. own unique style. Folk songs are the art of singing, and it is not comprehensive enough to only talk about theory without talking about singing. In this chapter, the researchers analyzed three aspects: the classification of Jinxiu Yao folk songs, the singing characteristics of Yao folk songs, and the vocal skills of Jinxiu Yao folk songs:

5.1 Classification of Jinxiu Yao Nationality Folk Songs

5.1.1 Classification by Vocal Text

5.1.1.1 Love Songs

5.1.1.2 Ballads

5.1.1.3 Hymns

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5.1 Classification of Jinxiu Yao Nationality Folk Songs

- 5.1.1 Classification by Vocal Text

Jinxiu Yao people are used to expressing their wishes through singing. People usually use singing to express their emotions and daily life. From birth to education, from marriage to etiquette and customs, from entertainment to life, they all use songs as a medium and live in the ocean of songs. Jinxiu folk songs of the Yao nationality can be divided into:

- 5.1.1.1 Love Songs

The folk song texts of love songs are mainly used to express the love and friendship between men and women, and are more common in song fairs, weddings and other occasions. The common ones are songs of asking for relatives, congratulations, seeing off relatives, meeting each other, seeing off, promising, missing love, marrying, asking for a wife, crying for marriage, and proposing marriage, etc.

This is a song that must be sung when receiving a marriage. Both men and women have a party to meet each other. When receiving a marriage, the woman must sing the song, asking when to get married, why to get married, and so on. At the wedding, famous local singers will be invited to sing to add to the festive atmosphere. The contents of the singing are all blessings and auspicious words. Some families also invite photographers to record the process and scenes of the wedding for future viewing.

According to local customs, the woman usually has a song to send her relatives (send the bride) at the wedding, and the man also has a song to receive her relatives (receive the bride).

The meeting song, regardless of gender, is mainly about the reunion of the two parties. They use lovesickness and meeting as a song, singing about their own destiny, their own feelings, their ideals and future.

Farewell song, farewell song has a long history. When the two parties are about to say goodbye, a farewell song is usually sung. For lovers who are in good relationship, when they sing the farewell song, some will burst into tears and feel inseparable.

The promise song is a love vow made by a man and a woman when they are in love with each other.

Missing song, sung in the form of dialogue and arrangement. The main content is that lovers miss the sweet past when they reunite after a long absence, and still remember the good times when they reunite after a long absence, and then sing a sweet song of love, and finally sing a song of farewell when they are about to part.

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

Songs for begging wives, songs about begging for wives when picking up the bride, songs about brothers and sisters helping to persuade sister-in-law to be in charge of the house, and so on.

Crying Marriage Song, this is the melody that a woman cries and sings because of sadness after she gets married, and later evolved into a song. When it's time to get married, the bride walks out of the boudoir with the support of the bridesmaids, worships the ancestors, and bids farewell to the ancestors, parents,

relatives, and elders. The song is affectionate, kind and touching, expressing the dependence of marriage on parents, family and hometown.

Marriage proposal song, according to the marriage custom of the Yao nationality, after the woman agrees to the man's marriage proposal, the man chooses an auspicious day to send relatives, matchmakers, and singers to the woman's home to give gifts to make a marriage engagement.

5.1.1.2 Ballads

Some folk song texts are mainly used to describe the story and express the recognition of the protagonist of the story. The rhetorical expressions of personification and mimicry convey the values, emotions and thoughts of a specific era and culture. They reflect the social background, way of life and aesthetic concepts at that time. They are often used in occasions such as sacrifices. The forms include solo and chorus, such as narrative Flood songs, Pangu songs, Jiu Niang singing about love, Liang Shanbo and Zhu Yingtai, metaphor songs and so on.

The Flood Song is a long mythical narrative song popular among the Yao people that reflects the torrential flood and human life. This song is divided into four sections. The first half of this song created the heroic image of Zhang Tianshi who dared to resist the heaven. The second half is to prove that the Fuxi brothers and sisters are married by themselves through bizarre events such as the closure of broken tortoise shells, the regeneration of short bamboos, the natural healing of waxberry tree wounds, the rejoining of crows with broken necks, the stacking of rolling mills, and the twisting of siblings' hair. "Tianli" reflects the historical facts of blood marriage in primitive society. Close relatives cannot get married. The ancient ancestors of the Yao nationality already knew that they gave birth to a vision (freak) that was not a child but a lump of flesh after the marriage of brothers and sisters, which shows the danger of blood marriage. But because they didn't master the science, they couldn't explain the truth clearly, so they had to warn future generations with fairy tales.

Pangu songs are mainly composed of two duets, from the creation of Pangu to the origin of human beings, citing allusions to express admiration for the ancients, such as:

"Pangu Song"

Who created the sun and the moon? Who artificially placed mountains?

How many suns and moons are created first? How many people died in the sun?
 Pangu made the sun and the moon to the emperor, and Pangu erected a high mountain
 on the ground,
 There are nine suns and ten months in creation, and thousands of mortals will die in
 the sun.
 When King Pan was born, he set up the world, and set up his home in style,
 The country is still there for thousands of years, and the pilgrims and sages before are
 gone,
 Set down the people of Jiangshan to cultivate, and it has been passed down through
 the ages to this year.

《盘古歌》

谁人开天造日月？谁人造地置高山？
 先造日月多少个？晒死凡间多少人？
 盘古对皇造日月，盘古立地置高山，
 造有九个日头十个月，晒死凡间人万千。
 盘王出世置天地，置下潇洒置家园，
 江山依旧千年在，不见前朝圣和贤，
 置下江山人耕种，万古流传到今年。

"Nine Niangs" tells the story of Tang Jiuniang falling in love with her neighbor Yang Er. When they fell in love, her brother and sister-in-law found out and arrested them as adulterers. In order to save her sweetheart, Yang Er, Tang Jiuniang set fire to the warehouse, and when her brothers and sisters-in-law went to fight the fire, she let Yang Er go, but she hanged herself at home, resisting the dark feudal marriage system with her death, and wrote a tragic love song.

The narrative long song "Liang Shanbo and Zhu Yingtai" has been greatly developed in the folklore of the Yao people, that is, after Liang and Zhu died, they did not turn into butterflies, but went to the king of Hades in the form of death. He sued Liang Shanbo for occupying his wife and demanded that Liang Shanbo return his wife to him. But after hearing Liang Shanbo's appeal, Lord Yan was moved by the love story of Liang and Zhu, and thought that lovers should get married eventually, so he sentenced Liang, Zhu, and Ma to return to the sun, and each was given another eighty

years of life. Liang and Zhu are married in this life, and Ma and Zhu are married again in the next life.

Figurative songs are the favorite forms of folk songs for adults and children. For example, put ten glasses of wine on the table, use interesting stories, jingles or vocal words, to describe something, such as hints, etc. Vivid and vivid metaphors clearly It highlights the characteristics of things and evokes people's associations and imaginations. If the other party can't answer, they will drink a glass of wine, which makes the whole class laugh and make people laugh.

5.1.1.3 Hymns

5.1.1.4 Praise songs

That is to say, people mainly praise people or things through folk songs to express their admiration for customs, mountains and rivers. They are often used in rituals and sacrificial occasions, such as thanking, entering a new house, birthday celebration, wedding, full moon, etc. There are solo and duet form. Such as thank you song, house entry song, tea ceremony song, birthday song, full moon song and so on. The hymns are a series of praises by Yao singers to the customs, mountains and rivers, and cultural customs of a new place, from far to near, from ancient to present, from new to old, from reform to development, which is refreshing. It includes: praising the village song, which is a folk song that must be sung when singing in a non-folk style, praising the environment of the village and the moral cultivation of the whole village. A song of praise for people, this is a song of praise that both parties use to describe each other's well-dressed, beautiful and extraordinary. Praise the road song, which describes a place with beautiful language, traffic, roads and other conditions are very good. The spring song praises the clear spring water and the charming scenery; the field song praises the vast fields in the village, and the grain is plentiful.

The thank you song is the warm reception of the guests and singers to the host, such as giving up seats, offering tea, offering cigarettes and other rich gifts, expressing sincere gratitude with high-end wine and meat, reflecting the hospitality, civilization and tradition of the Jinxiu Yao people.

House entry songs, in the local traditional house construction, the host family invites people to sing, in order to make the house construction go smoothly,

and pray for the auspiciousness of the house, the prosperity of the livestock, and the prosperity of the population.

Songs of respecting tea, men smoke and women tea is the way of hospitality of the Yao people. When the guests arrive home, the host sings a vocal music when serving tea to the guests.

Birthday songs, locals love folk songs. In order to show filial piety to the elderly and make them happy, some sons and daughters of wealthy families will hold birthday parties for the elderly. Singers are often invited to sing birthday songs for the elderly. The libretto is mainly to praise the elderly and wish them happiness, such as wishing their wealth to be as boundless as the East China Sea, and wishing their lifespan to be as long as Nanshan. like:

"Longer Life than Young Pine in Nanshan"

When I went to your house today,

I wish the old man happiness,

Happiness is like the long flowing water of the East China Sea,

The life span is longer than that of Nanshan young pine.

《寿命比南山幼松长》

今天我去你家的时候，

祝老人幸福，

幸福就像东海的长流水，

寿命比南山幼松长。

The Full Moon Song is a song that celebrates the 30th day of a baby's birth. It is mainly within 30 days after the birth of the child, the full moon banquet held by the family for the baby, with singing and rituals to wish the baby a healthy and safe growth in the process of growth.

5.1.1.5 Promotional song

That is to say, folk songs are mainly used to explain and publicize government policies, laws and regulations, and to convey the measures and significance of the implementation of relevant policies by local governments through singing. This is very common in folk song competitions. There are solo, duet and chorus forms. like:

"National Cadres Spring Like Bamboo Shoots"

The sky is full of thousands of stars,
 Red flowers everywhere reflect mountains and rivers;
 Ethnic cadres are like mushrooms,
 Rain and dew moisten the slopes.

《民族干部像春笋》

满天星子千万颗 ·

遍地红花映山河 ;

民族干部像春笋,

雨露滋润长满坡 。

5.1.1.6 Other categories

The other categories described in this article mainly include the real life scenes expressed in the folk song texts and the emotional catharsis in life, old age, sickness and death, which are mainly sung in funerals and daily life. They are different from the praise, narrative, and preaching described above, so these folk songs are classified As a category, there are solo, duet, chorus and other forms, as well as lamentations and orphan songs.

Mourning song, on the day of the old man's death, relatives came to the host's house and sat in the main room to greet him. The host's family remembered the kindness of their parents and couldn't help crying. Thinking of the scene of the old man working hard for his children and grandchildren during his lifetime, he couldn't help crying.

Orphan songs are songs for help sung by the helpless people living in the old society. After the social happiness index became high, it disappeared, but some families, such as stepfather and stepmother, treated them badly, and they often sang these orphan songs.

5.1.2 Classification by branch style

The five branches of the Yao people in Jinxiu Dayao Mountain live scattered in the high mountains. The content and form of the folk songs of each branch of the Yao people are different. The folk songs of the Yao people are rich in content, unique in charm and different in style, and are deeply loved by the Yao people. is still widely spread among the people of Dayao Mountain in Jinxiu. It is the most direct way of

expressing thoughts, feelings, and will of the Yao people. It can be divided into the following categories according to the branches:



Figure 12. The five branches of the Yao nationality in Jinxiu County, Laibin City, Guangxi Zhuang Autonomous Region

In order from left: Panyao, Shanziyao, Chashanyao, Hualanyao, Aoyao

(Source : Hong Chen, 2022)

5.1.2.1 Pan Yao folk songs

1) The sound of Guoshan reflects the cruel class oppression and exploitation of the Yao people in feudal society, and the difficulty of relocating.

The content of the lyrics includes: love, etiquette, life, production, class struggle, astronomy and geography, etc. The content of the lyrics is usually full of emotion, expressing the yearning for a better life, nostalgia for hometown and traditional culture. The emotion of protection and inheritance. In addition to funerals and religious activities, mountain music can be sung anytime and anywhere.

The music score of Guo Shanyin "Like a carp with gold" is as follows:

好比鲤鱼身带金
(过山音)

$\text{♩} = 62$

Figure 13. Like a carp with gold on its body

(Source : Hongyu Chen, 2022)

For the content of this song and the meaning of this song, the researchers will explain in detail as follows:

Lyrics: It's rare for dragons and dogs to shuttle around, like a carp with gold on its body, flying clouds and fog to the coast, and dragons diving to shade.

Song overview: In a metaphorical way, because the Yao people think that they are the descendants of the dragon dog, they hope that the dragon dog has a magical golden body protector, can ride the clouds to the coast, fly freely in the sky,

and can also freely swim in the water. Stealth expresses the people's yearning for a better life.

Characteristic of Guoshanyin:



Figure 14. Guoshanyin musical scale

(Source : Hongyu Chen, 2022)

In Figure 13, the lyrics are in the style of seven words and four sentences, with foot-pressing rhyme. There are 2/4, 3/4, 4/4 beats. When singing, there are many lining words in the lyrics, and these lining words are very long, slow and graceful, and the rhythm is free. Therefore, the length of the phrases is different, and the disparity is astonishing. The singing forms are duet singing, solo singing and unison singing, with a combination of real and false voices.

2) Pan Wang Song, Pan Wang Song is a song of music and gods sung by Pan Yao when he returned the wish of Pan Wang, most of which are romantic works.

The content of the songs is luxuriant and complex, including legends, myths, ancient events, love affairs, agricultural production, women's tragedies, and funny jokes, etc. The lyrics of the Panwang song are relatively long, and it is sung by the master and the singer.

The music score of Pan Wang's song "Pan Zu Across the Ocean and Over the Sea" is as follows:

ພន្លំ បន្ទិទ ខោ

盘祖漂洋又过海

(盘王歌)

1 (luo ai na a xian bai yo yo)
 5 (luo ai xian nu aai xian bai yo xiexi luo o)
 9 (zhong yang o lai ren ya o xie ya o)
 13 (yí yo o na fa fa xian bai yo xian xi luo)
 17 (zhong yang a lai ren ya o xian bai yo)
 21 (yí yo daoyao cun (yo o) hua (yo) shuo (yo))
 25 (pan zu piao yang guo hai (ya) xian ya o)
 29 (pan zu piao yang guo hai (yo) xian bai yo xi xie nu ai ya)
 33 (pan zu piao yang guo hai (yo) xian bai yo xi xie nu ai ya)

Figure 15. Pan Zu Across the Ocean and Over the Sea

(Source : Hongyu Chen, 2022)

For the content of this song and the meaning of this song, the researchers will explain in detail as follows:

Lyrics: Come from the center, come from the center, come from the center, come from the center to Yao Village, it is said that Pan Zu traveled across the ocean, Pan Zu traveled across the ocean.

Song overview: "Central" refers to important or central figures, who need to come to help when there are important things in Yao Village. It expresses the wishes of the Yao people or asks for help or appeals, hoping to pay attention and provide help.

Characteristic of Pan Wang Ge :

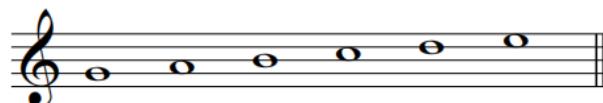


Figure 16. Pan Wang Song musical scale

(Source : Hongyu Chen, 2022)

In Figure 15, the lyrics are mostly seven-character sentences. The beat meter has beats of 2/4, 3/4, 4/4. The rhythm mostly uses eighth notes, sixteenth notes and eighth plus sixteenth notes. Panwang Song is a single-section, single-voice song.

5.1.2.2 Shanzi Yao Folk Songs

(1) Menzhong, whether it is a wedding celebration, a birthday celebration, a tour of the village or a love affair, will sing Menzhong.

The music score of "A Love Song That Surprises the Audience" in the Menzhong :

ພអុនំ បនុកិច្ច ខែវ

情歌一句惊动众

(门中)

中速 稍慢

14

20

25

31

36

41

风过山头 (咿耶) 惊动 (feng guo shan tou yi ye jing dong)

树 (咿) 哟 (yo) 呀 (yi)

水落滩头 (shui luo tan tou)

(哎) 哟 (lie) 惊动 (jing dong)

(喔) 哟 (o) 哟 (lie) 哟 (a) 龙 (long)

(喔) (咿) (哟) (wa) (咿) (lie) (情) (ge) (歌) (yi)

句 (喔) (咿) 惊动 (ju o yi jing dong) 众 (zhong)

(哟) (喔) (咿) (后) (sheng) (个) (啊) (yo o yi hou sheng ge a)

个 (ge) (咿) (啊) (yi a) (哎) (ai) 乐 (le) 融 (rong)

(喔) (咿) (融) (rong) (咿) (哟) (wa) (咿) (哟) (喔) (wa) (哟) (lie)

Figure 17. A Love Song to Astonish the House

(Source : Hongyu Chen, 2022)

For the content of this song and the meaning of this song, the researchers will explain in detail as follows:

Lyrics: When the wind blows over the hills, the trees are disturbed; when the water falls on the beach, the dragons are disturbed; a song of love song shocks the crowd, and everyone in the younger generation is happy.

Song overview: The sound of wind in the mountains and the sound of water on the beach vividly show the vitality of nature, music and the vitality and joy of young people. Singing happy love songs can resonate with everyone and encourage young people to live happily and happily in a life full of love and vitality.

Characteristic of Menzhong :

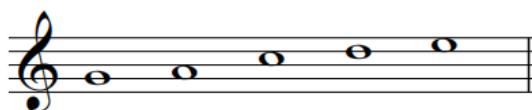


Figure 18. Menzhong musical scale
(Source : Hongyu Chen, 2022)

In Figure 17, Menzhong the lyrics are seven words and four sentences, and the structure of the lyrics is relatively regular. Singing forms include duet, solo, unison and so on. Sing with a real voice, the rhythm is relatively free, and it is not easy to draw bar lines. The beat has mixed beats such as 2/4, 3/4, 4/4, etc. When singing, there are a lot of scattered sounds interspersed with each word, resulting in different lengths of the upper and lower phrases, which is extremely free. Therefore, the melody is profound and long, lingering and melodious, which is most suitable for expressing various contents.

2) Shigong Tune, Shigong's Dujie bell in large-scale religious ceremonies, sung by Shigong, the content includes worshiping gods,

Missing loved ones and saving souls of the dead, etc. Although the singing tune used by Master Ren in the ceremony is relatively simple and simple, without forming a melodic tune, it has a more obvious sense of melody and singing, and has a majestic momentum.

The music score of "Song of Sacrifice" in Shigong accent is:

祭祀歌

(师公腔)



Figure 19. Sacrifice Song

(Source : Hongyu Chen, 2022)

For the content of this song and the meaning of this song, the researchers will explain in detail as follows:

Lyrics: Renhua Lang Village Song Hall Arrives, Jinxiu Yao Nationality Skewer Card, Immortal Pai Song Hall Arrives, Jinxiu Yao Nationality Skewer Card, Skewer Card, Sisters of the Common Township Open Reading, The Book Is Not True, Immortal Card Come to the song hall, the writing is not true, mother comes, mother comes.

Song overview: The description is to describe the ritual activities of the Yao people, emphasizing the importance of knowledge and education, and under the blessing of the gods, the Yao culture is passed on.

Characteristic of Shigong Tune :



Figure 20. Shigong Tune musical scale

(Source : Hongyu Chen, 2022)

In Figure 19, the style of Shigongqiang has a strong rhythm, and the tone is close to the tone of the language. It has some simple melodic elements, but the melody is not strong, and it obviously has the legacy of ancient music. The libretto generally adopts seven-character rhymes, and some of them are long and short, all rhyming with footsteps. The lyrics are rich and the singing is unique.

5.1.2.3 Ao Yao folk songs

1) Loud song, due to the oppression and exploitation of the feudal ruling class, their ancestors were forced to migrate four hundred years ago. In order not to forget the history, they compiled the migration process into songs and sang them from generation to generation. The content of the lyrics warns people to Self-esteem, self-love, self-improvement, self-reliance.

The music score of the loud song "Unyielding and Backing Down" is as follows:

不屈服退缩

(大声歌)

飘零漂泊 (piao ling piao bo), 长路漫漫 (chang lu man man), 漫漫伴寂 (man man ban ji), 寞寞啊 (mo a),
 迁徙之路 (qian xi zhi lu), 如潮走 (ru chao zou), 泪垂落 (lei chui luo),
 迁徙之路 (qian xi zhi lu), 虽艰 (sui jian), 辛深信 (xin shen xin), 辛 (xin),
 苦 (ku), 会 (hui), 有盼 (you pan), 程 (cheng), 有盼程 (you pan cheng)

Figure 21. Unyielding and Backing Down

(Source: Hongyu Chen, 2022)

For the content of this song and the meaning of this song, the researchers will explain in detail as follows:

Lyrics: Drifting and drifting, the long road is long and lonely, the road of migration is like a tide, and tears are falling. Although the journey of relocation is difficult, I firmly believe that hard work will have a journey, and there will be a journey.

Song overview: The song expresses the feeling of hardship, loneliness and helplessness in the migration. It seems that in the endless migration, we are facing many difficulties and challenges. However, the determination to move forward despite difficulties, and maintain confidence and hope for the future with a positive spirit.

Characteristic of Loud song :

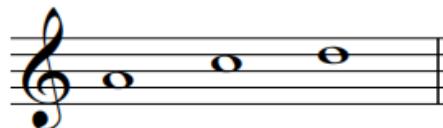


Figure 22. Loud song musical scale

(Source : Hongyu Chen, 2022)

In Figure 21, the number of people singing loud songs depends on different occasions. The lyrics of Dalou Song are seven words and four sentences, and the structure of the lyrics is relatively regular. Singing forms include solo singing and unison singing, with a real voice, the rhythm is similar to loose board, and it is not easy to draw bar lines. The beat is mostly mixed beats such as 2/4, 3/4, 4/4, 5/4, etc. This is because the sentences of the music are relatively free. Loud song has formed its deep and solemn characteristics because of the above-mentioned musical elements. During the singing, one person leads the singing, and the others sing in chorus. The tune is higher and higher, showing the people of Aoyao who love life, are hardworking, brave, and optimistic.

Whispering songs, whether they are working in the fields, singing to each other, marrying men or women, or major religious activities, they are widely sung.

The score of the whisper song "A Good Tree Does Not Bear Fruit" is:

长得好的树不结果
(小声歌)

$\text{♩} = 46$

出一門不要 看人家妹子 妹子飘两不怜 我 wo
chu men bu yao kan ren jia mei zi mei zi piao liang bu lian wo

进山不要砍树 长得还的树不结果 guo
jin shan bu yao kan shu chang de hai deshu bu jie guo

Figure 23. A well-grown tree does not bear fruit

(Source: Hongyu Chen, 2022)

For the content of this song and the meaning of this song, the researchers will explain in detail as follows:

Lyrics: Don't look at other girls when you go out, they don't pity me if they are beautiful, don't cut branches when you go into the mountains, a tree that grows well doesn't bear fruit.

Song overview: Using a tree as a metaphor to imply that we should not pay too much attention to the appearance of others, and remind us not to judge things by appearance too much. A beautiful appearance does not necessarily mean that there will be actual gains or results. When evaluating things, we should comprehensively consider various factors, not just limited to the appearance of the surface.

Characteristic of whisper song :

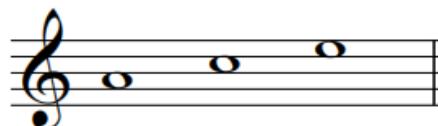


Figure 24. Whisper song musical scale

(Source : Hongyu Chen, 2022)

In Figure 23, the lyrics of the whispered songs are all seven words and four sentences. The singing forms include duet, unison, and solo, and the voice is uttered with a real voice. The tempo can be slow or fast, depending on the content, occasion and singer's preference.

5.1.2.4 Hualan Yao folk songs

1) Changdong tune, popular in Changdong and Luoxiang Townships where Hualanyao live together

The music score of "One Pair Two Pairs Eat Food Melon" in Changdong cavity is:

一对二对吃粮瓜

(长腔)

稍慢

7

13

19

25

31

单点单玩单双咧, 喂海咧, 喂海咧;

单点单玩单双咧, 喂海咧, 喂海咧, 带;

天有是个天, 地有是个地, 我俩双;

薄荷想, 衣啰叶爱, 断谷断肉;

停今真爱, 你杨梅我马;

蹄推就推。

Figure 25. One pair and two pairs eat food and melons"

(Source: Hongyu Chen, 2022)

For the content of this song and the meaning of this song, the researchers will explain in detail as follows:

Lyrics: Single order single play single double, single order single play single double, there is a sky in the sky, there is a land in the earth, we two mints want clothes and fallen leaves to love, short valleys and meat stop today true love, you bayberry and my horseshoe, push Just push.

Song overview: No matter what changes and challenges we encounter, the sky and the earth still exist, reminding us to maintain a firm and steady attitude in the face of life's ups and downs. The two children help each other, unite and love each other like bayberry and horseshoe.

Characteristic of Changdong tune :



Figure 26. Changdong tune musical scale

(Source : Hongyu Chen, 2022)

In Figure 25, the singing forms of Changdong tune are: solo singing, singing in unison, and the real voice is used for vocalization. The strong and weak beats increase the dynamism of the music, enhance the sense of change of the music, and make the music more characteristic of children's songs. Changdong tune is mostly sung by children and is a typical nursery rhyme.

2) Liuxiang tune, the sound range of Liuxiang tune is not wide, so it is easy to sing, so it is widely popular, men, women and children can sing it casually, and women often sing it as a lullaby to children, so that children can fall asleep in the sweet music.

The music score of "Hands Stop My Sister from Returning" by Liuxiangqiang is as follows:

双手拦妹妹不归

(六巷腔)

飞下路遍唱起音，嫁去三年
fei xia lu bian chang qi yin, jia qu san nian

5 话不讲，富家退婚逼出 men, 两脚踩—车车不转，
hua bu jiang fu jia tui hun bi chu men, liang jiao cai che che bu zhuang

10 双手拦妹妹不归。不信就看滩头水，滩水流去
shuang shou lan mei mei bu gui. bu xin jiu kan tan tou shui, tan shui liu qu

15 不流回。床头还有 yilong yi, 床尾还有 yilong qun
bu liu hui chuang tou hai you yilong yi chuang wei hai you yilong qun

20 两笼衣裙我不要，留给富家，流给富家讨新人
liang long yi qun w bu yao, liu gei fu jia, liu gei fu jia tao xin ren

25 头哥装身不象样，后个装身象蜻蜓。
tou ge zhuang shen bu xiang yang, hou ge zhuang shen xiang qing ting.

Figure 27. Hands Stop My Sister from Returning

(Source: Hongyu Chen, 2022)

For the content of this song and the meaning of this song, the researchers will explain in detail as follows:

Lyrics: Flying down the side of the road and singing the sound, married for three years without speaking, the rich family broke the marriage and forced to go out, two feet on the car and the car won't turn, both hands stopped the younger sister from returning. If you don't believe it, just look at the beach water, whether the beach water flows back or not. There is also a basket of clothes at the

head of the bed, and a basket of skirts at the end of the bed. I don't want the two baskets of skirts. The first one looks like a dragonfly, while the second one looks like a dragonfly.

Song Overview: The song presents a complex emotional state, suggesting some kind of communication or communication problem. It is a description of a state of silence or estrangement, and it seems to express a rejection of material pursuits and social identity, as well as an emphasis on inner quality and free personality.

Characteristic of Liuxiang tune :

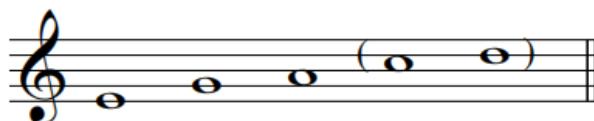


Figure 28. Liuxiang tune musical scale

(Source : Hongyu Chen, 2022)

In Figure 27, singing forms include solo singing, unison singing, etc., and the real voice is mostly used for vocalization. Liuxiang tune is used in a wide range, not only for singing love songs, but also for singing songs with different contents and forms.

5.1.2.5 Chashan Yao folk songs

The Xiangli song expresses the delicate thoughts and feelings of the Yao people in Chashan with simple and vivid lyrics. The so-called "Xiangli" is what a singer calls a singer, and the meaning of the name depends on the identity of the other party. If it is sung to friends, "Xiangli" means friends. If it is sung to a lover, "Xiangli" means lover. The lyrics of Xiangli songs are like prose poems, with sentences of different lengths, scattered sentences, and endings at the end of the song. The structure of the songs is extremely free and of different lengths.

Sing Xiangli, the song is soft and euphemistic. Sing incense."

The score of Sing Xiangli's "Love Talks Like Long Water" is as follows:

情话象水长

(唱香哩)

中速

5
9
13
17
21
25

(香)哩 呢 呢) 你 的 话 同 江 (xiang li ei ne) ni de hua tong jiang
水 (哩) 一 样 长, (shui yi yang chang)
你的 道理 象 大 海 (哩) 一 样 (ni de dao li xiang da hai yi yi yang)
深。 话 长 穿 遍 山 (shen hua chang chuan bian shan)
山 (哩) 岭 岭, 理 深 传 到 塞 (shan yi ling ling li shen chuan diao zhai)
塞 (哩) 村 村, (zai yi cun cun)
(呢) 你 的 话 真 甜 (呢) (香) 呢 呢) (e ni de hua zhen tian ei (xiang) li ei)
(呢) 你 的 话 真 甜 (呢) (香) 呢 呢) (e ni de hua zhen tian ei (xiang) li ei)

Figure 29. Love Words Like Long Water

(Source: Hongyu Chen, 2022)

For the content of this song and the meaning of this song, the researchers will explain in detail as follows:

Lyrics: Your words are as long as the river, and your reasoning is as deep as the sea. Your words are so long and spread across the mountains and mountains, and your words are so sweet.

Song overview: The meaning of this lyric is to praise the other party's words and truths, which are very profound and influential. Also complimenting each other's words is very sweet, and brings joy and warmth to people.

Characteristic of Sing Xiangli :



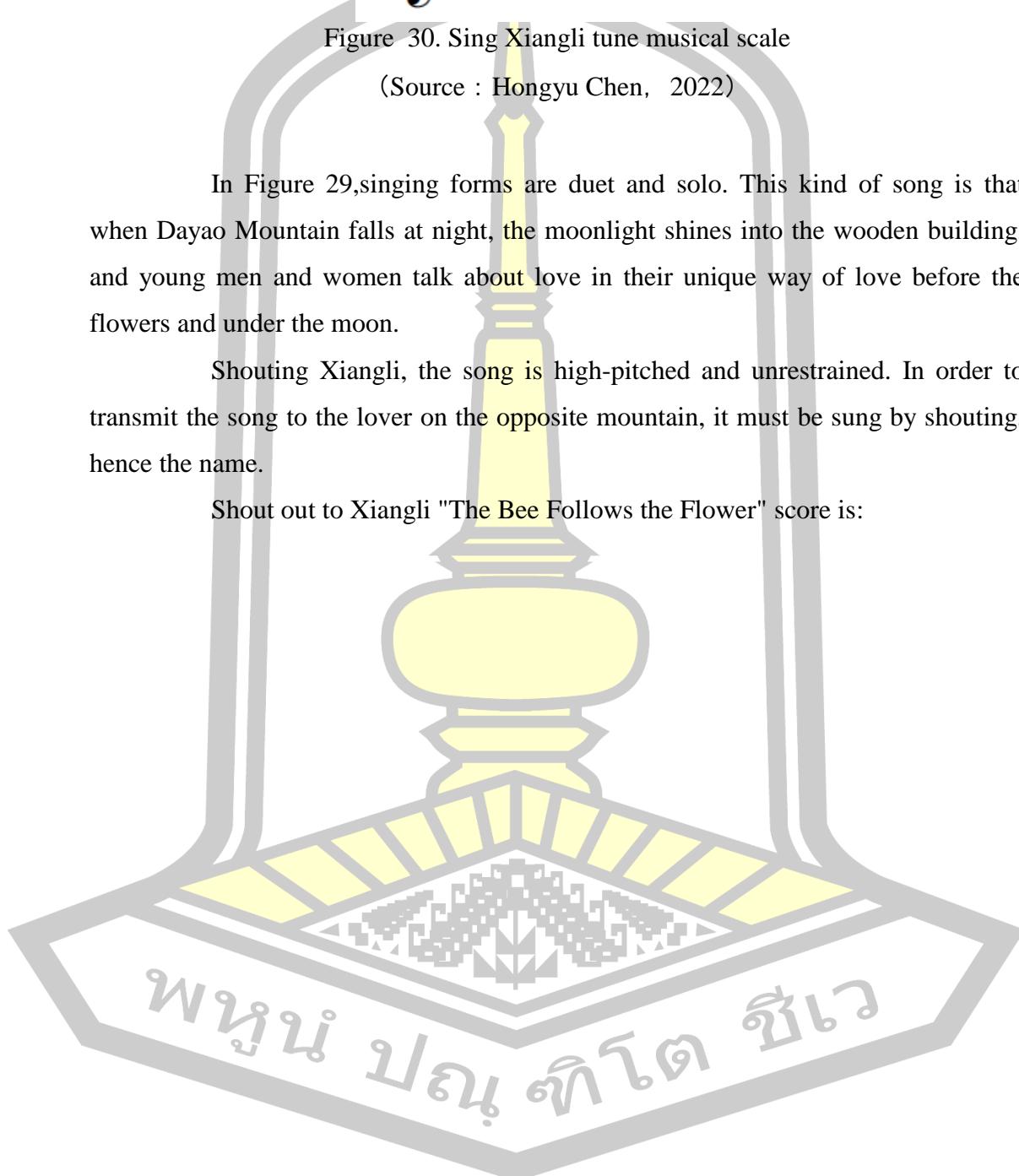
Figure 30. Sing Xiangli tune musical scale

(Source : Hongyu Chen, 2022)

In Figure 29, singing forms are duet and solo. This kind of song is that when Dayao Mountain falls at night, the moonlight shines into the wooden building, and young men and women talk about love in their unique way of love before the flowers and under the moon.

Shouting Xiangli, the song is high-pitched and unrestrained. In order to transmit the song to the lover on the opposite mountain, it must be sung by shouting, hence the name.

Shout out to Xiangli "The Bee Follows the Flower" score is:



蜜蜂跟花来

(喊香哩)

中速

我从这边山，看过那边山，见你象观音音像
贴屋厅呃，这阵儿
我想你象水河，回头这样呃，香哩
我想向你呃，送句句话，晓得风吹到你
耳朵没你呃，要是你
晓这蜜蜂跟花来，这里我想你，不值也值呃
香哩

Figure 31. The Bee Follows the Flower

(Source: Hongyu Chen, 2022)

For the content of this song and the meaning of this song, the researchers will explain in detail as follows:

Lyrics: From the mountain here, I have seen the mountain over there, and you look like Guanyin sticking to the house hall. Now I think you are like a river of water. Looking back, I want to send you a word, knowing that the wind blows You

don't have ears. If you know that the bees and flowers are here, I don't think you are worth it.

Song Overview: This piece depicts a feeling of missing and admiring someone. Comparing it to Guanyin or Tiewuting is to praise the other party's beauty or noble image. Comparing it to a river of water, it means that the other party brings satisfaction and warmth to oneself. At the same time, he asked whether the wind can convey his words to the other party's ears, expressing his desire to connect with the other party's soul. Finally, the relationship between bees and flowers is mentioned, which means that the connection between oneself and each other is as indispensable as bees and flowers, and one desires to establish a deeper connection and communication with each other.

Characteristic of Shouting Xiangli :

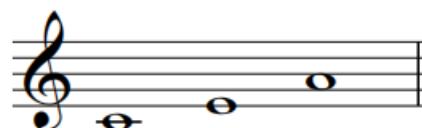


Figure 32. Shouting Xiangli tune musical scale

(Source : Hongyu Chen, 2022)

In Figure 31, the singing forms are solo and male and female duets.

To sum up the above, the classification of folk songs of Jinxiu Yao nationality in Guangxi, China is as follows:



Table 2. A Survey on the Classification of Jinxiu Yao Folk Songs in Guangxi

Classification of Jinxiu Yao Folk Songs	Classification by vocal text	love song	
		narrative song	
		praise song	
		promotional song	
		Other Classification	
	Classified by branch	Pan Yao Folk Song	Guoshanyin
			Panwangge
		Shanzi Yao Folk Song	MenZhong
			Shigong accent
		Ao Yao Folk Song	Sing loudly
			Sing softly
	Hualan Yao Folk Song		Changdong accent
			Liuxiang accent
	Chashan Yao folk songs		Sing Xiangli
			Yell Xiangli

(Source : Hong Chen, 2022)

5.2 Characteristics of Jinxiu Yao Minority Folk Songs

5.2.1 Singing form

The singing art forms of Jinxiu Yao folk songs are various, often associated with content, genre, and style, including solo, chorus, duet, etc. Among them, solo and duet are the most common, and the singing forms will also vary according to different occasions and singers. situation changed.

5.2.1.1 Solo

A common form of singing in Jinxiu Yao folk songs. When working, people often take pleasure in singing. When taking a walk, sing a few words at will to eliminate loneliness; in leisure time, women sing beautiful songs to express their feelings. The melody of folk songs is beautiful and changeable, the tunes are high-pitched, and the content is rich, which is suitable for one person to sing freely. For example, "The Bee Follows the Flower" in Figure 30, the high-pitched tune expresses passionate love, pursuit and passionate mood. convey a strong desire, obsession, or determination through lyrics and music

5.2.1.2 Duet

Jinxiu Yao folk songs in duet form are a kind of question-and-answer folk songs with rich content. This kind of folk song is often used in folk song competitions, and many folk singers often use it as the main form of competition. For example, "Love Talks Like Long Water" in Figure 20 conveys each other's emotions and longings through singing. The lyrics and melody of the song are usually simple and plain, and the duet form directly expresses the emotional exchange and interaction between two people.

5.2.1.3 Chorus

Chorus is also a common form of Jinxiu Yao folk songs. Usually two or more singers sing the same song. This style of singing often appears on festival occasions. According to local singers, duet singing requires high cooperation between singers. There are uniform regulations for pitch, rhythm and speed of all singers. Therefore, singing in unison gives people a sense of harmony and order. For example, in Figure 20 "Unyielding and Retreating", the singing scene is shocking, expressing that in the face of difficulties, challenges or adversity, they will not compromise, give up, or shrink back. Face difficulties bravely, not be defeated by setbacks, and unswervingly stick to your goals and beliefs.

5.2.2 Singing method

From the perspective of singing methods, Jinxiu Yao folk songs can be divided into real voice singing, false voice singing and mixed singing. Various singing methods can be determined according to the singer's singing ability and performance style.

5.2.2.1 Real voice singing

Real voice singing means that the singer sings with his own natural voice. This singing method is often used when singing Jinxiu Yao nationality. It is the expression of human instinct to sing and the reflection of physiological conditions. The voice of this singing method is close to our usual voice, and there is no higher requirement for voice skills. It is suitable for improvisation and narrative folk songs. Most Jinxiu folk songs sung with real voices have a narrow range, generally only about an octave.

5.2.2.2 False voice singing

In falsetto singing, one part of the vocal cords closes to block the breath, while the other part vibrates marginally or partially due to the impact of the airflow. False voice singing is easier to sing high notes, and the voice is slightly thin.

5.2.2.3 Mixed singing

Mixed voice singing refers to the combination of real voice singing and false voice singing, that is, when singing in the middle and low range, the real voice is the main voice, supplemented by false voice; the high voice range is often used in false voice. This kind of singing can be up and down freely, the timbre is sweet and bright, giving people a kind and real beauty. This singing method is most used in Jinxiu Yao folk songs.

To sum up the above, the characteristics of folk song singing of the Jinxiu Yao nationality in Guangxi, China are as follows: Table 3:

Table 3. A Survey on the Singing Characteristics of Folk Songs in Jinxiu Yao Autonomous County

Singing characteristics of Jinxiu Yao folk songs	Song form	(in singing) Solo
		Antiphonal answer
		Sing in unison
	Singing style	Bona fide singing
		Falsetto
		In both real and falsetto

(Source : Hong Chen, 2022)

5.3 Vocal skills of Jinxiu Yao folk songs

There are many ways to sing Yao songs, generally speaking, what type of Yao songs correspond to what types of singing methods. The use of vocal skills, if you just sing the melody, rhythm, and lyrics accurately, there is no soul. It is the embellishment that injects soul into the song. In the singing of a song, the use of embellishment plays a very important role. Adding embellishment can more perfectly express the emotion expressed by the song.

5.3.1 Singing style

5.3.1.1 Singing

"Singing" is affectionate and vivid, and the way of singing is based on singing skills, focusing on musical expression and musicality. The singer expresses the melody and emotion of the song through the voice such as breath control, intonation and vocal technique.

5.3.1.2 Shouting songs

Shouting song is a kind of shouting singing, which is both shouting and singing, so it is called shouting song. The voice of "shouting" is high-pitched and bright, without any modification. "Shouting" is mostly used in the first sentence of the song, which is natural and smooth, and naturally transitions to the lyrics behind. "Shouting" is mostly used for working in the mountains or talking about love between men and women. For example: in Figure 30 "The Bee Follows the Flowers", the combination of shouting and singing is infinitely varied, and the narrative of shouting is in sharp contrast, making the singing full of strong appeal. He uses the unique singing of "Shouxiangli", which makes people feel the rough and unrestrained and enthusiastic character of the mountain people, and is deeply moved by this simplicity and enthusiasm unconsciously.

5.3.1.3 Speaking Songs

"Speaking" is generally used for face-to-face conversations in ordinary leisure time. It is a singing method between speaking and singing, so it is called talking songs. Singers perform songs in a more stable and natural way of speaking, pay more attention to the expression and narrative of lyrics, and focus on the emotion and story of songs, while the musicality and skill of voice are relatively weak. This form is common in some poetry recitation or narrative song singing. For example: the

Shigong accent in "Song of Sacrifice" in Figure 18 uses "speaking" to express respect and devotion to the worship of gods.

5.3.2 Features of Runcavity

The notations of the folk songs collected in this paper are all the tones sung by the singers themselves. Generally speaking, the folk songs of the Jinxiu Yao nationality belong to the folk songs with flat accents. These folk songs are endowed with different characteristics when they are sung by different singers, which reflects the freedom of Jin Xiu'ao Yao's life folk songs in singing methods. Each folk song has its own individuality.

5.3.2.1 Boeing

Boeing is a kind of music decoration technique, which can increase the dynamic effect, enhance the musical expression, enrich the voice part changes, and add the decoration and gorgeousness of the music in the music.



Figure 33. Excerpt from "A well-grown tree does not bear fruit"



Figure 34. Excerpt from "Like a carp with gold on its body"

5.3.2.2 Gratitude

Appotropia is an important means of adding flowers to this piece of music, and it is also one of the important features of the piece. It increases the fluency and coherence of the piece, strengthens the expressiveness of the music and creates an emotional atmosphere.

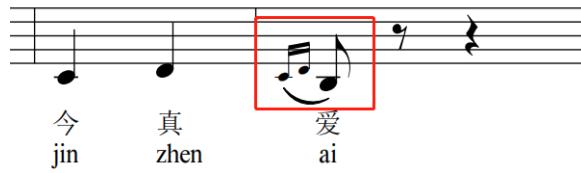


Figure 35. Excerpt from "One pair and two pairs eating food and melons"



Figure 36. Excerpt from "Pan Zu Across the Ocean and Over the Sea"

5.3.2.3 Long tone

The long tones in folk songs increase the expressiveness and emotional expression of the music, and also provide a decorative and gorgeous effect. Let the music be more layered and emotionally resonant, and give the work a richer musicality.

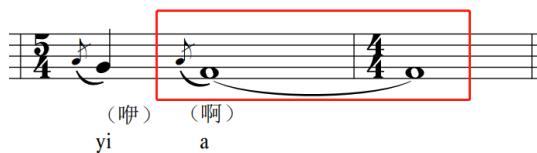


Figure 37. Excerpt from "A Love Song That Shocks the Public"

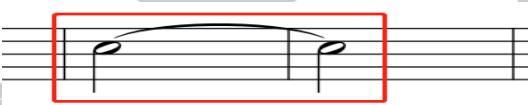


Figure 38. Excerpt from "The Bee Follows the Flower"

5.3.2.4 Other decorations

In the music, vibrato and portamento will also appear occasionally (according to the different processing methods of folk songs by different folk singers, boing and vibrato are different expressions of the same musical effect, which depends on how the folk singers add flowers to the music. The appearance of these ornamental tones adds a romantic and artistic color to the music, making the music sound smart and vivid, which is one of the characteristics of Jinxiu Yao folk songs.

5.3.3 Features of lining words

Lining words, that is, modal particles. In the lyrics, it corresponds to the positive word. Almost all Yao folk songs use a lot of lining words to express emotions. In actual singing, in addition to the main words that directly express the ideological content of the song, some foil words and sentences that are not directly related to the main words are often interspersed. They have no specific meaning, but they are an important part of the song. Without it, the charm of the song will be indifferent. Lining cavity, as the name suggests, is the tune of lining words. The application of lining words and lining tunes in Yao folk songs not only strengthens the close connection between Yao sacrificial songs and people's lives, but also highlights the national style and local characteristics; role.

To sum up the above, the vocal skills of the folk songs of the Jinxiu Yao people in Guangxi, China are shown in Table 4:

Table 4. A Survey on the Singing Characteristics of Folk Songs in Jinxiu Yao Autonomous County

Vocal Skills of Jinxiu Yao Folk Songs	Vocal style	Singing
		Shouting Songs
		Speaking Song
	Runner Features	Wave sound
		Leaning
		Long tones
		Other Decorative Tones
Liner Features		

(Source : Hongyu Chen, 2022)

CHAPTER VI

Conclusion, Discussion and Suggestions

Jinxiu Yao folk songs are an important part of Chinese folk song art. With their strong local characteristics and simple expressions full of life, they have become one of the representative rural music styles in Chinese music art. Like many national song forms, Jinxiu Yao folk music originated from the working people, produced in labor, and grew up in life.

6.1 Conclusion

6.1.1 By studying the current situation and development of Jinxiu Yao folk songs in Guangxi, China. Concluded as follow:

Regarding the origin of the folk songs of the Yao nationality in Jinxiu, Guangxi, there are many theories in the academic circles, mainly including labor theory, love theory, folklore theory, sacrifice theory, and history theory. Looking up historical documents, it is not difficult to find that there are many records of Yao folk songs, including theories of sacrifice, love, and labor. In the development process of Jinxiu Yao folk songs, in terms of function, it has changed from entertaining people and gods to various emotional expressions; in terms of communication methods, it has spread from "word of mouth" and text to new media; In terms of performance, from reflecting life to reflecting current affairs; in terms of interpretation, from traditional original ecological interpretation to modern fashion interpretation.

6.1.2 By examining the singing characteristics and vocal skills of the folk songs of Jinxiu Yao nationality in Guangxi, China. Concluded as follow:

There are many kinds of folk songs of Jinxiu Yao nationality in various forms. This paper classifies from the content of language text and the style of branch folk songs. According to the language and text content of folk songs, they can be divided into categories such as love songs, narrative songs, praise songs, and propaganda songs, among which love songs account for a large part. Classified according to the folk song styles of the branches, Panyao folk songs are divided into two types: Guoshanyin and Panwangge; Shanziyao folk songs are divided into Menzhong and

Shigongqiang; There are two types of folk songs, Liuxiang tune and Changdong tune, and Chashan Yao folk songs are divided into two types: Singing Xiangli and Shouting Xiangli.

Among the singing characteristics of Jinxiu Yao folk songs, the singing forms include solo singing, duet singing and unison singing, but solo singing and duet singing are the most common, and the singing forms will also change according to different occasions and the situation of the singers. Generally, it is sung in the way of true voice, false voice or a combination of true and false voice.

The vocal skills of Jinxiu Yao folk songs are integrated with the wisdom of life and have a strong flavor of life. The singing style is mainly based on singing, shouting, and talking about songs. "Singing" focuses on musical expression and musicality, and expresses the melody and emotion of songs. "Shouting song" is a kind of shouting singing, which is both shouting and singing, so it is called shouting song. The voice of "shouting" is high-pitched and bright, without any modification. "Speaking songs" is a way of singing between speaking and singing, and it is soft and eloquent. In the characteristics of Runqiang, folk singers use various decorative sounds to decorate the main melody according to their own understanding of the song, the use of decorative sounds and lining words became the main characteristics of Jinxiu Yao folk songs.

6.2 Discussion

From studying research data, research articles, and reviewing related literature, it is found that the scholars have done a lot of research on the vocal music of the Zhuang nationality, but there are few articles focusing on the regional research object of the Jinxiu Yao nationality folk songs. Some monographs have collected some Yao nationality music scores, but they are relatively scattered and have not been systematically analyzed. From the perspective of the Jinxiu Yao nationality, focusing on the five branches of the Jinxiu Yao nationality, trace the origin and development of the local Yao folk songs, and collect and classify the local vocal music. There are very few studies on the detailed analysis of music style, rhythm, melody, singing, libretto, vocal skills, etc., which leaves room for the research of this paper. Jinxiu Yao people have simple folk customs and outstanding people. Jinxiu Yao folk songs are

rooted in the profound historical and cultural heritage of this land, and are rich in variety and in various forms. They are rich in variety and in various forms. Evolving with the development of national history, it reflects the life and emotions of the local people, and embodies the wisdom and enthusiasm of the local people. The rich ethnic characteristics and artistic charm make the folk songs here have been passed down orally, with few written materials. Moreover, this place has always been in a relatively closed environment, receiving little attention from the outside world. However, under the impact of economic globalization and multiculturalism, the Jinxiu Yao people are aging. In this paper, through the field investigation of the five branches and the interviews with the researchers of the Guangxi Mass Art Museum, suggestions are made on the dissemination and development of Jinxiu Yao folk songs from the three levels of government, folk and schools, so as to promote the dissemination and development of Zhuang vocal music. Thereby promoting cultural prosperity and helping rural revitalization.

From the above description, it is related to the theoretical concepts in musicology as follows: Yao folk songs It is the entertainment culture of the Yao people and has musical elements such as typically, although musicologists might still spend some of their time reviewing the technical language that is music theory, they will mostly delve into broader topics surrounding music as a whole and how it relates to social phenomena like politics, class, culture, race, and more. Musicology is the study and analysis of music, either through a historical, sociological, or systematic lens. Music theory, on the other hand, is a sub-category of musicology. More specifically, it's an attempt to explain why things sound the way they do, how to repeat it, and how to communicate it. (Andrew Siemon, <https://producersociety.com>). Through the research and analysis of Guangxi Jinxiu Yao folk songs, its rich and colorful music forms and artistic features are displayed in front of everyone, so that more music lovers will have a strong interest in Guangxi Jinxiu Yao folk songs and learn through various channels Folk songs, singing folk songs, let more theoretical researchers pay attention to this land, do more theoretical research, dig out more splendid and rich history and connotations behind folk songs; let more people understand the rich ethnic culture of Guangxi, and actively integrate into it. The

national "One Belt, One Road" development strategy allows Guangxi folk songs to go out of China and go to the world.

From the above synthetic content, it is found that the content, history, and folk ways lead to the emergence of songs that are unique to the Jinxiu people Yao's folk songs through social mechanism and aesthetic experiences of many folk artists and supporters are consistent with the concept of The Adaptation and Cultural Diffusion Theory ; Adaptation, a concept of increasing interest to cultural geographers, plays an important role in shaping patterns of cultural diffusion. In particular, selection processes test an innovation's suitability at each new place it enters and help shape the final diffusion pattern. Assessments of suitability by potential adopters control the local acceptance, rejection, or modification of the diffusing innovation, yet these effects have typically been ignored in diffusion research. The systematic inclusion of adaptation concepts in studies of diffusion increases our understanding of the process and improves our explanations of its effects and patterns. Richard K. Ormrod (1992). *Adaptation and Cultural Diffusion, Journal of Geography, 91:6, 258-262, DOI: 10.1080/00221349208979107.* For that reasons, the researcher strongly agrees with this idea of cultural adaptation and diffusion. Thus, Richard K. Ormrod's (1992) study of the concept of adaptation and cultural diffusion found that it is consistent with this research: Yao folk songs in Jinxiu, Guangxi, China. It has evolved in chronological order. The villagers have a love and faith in the traditional way of life. Cultivate the roots of art and culture to all generations in an orderly manner and a process of transferring wisdom to descendants from generation to generation. The pattern of cultural spread of Yao folk songs; In particular, the selection process tests the suitability of innovation at each incoming moment, and folk people and artists act together to create it. Continue to select and disseminate folk songs.

However, the researcher still agrees that this research is one of the studies that uses the concept of ethnomusicology theory because the folk songs of the Yao people are full of determination, love, and spirit of the folk artists. and reflects local identity Singing techniques that reflect the identity and way of life of the jinxiu people, resulting in local songs. The transmission, preservation and spread of culture takes place. Which is consistent with the concept, The history of ethnomusicology (ULRICH MORGESTERN,2018). Said that, ethnomusicology is a history of ideas

and concepts of why and how to study expressive practices in social formations mainly (but not exclusively), located outside the researcher's primary cultural experience. New approaches to expressive culture can emerge in various ways and in various intellectual settings. Sometimes they arise as a passing thought, sometimes, however, they are initially established as fundamental concepts of academic scholarship. Ethnomusicology is interlinked with other scholarly disciplines and academic fields dealing with expressive culture from different (and sometimes not so different) angles, such as comparative musicology, folkloristics, folk music research. These fields of research are defined and configured in most disparate ways. There is no prospect of a generally accepted disciplinary framework, neither in the international academic landscape and nor, perhaps, in any single country. (Karadeniz Technical University State Conservatory © 2017-2018 Volume 2 Issue 1 June 2018 ULRICH MORGESTERN University of Music and Performing Arts Vienna, Austria)

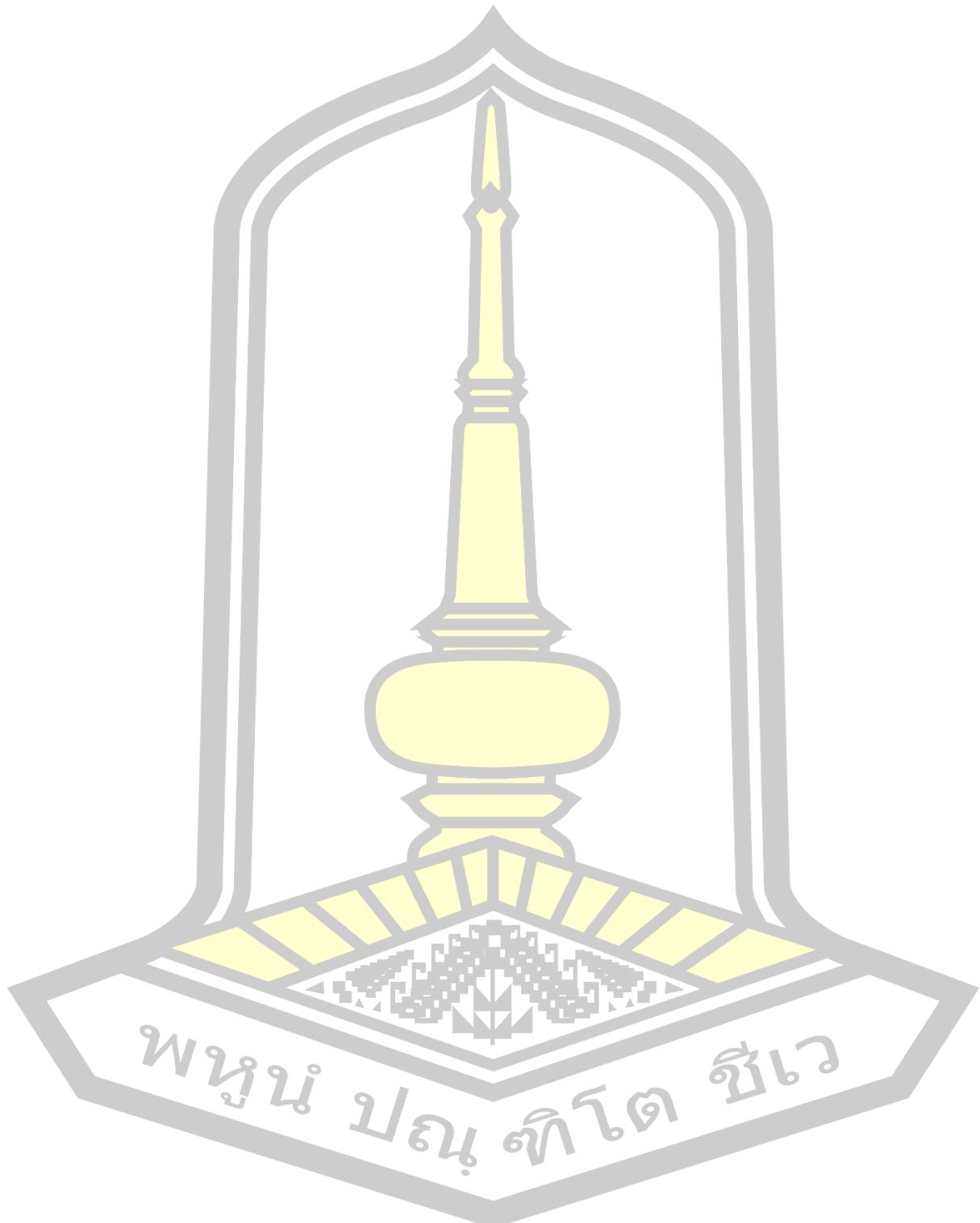
6.3 Suggestions

6.3.1 Schools can use the research results to prepare various teaching materials to disseminate the current situation and development of Guangxi Jinxiu Yao folk songs.

6.3.2 In-depth research can be carried out in different fields. For example, the comparative study of Guangxi Jinxiu Yao Folk Song and Guangxi Gongcheng Yao Autonomous County Folk Song, the comparative study of Guangxi Jinxiu Yao Folk Song and Guangxi Fuchuan Yao Autonomous County Folk Song.

6.3.3 Integrate the singing characteristics of Guangxi Jinxiu Yao folk songs into contemporary mainstream music, and preserve the unique singing characteristics and spread of Yao folk songs.

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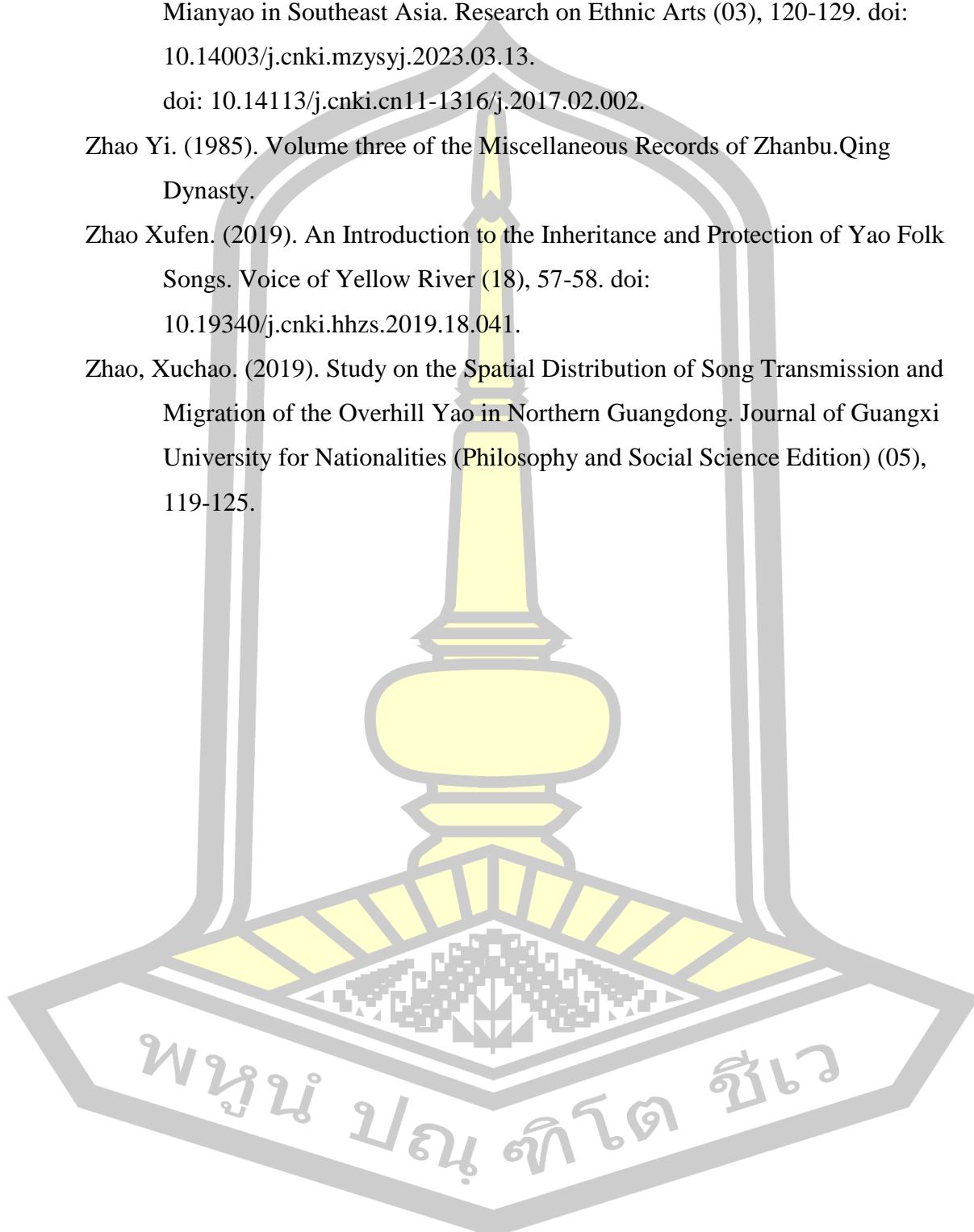
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