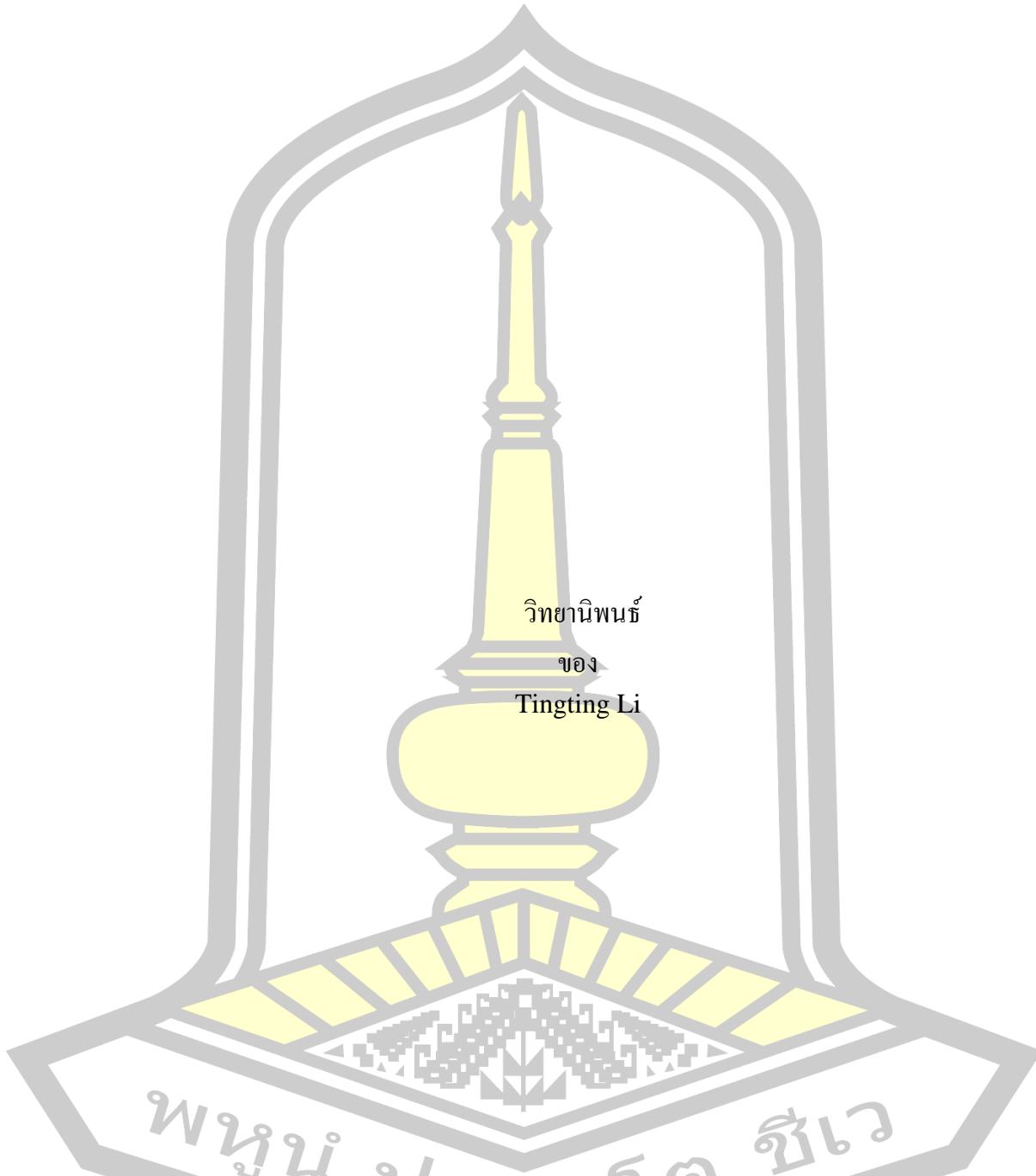


A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

February 2024

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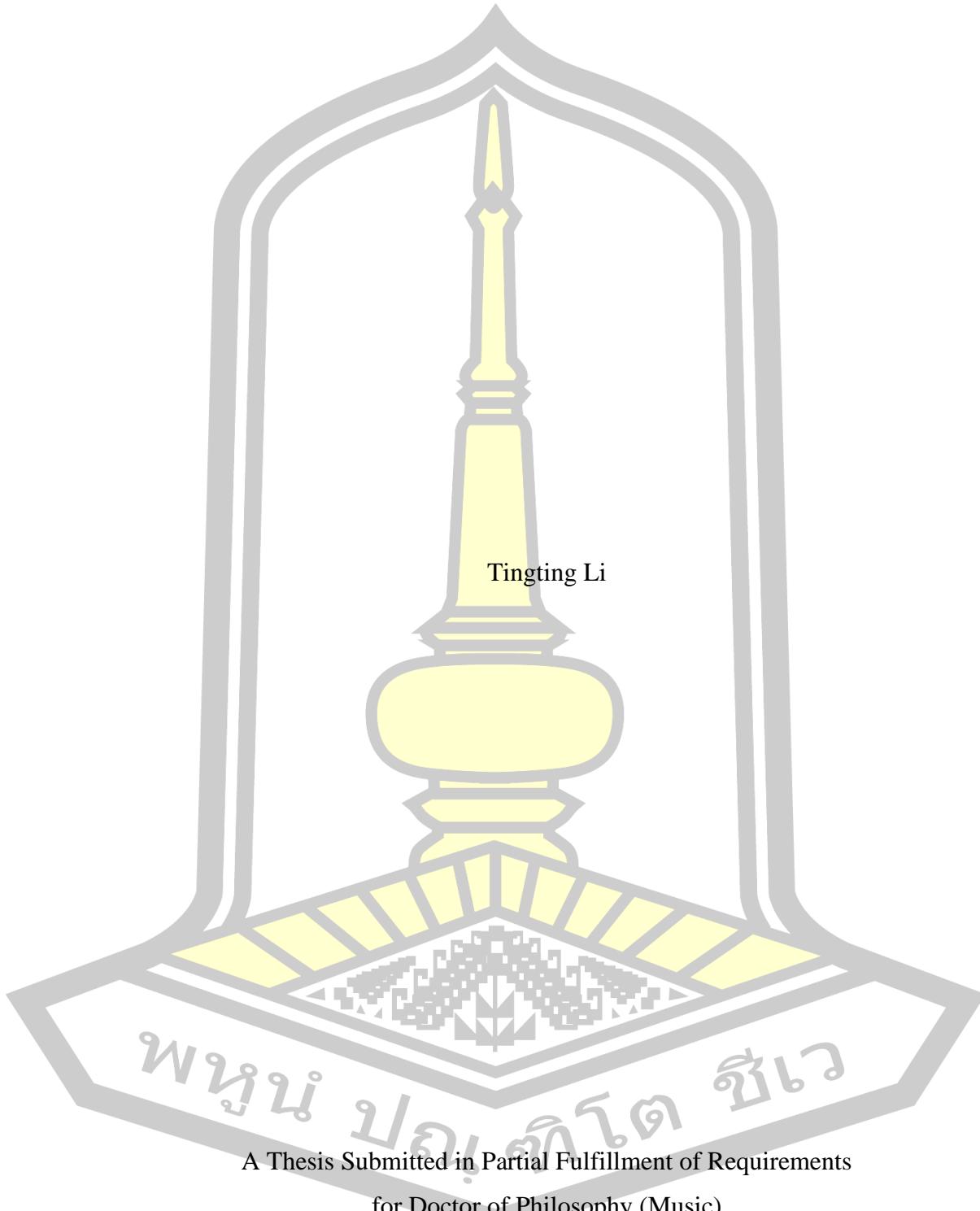
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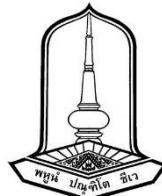
The Poya Song: History and Analysis



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

February 2024

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The examining committee has unanimously approved this Thesis, submitted by Ms. Tingting Li , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

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ABSTRACT

This dissertation, The Poya Song: History and Analysis . The research objectives were 1) to investigate the historical and development of Poya Folk song, 2) to analyze song and music characteristic of Poya song and 3) to find the way to preservation and transmission of Poya Song. Researcher will use field work and other methods to use questionnaires and interviews and other tools. 2 key informants, 1 scholar were selected. The study results are as follows:

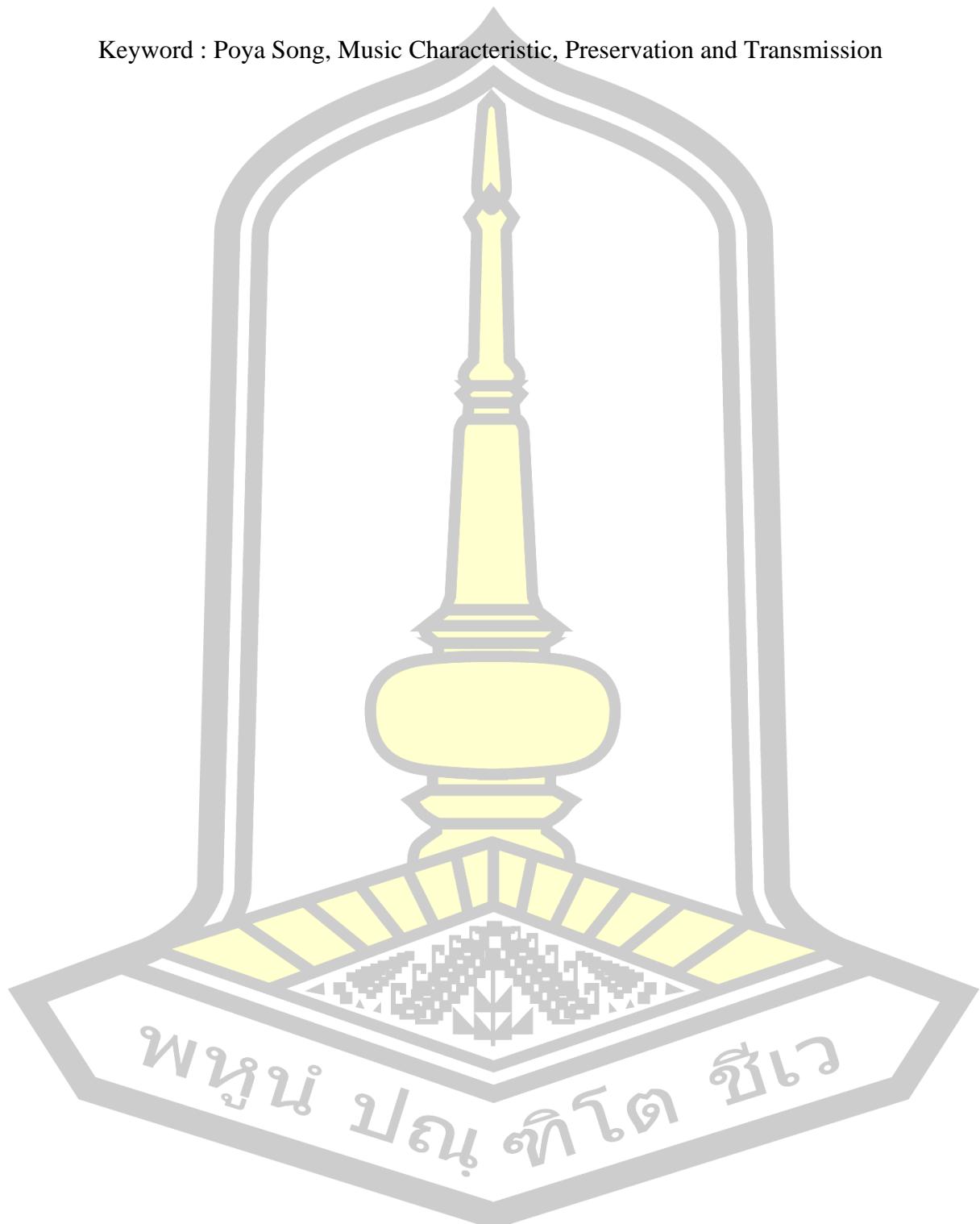
First Of all, the Poya Song Book originated in Poya Village, Funing County, Yunnan Province, because of the song book The current area is relatively closed, and in the early years, due to technical reasons, the local area was not Paper appeared, the wise ancestors of Poya village had used native cloth as a book to the ink of plants is a pen, and 81 pictures are recorded according to the models of plants and animals it is easy to memorize love songs sung in daily life and pass them on to the next generation, to avoid the loss and forgetting of songs, so that Poya song book preserved to this day. The patterns painted on the cloth are derived from the local Zhuang people's day often live, the local Zhuang people often use plants and animals everywhere, labor improvise and sing with other natural substances, and will sing the pair the samples were recorded in Tubu to preserve their musical culture. Local the inheritors see that each pattern can be expressed in song corresponding to this love songs, which are the cultural base flowing in the blood of the nation from ancient times to the present therefore, its excellent music culture has not been buried in the long river of history and can be spread.

Secondly, from the Angle of analyzing Poya folk song music. In this paper, through two field investigations, the musical characteristics, melody, lyrics and singing skills of Poya folk songs are deeply studied, and personal views are put forward.

Thirdly, the preservation and inheritance of Poya Song in Yunnan is a very complicated process. It takes a lot of time, every generation, to do it. At the same time, we need to understand that this is a difficult thing that needs to be done by the government, the inheritors, and the people who love Poya Song. We should not only preserve and develop the original music, but also create better transmission channels and protection methods for the younger generation, so that more people know about

Poya Song.

Keyword : Poya Song, Music Characteristic, Preservation and Transmission



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This dissertation would not have been accomplished if without the help from several people. Thanks all examiners: Assoc. Prof. Dr. Manop Vistuttipat, Dr. Suthasinee Theerapan, Assoc. Prof. Dr. Jatuporn Seemuang, Dr. Thanaporn Bhengsri for their suggestions and comments to improve my dissertation.

First of all, thank Mahasarakham University for giving me the opportunity to study in Thailand, so that I have the chance to khomkrich karin with my mentor. I am honored to be the student of khomkrich karin Dean, the leader of music education in Thailand. He has written in international forums in Thailand and Southeast Asia. Thanks to my tutor khomkrich karin for the comprehensive and careful guidance of my dissertation, and to Professor Jarernchai Chonpairot for his dissertation. The cultivation of writing class, thanks to Professor Arsenio Nicolas for the popularization of our knowledge of musicology in Southeast Asia, thanks to Professor Joe Peters for giving me the theoretical concept of modern music pedagogy, thanks to Sayam Chuangprakhon music score writing, Thanks to all the teachers during my study in Thailand.

Tingting Li

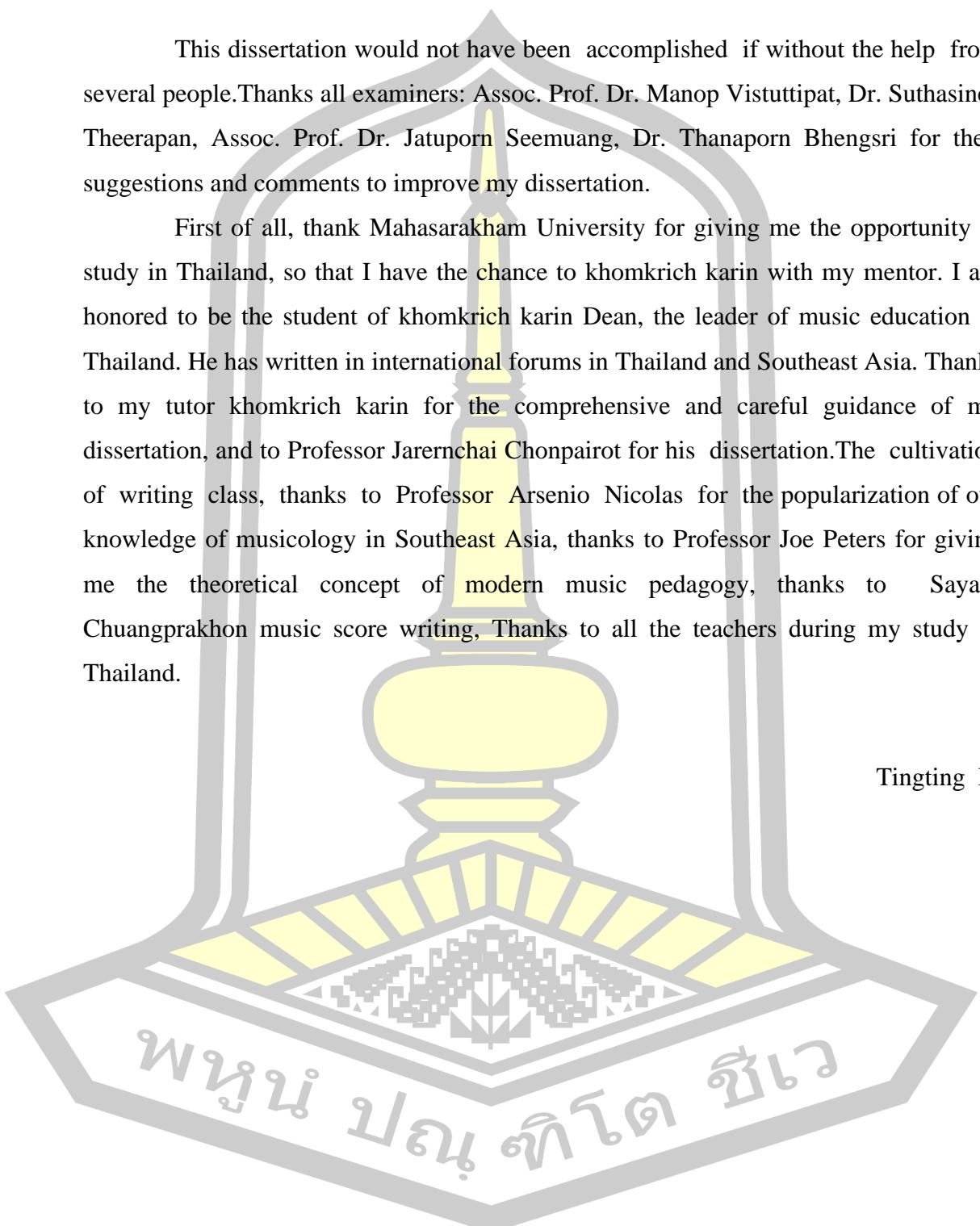


TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS	F
TABLE OF CONTENTS	G
LIST OF FIGURES	I
CHAPTER I Introduction	1
1.1 Statement of The Problems	1
1.2 Research Objectives	6
1.3 Research Questions	7
1.4 Research Benefits	7
1.5 Definition of Terms	7
1.6 Conceptual Framework	8
CHAPTER II Literature Reviews	9
2.1 The knowledge of Folk song in China	9
2.2 Po Ya Song book's hometown, Funing County, Yunnan Province	13
2.3 The theory used in this research	16
2.4 The documents and research related	19
2.5 The language characteristics of Zhuang nationality	27
2.6 The transmission and protection of local folk songs	29
CHAPTER III Research Methods	31
3.1 Research scope	31
3.2 Research Process	33
CHAPTER IV The historical and development of poya song	37
4.1 Before year two thousand six of Poya Song	37
4.2 After year two thousand six of Poya Song	55
4.3 Conclusion	63

CHAPTER V The Music characteristics of Poya Song Book	65
5.1 A classification of musical modes, lyrics and melodies and singing techniques in the book of Poya Songs.	65
5.2 The first "Fen eh ai" melody, lyrics, singing skills comparative analysis.	73
5.3 The second "Fen Guo Ma" melody, lyrics and singing skills comparative analysis.	78
5.4 The third "Fen biao guai" melody, lyrics and singing skills comparative analysis.	83
5.5 The fourth song "Fen Ya Yu" melody, lyrics, singing skills comparative analysis.	87
5.6 The fifth "Ying tai diao" melody, lyrics, singing skills comparative analysis. .	90
5.7 Conclusion	96
CHAPTER VI The way to preservation and transmission of Poya song book	97
6.1 The status quo of protection and transmission of Poya Song books	97
6.2 The way methods of preservation and transmitting Poya song books.....	103
6.3 Conclusion	108
CHAPTER VII Conclusion Discussion and suggestion	110
7.1 Conclusion	110
7.2 Discussion.....	111
7.3 Suggestion.....	114
REFERENCES	115
APPENDIX.....	117
BIOGRAPHY	121

ພន្លំ បន្ទិច ខេវ

LIST OF FIGURES

	Page
Figure 1. Geographical location map of Funing County	32
Figure 2. Poya song book.....	33
Figure 3. Ms, Nong Feng Mei, Nong Feng ying	34
Figure 4. Ms, Nong Feng Mei, Nong Feng ying	34
Figure 5. Poya song book.....	48
Figure 6. Photo production Li Tingting	54
Figure 7. “honeycomb” 1. Singer: Nong Fengying 2.singer:Nong Fengmei.....	76
Figure 8. “Clothes Horn Scroll” 1. Singer: Nong Fengying 2.singer:Nong Fengmei	82
Figure 9.“Hook hook” 1. Singer: Nong Fengying 2.singer:Nong Fengmei	85
Figure 11.“MOON” 1. Singer: Nong Feng mei 2. Singer: Nong Feng mei	89
Figure 13. “One Room” 1.Singer: Nong Feng ying 2.Singer: Nong Feng mei	94
Figure 15. “PoYa Song book”by different age groups	103
Figure 16. Mr. Liu Bing Shan	117
Figure 17. Poya Mountain singing team	118
Figure 18. Poya Mountain singing team	118
Figure 19. Poya Mountain Song team participated in the third CCTV Young Singers TV Grand Prix.....	119
Figure 20. With a non-inheritor	120
Figure 21. With Poya songbook experts	120

CHAPTER I

Introduction

1.1 Statement of The Problems

Liu bingshan 、 huang binghui, li shenggen (2008) said in 2008, on the stage of the yunnan young singers' grand prix, i was lucky to have several original singers from poya village, funing county, yunnan province. Their clear and loud singing voice and simple temperament deeply attracted me. More than ten years have passed in a flash. In the past ten years, their unique singing voice has played a role in the cctv youth song contest, sochi and vienna, and has become a business card of yunnan in the world music.

In the mountains of wenshan zhuang and miao autonomous prefecture in the southeast of yunnan province, there is a hidden small village called "Poya village". Poya village is located in pi'ai town, funing county, wenshan zhuang and miao autonomous prefecture. Due to its special geographical location and historical reasons, it has been in a relatively closed state in the past, thus preserving a very complete and rich zhuang traditional cultural customs. There are 55 zhuang families living on this magical land. According to the village elders, the ancestors of poya villagers have lived here since the beginning of the qing dynasty. They have lived on farming and hunting for generations. Because they are located in the deep mountains, they are rarely affected by foreign cultures. The folk customs are very simple, and the zhuang culture has been well inherited. So far, the traditional folk customs such as folk songs and dragon sacrifice are still relatively intact. In the zhuang language, "Slope" Means hillside. "Bud" Is a small yellow flower of a shrub. It is a natural dye used by zhuang people to make multicolored rice. "Slope bud" Can be understood as "A place with blooming flowers". Poya song book is a classic love song collection sung by poya villagers from generation to generation. In february 2006, the zhuang school development research institute of funing county carried out a comprehensive survey of zhuang cultural resources. Liu bingshan, li shenggen and li ning of the cultural museum accompanied xu liujun (former head of the propaganda department of wenshan university) to collect zhuang folk songs in poya village. At that time, the people involved in the investigation

asked a poya villager to sing some local folk songs. At that time, two male singers said that they had forgotten the lyrics after half singing, and they wanted to see their poya song book. Then they took out a piece of paper from the wall gap, with various symbols painted on it, they said, "This is what our ancestors left behind. When we see the symbol, we can sing the corresponding song according to the content of the picture." The investigators were very shocked, so they asked them to sing. Click each symbol, and they can sing the corresponding folk song according to the content of each symbol. The villagers told the investigators that there were only 40 symbols here, and the villagers nong fengmei had the whole poya song book there. When they arrived at nong fengmei's house, they finally saw 81 symbols and 81 songs in the complete poya song book. So far, this precious cultural heritage has finally been discovered. (liu bingshan, huang binghui, li shenggen, interviewed ,2008)

Nong Fengmei、Nong Fengying (2017) said according to the farm phoenix sister, this is their family ancestral, a song book According to "Po Ya Song Book" owners "two ccording to the singer, the image was passed down from her grandmother. Such record, the method of folk songs is passed down from generation to generation." Nong Feng sister said: "These the pattern was handed down from my grandmother, and when I was young, I learned to sing folk songs, my grandmother taught me to draw these patterns by hand to help me remember them.

Over time, these patterns become ingrained in the mind. Just see to the pattern, you can sing the whole folk song, the role of the pattern it's the title of a song." in the new study house, farm phoenix sister, farm Liying two inheritors and several villagers said, "When I was 12 or 13 years old, my grandmother taught me how to draw these pictures on the ground helps me memorize, teaches me to sing folk songs. Over time, look to a picture, you can sing a song; With every song, I get a picture in my head. When I was 14 or 15, I can draw all the pictures in the song book and sing the song book All the love songs." Inheritor farm sister said, Zhuang nationality most of the folk songs are passed from mouth to mouth, hand to hand sing it in style.(Nong Fengmei、Nong Fengying, interviewed, 2017).

Tang Rongyi (2019) said the Poya Song Book originated in Poya Village, Funing County, Yunnan Province, because of the song book The current area is

relatively closed, and in the early years, due to technical reasons, the local area was not Paper appeared, the wise ancestors of Poya village had used native cloth as a book to the ink of plants is a pen, and 81 pictures are recorded according to the models of plants and animals it is easy to memorize love songs sung in daily life and pass them on to the next generation, to avoid the loss and forgetting of songs, so that Poya song book preserved to this day. The patterns painted on the cloth are derived from the local Zhuang people's day often live, the local Zhuang people often use plants and animals everywhere, labor improvise and sing with other natural substances, and will sing the pair the samples were recorded in Tubu to preserve their musical culture. Local the inheritors see that each pattern can be expressed in song corresponding to this love songs, which are the cultural base flowing in the blood of the nation from ancient times to the present therefore, its excellent music culture has not been buried in the long river of history and can be spread. (Tang Rongyi, 2019, P43)

Liu zhihong (2019) said the poya song book was discovered by cultural workers in funing county during the filming of zhuang tv documentary li zai mengliao in february 2006. At that time, the cultural workers specially organized by the funing county government went deep into poya village to record zhuang folk songs in order to map out the resources of ethnic minorities in the county. In the process, they found that there was a piece of native cloth in the home of the villager nong fengmei, which was called "Bovafen" In zhuang language, with 81 image symbols painted on it. After sorting out, these image symbols were named "Poya song book of the zhuang nationality in china funing". In order to further excavate and confirm this discovery, in july 2006, the funing county government invited huang jianming, vice president of the chinese ethnic ancient characters research institute and deputy director of the chinese ethnic minority research center of the minzu university of china, and other experts to visit poya village. After the investigation, experts believe that these images of the text, "Basically have the nature of the text,... It is one of the living pictures in china and has high research value, recognition value and development value." In 2009, funing county government, on the basis of organizing zhuang experts, experts and scholars inside and outside the province to conduct an in-depth survey of poya song book culture, compiled and sorted out, and finally published the poya song book of the zhuang nationality in

funing, china. In 2011, poya love song was recognized by the ministry of culture as the third batch of national intangible cultural heritage list items. (liu zhihong, 2019, p1)

Wang zhifen (2009) said that the discovery of poya song book has aroused widespread concern in the world. The funing county committee of the communist party of china and the funing county people's government have invited relevant experts from within and outside the province to conduct in-depth field investigation in the past two years. The first expert investigation group of poya song book was made up of four members, including huang jianming, vice president of the chinese research institute of ethnic ancient characters and deputy director of the chinese ethnic studies center of minzu university of china pu weihua, deputy director of yunnan ethnic museum, and came to poya village for a field visit. After repeated argumentation the expert group headed by researcher huang jianming preliminarily determined that this symbol basically has the character. First, the shape is fixed; second, the sound is fixed, but the sound is not a word but a song; third, the meaning is fixed and has rich connotation. The expert group also believes that this is a precious national cultural resource in the ethnic cultural heritage of yunnan province that can be combined with dongba culture and is one of the living picture characters in china has high research value, understanding value and development value. Finally the experts of the investigation team named this discovery as the folk song of poya song of the zhuang nationality in funing, china, in which zhuang yin yi ji "Bovafen" Painted the patterns on the native cloth. At the academic seminar on chinese zhuang rice culture and regional economy held in funing county, yunnan province in may, the picture of poya song book attracted great attention from the experts attending the meeting. Former vice president of minzu university of china, doctoral supervisor, zhuang authority professor liang tingwan minzu university of china director of the chinese minority research center, china intangible cultural heritage protection center expert group member, doctoral supervisor professor qi qingfu tsinghua university school of arts doctoral supervisor professor huang guoguo researcher of the art research institute of the ministry of culture, the international asian folklore society of the chinese secretary general dr. Li and others have given great attention to the discovery and localization of poya song book of the zhuang nationality in funing, china. Huang guiqiu, a professor and master's supervisor of guangxi normal university, an expert on ancient books of zhuang nationality in china, believes that poya

song book is a "World-class" Major discovery after investigating poya and the surrounding zhuang villages. He believes that poya song book is "The love code of the luoyue ethnic group's original and self-created picture characters, the delightful songs of zhuang children." After repeated arguments, experts from the research institute of ancient chinese characters have made appraisal opinions on poya song book, concluding that the symbols used in poya song book should be characterized as picture characters, which reflect the wisdom of zhuang laborers is a precious material in the treasure house of chinese characters worthy of protection and research. (wang zhifen, 2009.p5)

In 2008, on the stage of the yunnan young singers' grand prix, i was lucky to have several original singers from poya village, funing county, yunnan province. Their clear and loud singing voice and simple temperament deeply attracted me. More than ten years have passed in a flash. In the past ten years, their unique singing voice has played a role in the cctv youth song contest, sochi and vienna, and has become a business card of yunnan in the world music.

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From the discovery of this book, various symbols related to songs, a total of 81 songs, were recorded, and the researcher found an informant who was a descendant. And sing such songs the researcher wishes to study whether if these two petitioners meet will the symbols in the book poya song be able to sing with the same content and melody? And what does the melody sound like? Including wanting to study conservation methods. And how the two people conveyed the methods and processes.

From the mention above the researchers wants to investigate the historical and development, analyze the music characteristics and to find the way to preservation and transmission of poya song book. To make the data for everyone who want to know and deep study in the future.

1.2 Research Objectives

- 1.2.1 To Investigate the History and Development of Poya Song
- 1.2.2 To Analyze Song and Music Characteristics of Poya Song
- 1.2.3 To Find the Way to Preservation and Transmission of Poya Song

1.3 Research Questions

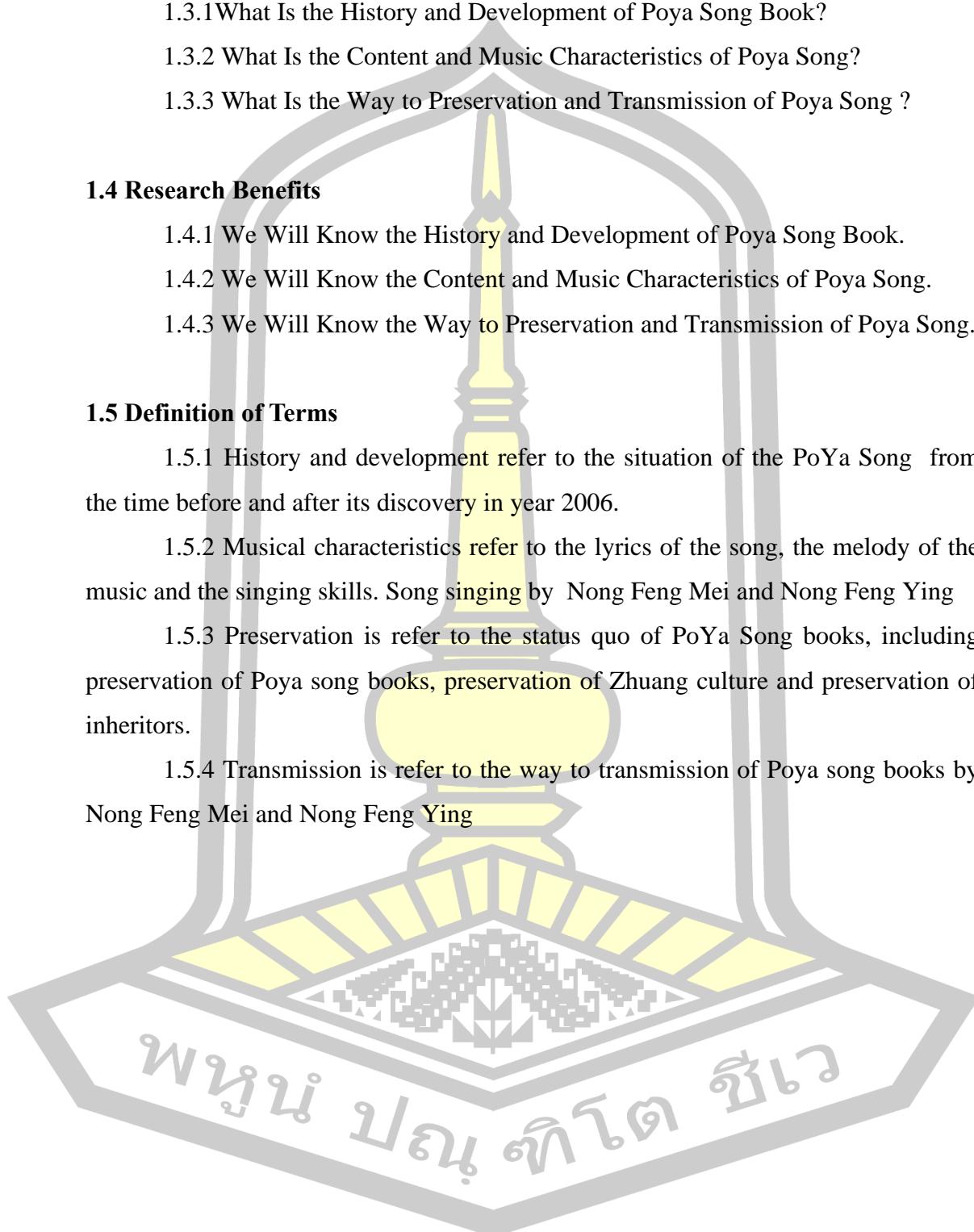
- 1.3.1 What Is the History and Development of Poya Song Book?
- 1.3.2 What Is the Content and Music Characteristics of Poya Song?
- 1.3.3 What Is the Way to Preservation and Transmission of Poya Song?

1.4 Research Benefits

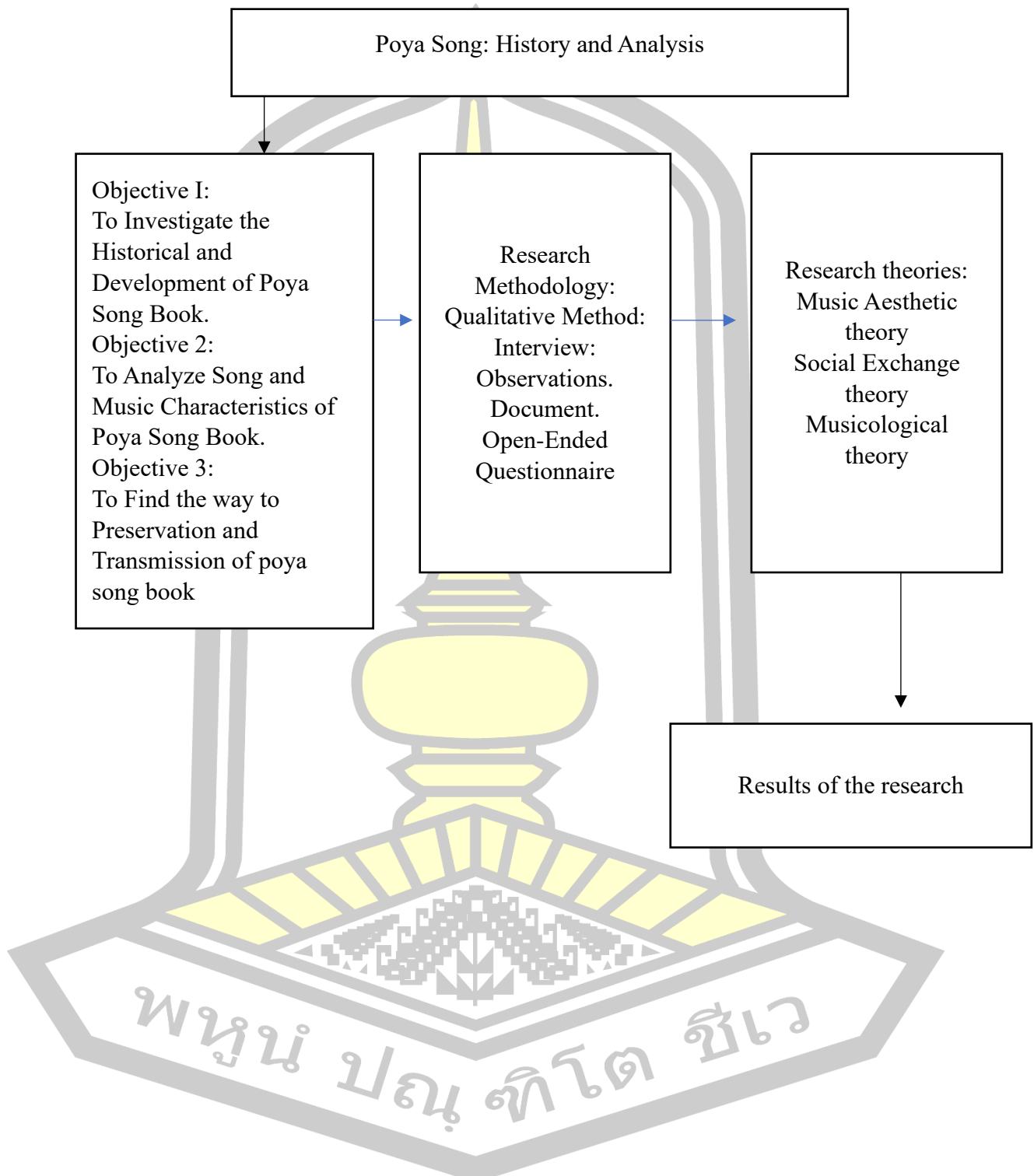
- 1.4.1 We Will Know the History and Development of Poya Song Book.
- 1.4.2 We Will Know the Content and Music Characteristics of Poya Song.
- 1.4.3 We Will Know the Way to Preservation and Transmission of Poya Song.

1.5 Definition of Terms

- 1.5.1 History and development refer to the situation of the PoYa Song from the time before and after its discovery in year 2006.
- 1.5.2 Musical characteristics refer to the lyrics of the song, the melody of the music and the singing skills. Song singing by Nong Feng Mei and Nong Feng Ying
- 1.5.3 Preservation is refer to the status quo of PoYa Song books, including preservation of Poya song books, preservation of Zhuang culture and preservation of inheritors.
- 1.5.4 Transmission is refer to the way to transmission of Poya song books by Nong Feng Mei and Nong Feng Ying



1.6 Conceptual Framework



CHAPTER II

Literature Reviews

In the Subject Research "The Poya Song: Analysis and Transmission in China" I Reviewed the document to obtain the most comprehensive in for this thesis. According to The Researcher's Review of Relevant Journals at Home and Abroad and The Collection of Search Information on The Major Search Engines at Home and Abroad, Such as Cnki, Weibo, Wanfang, And Web of Science, The Foreign Literature Search Website, 108 Articles Have Been Searched for The Key Word "Poya Song Book" On Domestic Websites So Far, Including 71 Academic Journals; 18 Academic Papers; 5 Meetings; 9 Newspapers. There Are 10 Search Articles with The Key Word Of "Poya Song Book Intangible Heritage Inheritor", Including 5 Academic Journals; Five Degree Theses. There Are 0 Articles Indexed By "The Spread of Poya Songs in China". With Review of Various Documents According to the following topics

- 2.1 The knowledge of Folk song in China
- 2.2 The knowledge about the Funing County, Yunnan Province,
- 2.3 The theory used in this research
- 2.4 The documents and research related
- 2.5 The language characteristics of Zhuang nationality
- 2.6 The transmission and protection of local folk songs

2.1 The knowledge of Folk song in China

Zhou LiNa (2022) said Chinese folk songs are the most brilliant part of Chinese music culture the diversified development of Chinese music has laid a solid foundation. The shadow of folk songs can be captured in traditional arts such as Quyi. Chinese people the use of song in opera was not a Chinese first. It was staged in 1926

In the Italian opera Turandot, Puccini adopted the Chinese folk song Mo Li Hua "elements, so that the play presents a strong Oriental flavor, to people Left a deep impression. Traditional Chinese pentatonic tunes are skillfully blended into the western harmony system, its timbre layout according to different characters Line changes and adjustments greatly enrich the artistic expression of the work. The use of

Chinese folk songs makes the play more popular than other Western operas. Easy to be accepted by the Chinese audience. Opera is a form of musical drama, although it is a simple folk song

Melody cannot form a dramatic musical structure, cannot complete the character Make, plot development and other dramatic functions, and, even the classic Chinese the music creation of national opera also relies more on the music structure of Chinese opera to achieve the dramatic expression of its music. Mr. Ju Qihong believes that the 20th century the 1940s to 1960s was the most glorious period for the development of Chinese opera. Hairy Girl is a milestone in the development of Chinese opera. Develop new opera on the basis of traditional Chinese opera ', advocated and applied opera Curved plate cavity thinking and structural creation of the main character core aria success the experience had a huge and far-reaching influence on the creation of Chinese opera Ring ". However, as an important source of opera music creation, folk songs Has played an important role. Looking back at the development of Chinese opera, it is not difficult to find Whether it's national opera or original opera, in the composition of its music, most of them borrowed elements from Chinese folk songs, just folk songs Varying degrees of integration with opera music, or the original music appearing in opera,

Or extract the melody elements of folk songs, or reflect the performance of Chinese folk songs These characteristics are the important characteristics of the Chinese opera. After the opera was introduced into China, the first generation of opera artists were actively exploring He opened up the road to the nationalization of Chinese opera and ingeniously created opera music Drawing lessons from folk songs and other traditional music elements, western opera has a popular biography the foundation of the broadcast, narrowing the distance between high art and the people, for later middle the prosperity of Chinese opera has laid a solid foundation. Nie Er in his opera In the Tempest on the Yangtze River, the rhythm of the work song is used extensively. Vivid depiction of the dock workers heavy labor, bright music image exhibition Now the profound spirit of The Times, with a strong national color. From Yan 'an After the forum, Chinese opera took on a new look and White Hair was born "Female" and a number of classic works, in which the classic lyrics are without exception There are typical folk colors, including the singing methods of folk songs

are also widely spread Use it in the opera. For example, the classic verse "The North Wind Blows" from The White-Haired Girl. From Hebei folk song "Little Cabbage"; "The Waves of Flood Lake" is an opera called "Hong Lake Red Guard is the most representative lyrical tune, borrowed and integrated Honghu local folk tunes "Xianghe Ballad" and so on. This is a time when great works emerge, it further enriched the experience of Chinese opera creation. (Zhou LiNa,2022.)

Chen Zhu (2022) said in the long history of the Chinese nation, folk songs are unique. The way of creation and communication has become an important part of the construction of traditional Chinese music. Fen plays an important role in the transmission and development of traditional Chinese music. Use. Folk songs as a kind of artistic behavior sung by the working people, its production Life and development are inseparable from the real-life situation, so not only popular. Easy to understand, and rich in the poetry of life. Folk songs because of the small cavity, melody It is simple and catchy, so it is very popular. In addition, traditional folk songs Sex is relatively single, mostly pentatonic mode, few modulations. In terms of structure, also has the characteristics of short and concise, the language style is direct and clear. In the range

On the other hand, folk songs are mostly between the c of small character group and the g of small character group two the domain is generally within 12 degrees, relatively narrow. Beat and rhythm change no Many, mainly single time, simple rhythm and slow singing. And modern people Ethnic vocal music works have more rich tonality, and a wide range Wide, great structure, rhythm change more, more rich, in singing There are also some differences in speed from previous folk songs. Based on this, Probe

The second creation of folk singing can not only release the tradition better the charm of folk songs is also conducive to the creative development of singing skills. (Chen Zhu,2022)

Xu Ming, He Ling (2022) said Based on the research results of periodical articles from 1978 to 2019 that focus on the transmission of Chinese folk songs, this paper makes some theoretical reflections on the transmission modes of Chinese folk songs

Fang exerts positive or reverse synergies on folk song transmission, and acts on different inheritors through different transmission media to produce different transmission effects. These transmission effects feed back to the inheritor and affect the inheritor's retransmission.

The process of transmission keeps circulating. After time accumulation, different patterns of transmission of Chinese folk songs are formed, which reflects the overall appearance of Chinese folk song transmission. Thinking about the mode of folk song transmission will also be enlightening to the new path of Chinese folk song transmission research. In the chain of Chinese folk song transmission mode, there are still a lot of folk song transmission issues that can be studied, such as the research on the receiver of folk song, the research on the media of folk song transmission, the research on the joint force of folk song transmission, folk song Research on transmission effect, static transmission of folk songs and so on. For different research objects, theories of different disciplines can also be used for further exploration. (Xu Ming, He Ling,2022)

Qiao Bang Li (2021) said Traditional folk songs are mainly folk singing, and the spread range and speed are very limited. Since modern times, Chinese folk songs began to show the coexistence of folk singing and professional singing

Potential. Professional folk song singing is a folk song singing activity based on professional stage performance, which emerged in the process of social and cultural transformation in China since modern times. Professional folk singing belongs to a field of national vocal music.

As a subject category, national vocal music mainly refers to a singing performance type with distinct Chinese style, Chinese characteristics and Chinese style developed in the interactive process of "Nationalization" Of bel canto singing and "Scientific" Of national singing since the 20th century. For more than one hundred years, the achievements of national vocal music discipline construction have improved the overall level of professional folk singing art, and the development of professional folk singing art has enriched the subject connotation of national vocal music to a large extent. This paper focuses on the development of professional folk singing art in the past hundred years.

In the process of the development of professional folk singing art, the professional transformation of folk singers became a common phenomenon in some specific historical periods (such as the 1950s), which had an important influence on the field of vocal music art. Since the new period (reform and opening up in 1978), professional singing activities of folk singers have gradually declined with the development of national vocal music. Professional folk singing is mainly completed by singers who have been trained in national vocal music. However, under the influence of multiple aesthetic concepts, the individual aesthetic expression in professional folk singing has also become a worthy topic in the field of national vocal music art. (Qiao bangli ,2021)

2.2 Po Ya Song book's hometown, Funing County, Yunnan Province

Yang zi (2021) said that poya song book, as a representative cultural event in zhuang township in a specific region, covers various art forms such as literature, music and pictures, showing the unique cultural personality and regional cultural characteristics of zhuang nationality. "Po ya song book" Since its discovery in 2006, the academic and art circles have given attention to the local party committee the government also vigorously supports and develops it. After organizing a team to participate in the cctv youth song competition and other major art competitions in china, it has aroused considerable attention and response. In ten years, "Poya song book" Has caused a great sensation at home and abroad from its discovery to its application for world heritage status (2011 national intangible cultural heritage), to its performance on the world stage with the participation of professional artists and winning the gold medal. It has played a great role in promoting the development and publicity of local traditional national culture. Intangible cultural heritage and material cultural heritage jointly carry the civilization of human society and contribute to the cultural diversity of the world the important embodiment of sex is a cultural resource of great value. China's intangible cultural heritage, as an important part of the traditional culture of the chinese nation, carries the spirit and emotion of the chinese nation, and is the basis for maintaining national unity and ethnic unity. To strengthen the protection, transmission and development of intangible cultural heritage is

essential to the all-round development of the Chinese nation and to safeguard the dignity of the country and the nation. (yang zi ,2021)

Zhuo XiaoNan (2014) said Poya is a Zhuang village under the jurisdiction of Huigua Town, Funing County, Wenshan Zhuang and Miao Autonomous Prefecture, Yunnan Province. It is located at the junction of the border between China and Vietnam and Yunnan and Guangxi provinces, 109 kilometers away from Funing County. Poya Song Book is a collection of Zhuang folk songs recorded on native cloth with original pictographic characters, which spread in the Zhuang area of Funing County, Yunnan Province. The song books the discoverer first saw in Poya village was a piece of homespun cloth about 1 foot wide and 2 feet long, with 81 pictures and 81 Zhuang love songs recorded. It is the only document ever found to record folk songs in pictographs, which show expressions according to each song. The main objects of meaning are painted. In 2006, it was discovered by scholars in Funing County, Wenshan Zhuang Autonomous Prefecture, Yunnan Province and compiled into "Poya Song Book of China Funing Zhuang Nationality", which was officially published in 2009.

It is said that Poya Song Book was spread in the area of Guizhao and Guizhao. Qing Dynasty built a village, in Po Ya local Po Ya Song Book was found to date back to the Qing Dynasty. As the folk songs spread in the area of Huainai and Guizhao, the names of Huainai can also be traced back to the Ming Dynasty from the Travel Notes of Xu Xiak. According to the Annals of Place Names in Funing County, Yunnan Province, the history of returning to the Dynasty can be traced back to the Tang Dynasty. (Zhuo XiaoNan,2014)

Long Fu, Liu Bing Shan (2014) said The Zhuang people are the people who "sing and live together". The 220,000 Zhuang people in Funing County are the natives of this beautiful land

Like Zhuang compatriots in many areas, the indigenous people here "learn songs from childhood" and are famous for their "good singing". Their poems are rich in content and involve all fields of social life. From birth to death, they are accompanied by "folk songs". The strong people of the "rice nation" make, live by, eat by, wear by, enjoy by "that", and take "that" as the foundation to form a unique "that" culture of the Zhuang people. From the literary point of view, Po Ya Song

Book is also a beautiful collection of love folk songs. Its style and form are full of the ancient artistic conception of the Book of Songs.

From the literary point of view, Po Ya Song Book is also a beautiful collection of love folk songs. Its style and form are full of the ancient artistic conception of the Book of Songs. The song book contains 81 love songs, which can be said to be the largest collection of Funingzhuang folk songs the essence. The 81 songs are divided into 40 male and female duets, and the last song is a male and female chorus. The folk songs range from five words and four sentences to 40 sentences, which have the common rhyme laws of Wei-wai-yun, Wei-yun and Yi-yi-yun in Zhuang nationality. In the way of expression, a large number of Bi - xing techniques are used, the first words other things. Long (Fu, Liu BingShan,2014)

Dai Yan, Zou Yu Cheng (2013) said Funing County belongs to Wenshan Prefecture in the southeast of Yunnan Province. It is located at the border of Yunnan and Guangxi and adjacent to Vietnam. It has always been the place where the ancestors of Zhuang nationality lived and reproduced. Poya Village is located in the mountain of the town of Guaihua at the junction of Yunnan and Guangxi In. In Zhuang language, "Po" means hillside, while "ya" is a kind of shrub with small yellow flowers, commonly known as "yellow rice flower", also known as "Yang Mimi flower", which is the yellow dye needed by Zhuang family to make five-color flower glutinous rice. "Slope bud" is "A place full of flowers". The village got its name because it is located in "Po Ya".

There are 55 families in Poya village, 48 of whom are Nong and all of whom are Zhuang. According to the elderly in the village, the village has been farming rice and hunting for generations. Because it is located in the deep mountains, it is rarely influenced by foreign cultures and is still intact Keep the traditional customs and etiquette of Zhuang nationality. Poya Song Book found here in 2006 is a wonderful work of Zhuang culture. The 81 symbols and images of Song book are mainly depicted with real objects in local production and life. Each symbol image is not only an independent folk song, but also a unified one, which is called "Zhuang love trilogy" in the academic circle. Although Poya Song is a love song, it covers many elements of Zhuang culture.

It vividly reflects the local Zhuang nationality's production, living customs and rice culture. In the long historical development, the creation of zhuang and accumulated a set of unique and rich complete material culture and spiritual culture, set the briefing are as follows: ecological culture, marked by "竜" marked by "that" the rice culture, with "Hou delicious" and "Ba ram" is the characteristic of diet culture, marked by "dry column" of architectural culture, with strong The costume culture marked by brocade, the festival culture marked by divine entertainment, the poetry culture marked by "Song Wei", the etiquette and custom culture based on kinship, the art culture represented by cliff paintings and stone carvings, The medicine culture with "palma Ya" as the main body, the religious culture with "Mo" and "chicken bu" as the symbol, and the bronze drum culture with "Ning Dong" as the symbol. Zhuang culture is mainly represented by "Mo culture" in terms of spiritual belief Table, and in the aspect of material civilization is marked by "that culture". (Dai Yan, Zou YuCheng,2013)

2.3 The theory used in this research

2.3.1 Semiotic theory

Tan Yu Lin (2015) said Symbols are not naturally generated, they are the product of human socialization, throughout the human race the symbols that have been discovered in the history of development are all the manifestations of human meaning expressed by natural objects. Wen Taking Ya Ge Shu in Funing slope of Yunnan Province as an example, the chapter comprehensively analyzes the characteristics of the symbols of song shu, such as usability, aesthetics, regionalism, folklore and transmission, and discusses the symbol expression of the fusion of matter and meaning. "Poya Song Book" is a song group reflecting Zhuang people's love. It is composed of 81 symbols drawn by local Zhuang people's cactus juice on Buafeng (Zhuang word means the folk song painted on the soil cloth) into a complete picture, in which each symbol corresponds to a folk song symbolizing love. In 81 folk songs, men and women sing 40 duet songs, and the last one is a chorus. However, the creation of song and book symbols is not the result of Zhuang people's imagination. The symbols of the moon, star, tree, man, fish and other objects drawn on it are the portrayal of actual production and life. They are generalized patterns based on real

objects of the Zhuang people. Through the decomposition and combination of things to achieve Zhuang people's emotional table "Poya Song book" with folk activities as the carrier, express the rich breath of life, its creation was born in the process of production labor, when the worker's realistic skills through oral transmission is not enough to remember, so naturally invented easy to inherit song book.

The use of "Poya Song Book" is relatively common in the local area, popular in Poya Village and a dozen villages in the surrounding towns, especially the Zhuang people who do not understand Chinese or Chinese characters. As long as the local Zhuang people see this figure, they can chant the whole folk song. Every pattern used to express the meaning in the song book is a record of the depiction of objects and comes from the production and life of people. At the same time, it has the characteristics of fixed form, fixed sound and fixed meaning. It reflects the Zhuang people observe the world, understand the world and express the integrity of the world through symbolic media Cheng is an important source of its material and spiritual needs. (Tan YuLin,2015)

Quan Ying, Zhang Shi Ya (2013) said in a world full of symbols, people can realize the world around them and solve their own demands for production and life through complete symbolic activities, including the creation and transmission of symbols, so as to discover and move towards the path of "ideal world". It can be said that "no problem has such a complex and fundamental relationship with human civilization as that related to symbols. Symbols are related to the whole field of human knowledge and life, and they are a universal tool of the human world, just like movement in physical nature". In symbolic activities, people of the subject, based on their cognition of the external world, establish the relation between themselves and the outside world, coordinate the internal and external relations, accumulate the nourishment needed for material and spiritual life, and pass these nourishments to ethnic members with the use of symbols, thus realizing the influence on members and producing the educational implication of symbols. Through the complete activity of symbols, namely the creation and use of symbols, the connotation of symbol education occurs naturally and completely, and penetrates people in all directions. In symbol activities, the relationship between man and the outside world is coordinated through the relationship and function between man and object, man and symbol.

Through the complete symbolic activities, it realizes the integration of human to the object, symbol and the meaning contained in the object, and completes the enrichment of the knowledge system. In addition, the natural integrity of symbol activities puts the occurrence of education in a concrete and vivid situation, promotes the interaction and function between people and objects, and promotes the effective link between education and production and life. (Quan Ying, Zhang ShiYa,2013)

Through the above theories, I confirm the important role of semiotics theory for Poya Song book.

2.3.2 Anthropological theory of music

Duan Zhi Yi (2022) said Musical anthropology was born in the 1960s. To some extent, it is a young discipline. It is also a discipline that covers musicology and anthropology, and its research object is all human musical activities and musical behaviors. The research phenomenon of music anthropology developed rapidly in the 1980s, and a large number of western theories and works of music anthropology were introduced into our country, which made the direction of local music research changed greatly. Represented by scholars such as Du Yaxiong, Luo Qin, Yang Minkang and Guan Jianhua, they have the creative research results have laid a solid foundation for the development of music anthropology in China and enriched the connotation of music anthropology.

Through the review and study of the development history, research status and discipline prospect of music anthropology in China, I have a clearer understanding of the diversity and interdisciplinarity of the research objects, research methods and disciplinary perspectives of music anthropology. The development of music anthropology in China can be clearly divided into four stages based on the time line: the germination period, the exploration period, the construction period and the flourishing period. From the research status, it can be seen that the practice of musicology in China has achieved remarkable results with distinct characteristics. The domestic academia has a relatively comprehensive understanding of the overall construction and category of music anthropology. The basic theories and methods of music anthropology have been applied in the research, and a series of fruitful results have been achieved. However, there are still many problems and perplexities, which make the development of music anthropology in China face limitations. We should

start from the weak aspect of the domestic music anthropology research, carry out the essence of music anthropology, get rid of the shackles, open up the road from the combination of music anthropology and local music culture, make use of the advantages of our rich and diverse cultural environment, urge the comprehensive and healthy development of the domestic music anthropology discipline. (Duan ZhiYi,2022)

Sun Guo Ping (2022) said the establishment of the discipline of music anthropology was marked by the publication of *Music Anthropology* by American scholar Meriam in 1964. The historical development of music anthropology has experienced four important periods: The Enlightenment period, the comparative musicology period, the ethnomusicology period and the music anthropology period. In the course of the development of musical anthropology, there have been a number of schools, among which, there are two key schools, namely the Berlin School and the American School, which have an important influence on the subject.

The main areas of the development of music anthropology abroad are Europe and White America. Its origin history can be traced back to the Enlightenment period, and then experienced the period of comparative musicology, ethnomusicology and musicians. There are four important periods of development in the class science period. In China, the publication of Wang Guangqi's *Comparison of Eastern and Western Music Systems* can be regarded as a sign of the germination of Chinese musical anthropology, which has experienced a similar development stage with the West. Therefore, foreign music anthropology starts from the Enlightenment, while domestic music anthropology starts from the 1820s. (Sun GuoPing,2022)

Through the above theories, I confirm the important role of the anthropological theory of music in the transmission of Poya songs in China

2.4 The documents and research related

2.4.1 History of Poya Folk Songs

Hou Jing YI (2011) said February 2006, When the Cadres of The propaganda department of the cpc funing county party committee conducted a survey of zhuang cultural resources in Pi'Ai town, funing county, they unexpectedly found that the local people sang folk songs through the patterns on the cloth taken out of a woven bamboo

tube. this discovery immediately attracted the attention of the local government. domestic and foreign scholars began to study and investigate this unique cultural phenomenon. The reason for the creation of Poya Song Book Is purely that the ancestors dipped the juice of cactus fruit with common bamboo sticks to help memorize the lyrics of Poya folk songs, and used it as the raw material because of its strong and colorful color, which is not easy to fade. the theme of each song is condensed into a vivid symbol, which is painted on a self-made white cloth about one foot wide and two feet long. these patterns include 81 object symbols such as flowers, birds, stars, moon, rice and clothing. the local villagers call it "buwaphene", that is, "folk song with patterns painted on the earth cloth", which means "song book" In Chinese. It is both a song and a book. each pattern on the "Song Book" represents a fixed folk song, recording a total of 81 Zhuang love songs. these 81 symbols record the emotional process of zhuang children from acquaintance to love and even marriage. the order of arrangement between them is distributed according to the progress of the content of the folk songs sung. such a fixed routine enables them to be connected to form a complete set of folk songs, which can be separated and independently represent a love song. as long as people see the symbols, they can sing their corresponding folk songs. (Houjingyi, 2011)

Dong Yunchuan and Lin Miaoyu (2022) said that in the new era, the protection of intangible cultural heritage has attracted much attention, and local education plays an irreplaceable role in the process of maintaining national unity, continuing cultural traditions and promoting civilization and progress. the intervention of local schools can fundamentally promote the intergenerational continuation of traditional culture, but due to the path of cultural transmission and instrumental dependence, the role of individual educators is easy to fall into cultural conflicts. this paper takes the "Poya Song book" transmission education in Funing county, Yunnan province as an example, and takes teacher N, who has a compound identity, as a narrative case to deeply discuss the inner journey of a local school teacher in the tangle between tradition and modernity, aiming to provide reference for examining and reflecting on the era proposition of intangible cultural heritage transmission education. (Dong Yunchuan, Lin Miaoyu. 2022)

Quan Ying (2013) Said Cassirer pointed out that human is a symbol animal. while creating symbols, human also uses symbols to create people themselves, which reveals the relationship between human and symbols in a cultural dimension. however, the development of the relationship between human and symbols has not been further explained and analyzed in practice. as a symbol created by Zhuang people and still used in Zhuang township, can "PoYa Song book" be used as a case to explain the relationship between man and symbol (Culture)? is it reasonable to use the modern existence song book symbol to illustrate? If it can be exemplified and justified, how will it be interpreted and analyzed? based on the thinking and answer to the above questions, combined with the reality of the "Poya Song book" symbol, that is, the songshu symbol is the result of human creative activities, the creation of the symbol of the adult's subjective participation and growth, realize the objectification of human experience world, is the model of the relationship and function between people and symbols, meets the theoretical basis of "when people create symbols, symbols act on people in turn"; moreover, the transmission activities after the creation of songshu symbols also constitute and demonstrate the other side of the relationship between performers and symbols. it can be said that the creation and transmission of songshu symbols complete the comprehensive perspective and interpretation of the relationship between people and symbols, which is a typical case of the operation process of people and symbols. moreover, in the process of creation and application, people's conscious and active activities are carried out, which in turn has an important impact on people themselves. in addition, the implementation of giving and receiving activities in symbol transmission enables the development of educational behavior. in this sense, the connection between symbol and human development as the essential demand of education promotes the development of the relationship between symbol and education. however, under the rapid development and impact of modern society, the survival and development of this very valuable cultural event is facing great challenges, and its transmission is also in crisis. based on this, in order to realize the exemplified analysis of the relationship between people and symbols and the better survival and development of the symbols of songs and books, we need to start from and only from the cognition of the symbols of songs and books, through the relevant conditions of the symbols of songs and books, such as the living environment, its own

structure, the function; as things created and used by Zhuang people, its creation and use process analysis, to answer the above questions. (Quan Ying, 2013)

2.4.2 The Development of Poya Song Book

Feng lirong (2019) said until now, it is understood that the funing county party committee and the county government have attached great importance to the translation, collation and protection of poya song book, and built a study hall in poya village. There are a lot of precious poya culture in the study hall, including the bamboo table with zhuang's characteristics, the group photos of poya folk songs performed in different places, the embroidery culture on the poya song book, the poya folk song team's honor certificates, trophies, and so on. The establishment of the study hall has played an important role in understanding poya culture and transmitting poya culture. In 2009, "Poya song book" Was listed in the provincial intangible cultural heritage protection list; in 2015, poya song book choir participated in the annual finals of cctv's "Chorus pioneer" And won the championship of the competition, which means that poya song book choir won the highest chorus award in china, which is of great significance to promote the development of poya culture. On june 8, 2016, poya songbook chorus won the gold medal of the champion group's unaccompanied folk song group in the "9th world choir singing competition" In sochi, russia. Poya love songs really went abroad and showed the style of zhuang nationality to all countries in the world on a higher platform. Poya's book of songs shines brilliantly in china and even on the world stage, and is known by more and more people. At the same time, the government departments seize the opportunity to improve the changes in poya village and improve the people's living standards as a whole. Build poya village into an ecological village of zhuang poya culture, build a learning hall of poya culture, train the inheritors of zhuang culture, build a cultural square, carve a stone tablet of poya culture, rebuild the traffic road to the village, and strengthen the combination of cultural publicity and brand tourism. The relevant national festival activities are held on the third day of march of the traditional zhuang festival and "Longduan street" Every year. The activities include "Poya folk song singing", "Throwing flower buds", "Dancing", etc., which adds color to the promotion of poya folk song culture. Poya village also has its unique depth the thick zhuang culture and beautiful and natural village scenery have won many awards. People can see the quiet mountain village that

has nurtured it for many years while understanding the poya song book, creating a good start for the vigorous development of poya culture brand construction and promoting the preservation, transmission and development of national culture. In addition to carrying out relevant zhuang poya folk song cultural activities among the people, funing county government also regularly organizes teams of major institutions and education departments in the county to hold "Poya folk song" Singing competitions on holidays. In the way of teachers leading the people, the national culture of "Poya folk songs" Is spread to the daily life of funing people, so that people feel no longer have a sense of distance, know how to listen, learn to sing, know and learn poya songs. Let poya culture become popular. (Feng lirong, 2019)

Wang Zhifen (2009) said that in recent years, with the development of modernization and globalization cultural ecology changing so how to in the process of modernization of protection and transmission of material and non-material cultural heritage to keep sustainable development has become important task to human must face there is a chinese national since ancient times people of all ethnic groups living in the land jointly created has a long history of splendid chinese culture rich minority material and non-material cultural heritage has become an important part of the cultural heritage of the chinese nation in our country, the party and the state has always attach great importance to the protection of intangible cultural heritage years "China national folk culture protection project" The start of the year in our country to join the united nations convention on the protection of intangible cultural heritage kunqu opera and guqin, new xinjiang uyghur muqam and mongolian folk song has declared the world "Oral and intangible cultural heritage of mankind representative work" Declared the successful year of the state council "Opinions on strengthening the protection of china's intangible cultural heritage" Promulgation year of the first batch of national intangible cultural heritage announcement year second batch of national intangible cultural heritage reannouncement everywhere reflects the people's government on intangible culture the preservation of heritage and the remarkable results achieved. As the state protects "Nonmaterial cultural heritage" Policies and measures of nonmaterial cultural heritage research highprofile fruitful research results. China academy of art as the rescue and protection of "Intangible cultural heritage representative institutions' not only in the aspect of rescue and protection of

intangible cultural heritage in our country have done a lot of work is also leading in domestic academic field in research. Such as "Chinese intangible cultural heritage representative work" Series sun jiazheng, ed. An introduction to intangible cultural heritage wenzhang wang editor chen li, qingfu editor in chief of the cultural heritage of ethnic minorities in china highlights "Chen li editor, qingfu to yunju studies of chinese intangible cultural heritage protection to yunju etc. These theoretical results offers plenty of relevance of the intangible cultural heritage the conclusion and method enlightenment become the basis for us to further explore the protection of intangible cultural heritage. But china is an ancient civilized country with a long history, intangible cultural heritage is very rich and nonmaterial cultural heritage, especially the minorities intangible cultural heritage is a brandnew topic no matter in theory or in practice, method, level there are many worthy of further research needs us to perfection. (Wang Zhifen, 2009)

Feng Li Rong (2013) Said that poya song books have a long history, and their mystery determines that once they are discovered, they will spread at an extraordinary speed. Poya song book comes from zhuang nationality, a nation capable of singing and dancing. It is the result of the collision between the national culture, civilization and real life. If we want to study and discuss its cultural value and aesthetic value, it is necessary and extremely necessary to know where it was born. Funing county is located in the southwest of yunnan province. The unique natural environment and cultural environment here have created unique cultural characteristics. Civilization and life are closely connected with nature. The natural environment here is ancient and mysterious. Because it is in a remote area and the transportation is not developed, the traditional farming and customs of ancient times have been preserved. The cultural environment is unique, and many folk customs are unimaginable in the rapidly developing large and medium-sized cities. The beauty of folk custom emanates from the local natural landscapes, the chendujie song and dance show, dragon sacrifice, rice culture and various wonderful food cultures have created objective conditions for the formation of poya geshu. It is these objective conditions that make poya song books grow and mature. Peancheng is an important window for funing zhuang people to display their traditional culture. Here, the beauty of the connotation of poya song book is presented with vivid colors. In annals of

guangnanfu, predecessors have a wonderful description of the cultural landscape of this small town, which more clearly shows the special charm of the remote mountainous area of zhuang nationality. Poya song book comes from poya village, huayi town, funing county. It is a white homesick cloth with a red pattern painted on it. Each pattern in the song book represents a fixed love song. There are no regular words in our cognitive field, but only symbols. These symbolized graphics are simple and aesthetically pleasing. As long as they see these symbols, the zhi di zhuang people who have learned song books since childhood can sing out the contents of the pictures. The picture is only a representation, its connotation is the expression of the words in the mouth, is this unique form, the release of the mysterious beauty hidden in the picture, and the transmission of emotional beauty in the mouth. Through research, we know that this song book describes the process of young men and women of zhuang nationality choosing a mate through song. The beauty of the pattern and the song book itself are well integrated in the material form, spiritual level and ideological and emotional aspects, so it also has multiple aesthetic significance. (Feng Li Rong ,2013)

2.4.3 To Analyze the Content and Music Characteristics of Poya Song

Wang ZhiFen (2009) said during our fieldwork, we learned from the dance choreographer zhang xiaomei of poya song book team that the antithetical time of poya folk songs was mainly at night. Generally, from the evening when it is getting dark, men and women each occupy a mountain top and dress in groups with zhuang characteristics. Generally, the man starts singing from one side to the other. One night, he sings back and forth until the sun rises at dawn and everyone disappears. People choose their partners by singing to each other without knowing each other's appearance and appearance, not only can they clearly and carefully listen to each other's singing voice, but also test each other's wisdom and singing level, reflect the singer's personality, values, etc., avoid the embarrassment of going straight, add a sense of mystery to love, and reflect the pure, bold and brave love pursuit of zhuang men and women. Among them, the flower bag plays a particularly important role. After the song, the young girl will give the beautiful flower bag embroidered with the poya song book symbol to her beloved boy as a love token between two young men and women. This flower bag embroidered with poya song book symbol is a very

valuable heritage item in the process of transmitting and developing poya culture today. (Wang Zhi Fen ,2009)

Wang Yan (2013) Poya Song book is an important part of funing zhuang folk songs, a special folk culture phenomenon, and a long-term accumulation of the labor creativity, production and life experience and collective wisdom of zhuang people. The folk songs marked by pictographic characters record the traditional customs and cultural connotations of zhuang people and their ancestors who are good at singing. It shows the attitude and strength, ways and approaches, forms and contents of the zhuang people to adapt to the living environment in a specific time and space, and reflects the outlook on life, love and marriage of the zhuang people, especially the young men and women. Poya geshu folk culture embodies the local zhuang people's love culture life. From the point of view of philology, poya song book is an autogenic picture writing composed of 81 symbols, which is also a new discovery of the world's symbols. From the semiotic point of view, a simple symbol can contain all the sound and meaning of a zhuang love song. This special connection also subverts the traditional definition and characteristics of words. From the cultural attribute of folk custom, poya song book, as the typical representative of funing zhuang folk song, has its rich folk culture connotation. The discovery of poya song book shows people a little-known folk culture with local and national characteristics. The study of poya song book will fully display its special singing art form and rich folk culture connotation, and reveal its profound historical significance and social and cultural value. Poya song book is a rare cultural heritage in the cultural background of the social subject, and can be regarded as an important cultural resource in the economic and social development. People pay attention to po-ya song books, study po-ya song books, protect, inherit and carry forward po-ya song books. Based on this, this paper expects to use the theoretical knowledge of folklore, folk literature and art, folk communication, cultural industry and other disciplines from the perspective of folk culture, combined with field investigation to make a comprehensive analysis of poya geshu, in order to interpret and interpret the expression form, connotation and characteristics of poya geshu folk culture. It also puts forward some ideas and countermeasures for the industrialization development of poya geshu folk culture. (Wang Yan, 2013)

Lou Dingfang (2016) said poya song book, spread in the zhuang nationality area of funing county, yunnan province, is the only document found so far to record folk songs in pictographic writing. The 81 text patterns on the homeshu contain a beautiful collection of love songs. Each pattern represents a love song, recording the emotional course of zhuang people from acquaintance to love and even marriage. It is called a living picture text. In this project, poya village, where "Poya song book" Was discovered, is selected as the investigation site to investigate and study the historical development, transmission status and social value of "Poya song Book", so as to propose a set of effective protection and transmission methods for "Poya Song Book". (Lou Dingfang ,2016)

2.5 The language characteristics of Zhuang nationality

Wang Yuzhou(2023)said There are four dialects in Wenshan: Guibian dialect, Qiubei dialect, Yanguang dialect and Wenma dialect, which belong to northern Zhuang dialect. According to the current research results, the end of stopper vowel in Wenma dialect is the most prominent, and the end after the long vowel in Qiubei dialect is the most prominent.

In the field investigation we found Wenshan Zhuang language Guibian native language Weiya language plug the end of the rhyme appears weakening phenomenon, there is a tendency to fall off. Wenshan Zhuang language the development and evolution of stop-consonant endings in different dialects are not balanced and are currently developing transition stage, and show unique characteristics.(Wang Yuzhou,2023)

Feng Lirong (2013) said The discovery of Poya Song book filled the gap of Zhuang nationality without ancient characters. In this sense, it is the cultural heritage of your nationality that can complement Dongba characters. Since its discovery, Poya Song book has attracted great attention and attention from relevant experts in China, and has been referred to as the Zhuang ancient form of pictography by relevant experts. It is one of the living pictography in our country today, and has very high research value, understanding value and development value.

After repeated arguments, Wang Yuanlu and other experts from the Research Institute of Ancient Chinese Characters believe that the symbols used in POE Yaguge

book should be characterized as picture characters, which is the embodiment of the wisdom of Zhuang laborers and a precious material in the treasure house of Chinese characters, which is worth protecting and studying. Experts believe that Poya song book is a highly condensed character, which concentrates all the sound, shape and meaning of a love song in a simple symbol. Poya Song book subverts the definition and characteristics of traditional characters in a certain sense, indicating the diversity of human culture. The meaning of Poya Song book has far exceeded the love song itself recorded by it, and the world has added a rare literary symbol.

It spread in the Zhuang area of Funing County, Yunnan Province, and was discovered by cultural workers in my prefecture in a year. It is a precious national cultural resource that can be combined with Dongba culture in the ethnic cultural heritage of Yunnan Province. As one of the living picture characters in China, it has high research value, understanding value and development value.(Feng Lirong,2013)

Li Jinyang (2023) said The features of Zhuang are abundant in quantity, unique in function and diverse in structure.as far as the region is concerned, the existing researches on the features of Zhuang dialect are mostly concentrated

The Zhuang language is scattered in the west and south of Guangxi, where Zhuang language is densely distributed the distribution of east Guangxi region is not enough attention; In terms of perspective, dialect the comparative study has not really been carried out, and it mostly stays in the pairs of sporadic example words allow. Zhuang language has two dialects and 13 local languages, the situation is complicated this study takes Mengshan Zhuang language and Du 'an Zhuang language as the entry point both belong to the northern dialect of Zhuang Hongshuihe dialect, which is conducive to from the microcosmic perspective explores the internal similarities and differences of dialects; the second is the geographical distance between the two distance is conducive to an objective view of convergence.(Li Jinyang ,2023)

Xiao Jingyan(2022) said Zhuang language is the language used by the Zhuang people, belonging to the Zhuang-Dong language group of Sino-Tibetan Zhuang Dai language branch. Zhuang is divided into two dialects in the south and the north, with a total of 13 dialects.

As a minority language with a large number of users and an important position, Zhuang has been concerned by scholars at home and abroad.

From the general knowledge and general theory of Zhuang language to the in-depth study of dialect phonology, vocabulary and grammar, Zhuang language has been comprehensively discussed and studied in linguistics. However, a comprehensive geographical typology study on the consonant system of Zhuang dialect has not been involved.(Xiao Jingyan,2022)

2.6 The transmission and protection of local folk songs.

Ma Erjian (2018) said that traditional folk songs are a kind of songs passed down from mouth to mouth by the grassroots working people in a certain region. The creation process of such songs has undergone many modifications, with a wide range of themes and colorful contents, which are closely related to the daily life of local working people. As the crystallization of working people's wisdom, traditional folk songs are one of the contents of Chinese traditional culture. It occupies an important position in the history of music development in our country. By integrating local folk songs into contemporary vocal music teaching activities, vocal music teaching activities and local folk song transmission work are organically combined to speed up the transmission and development of local folk songs. (Malkin, 2018, P101)

Ji Wei (2017) Said Local folk songs are not only the lyrical ways of grassroots people, but also the carriers of local customs and local culture, and the living fossils of local languages. It is rooted in the farming civilization, combined with local languages, customs and folk customs to form a unique local folk song form. In the specific cultural context, folk customs and festival ceremonies, unfettered and impromptu play is the most dazzling place of local folk songs. As the saying goes, "Ten miles of different wind, a hundred miles of different customs", local folk songs are exactly the reflection of regional culture. Different regions form different customs, which combine the language, the world, the wind and the people's feelings to form a folk song culture with local regional colors. (Ji Wei, 2017, P40)

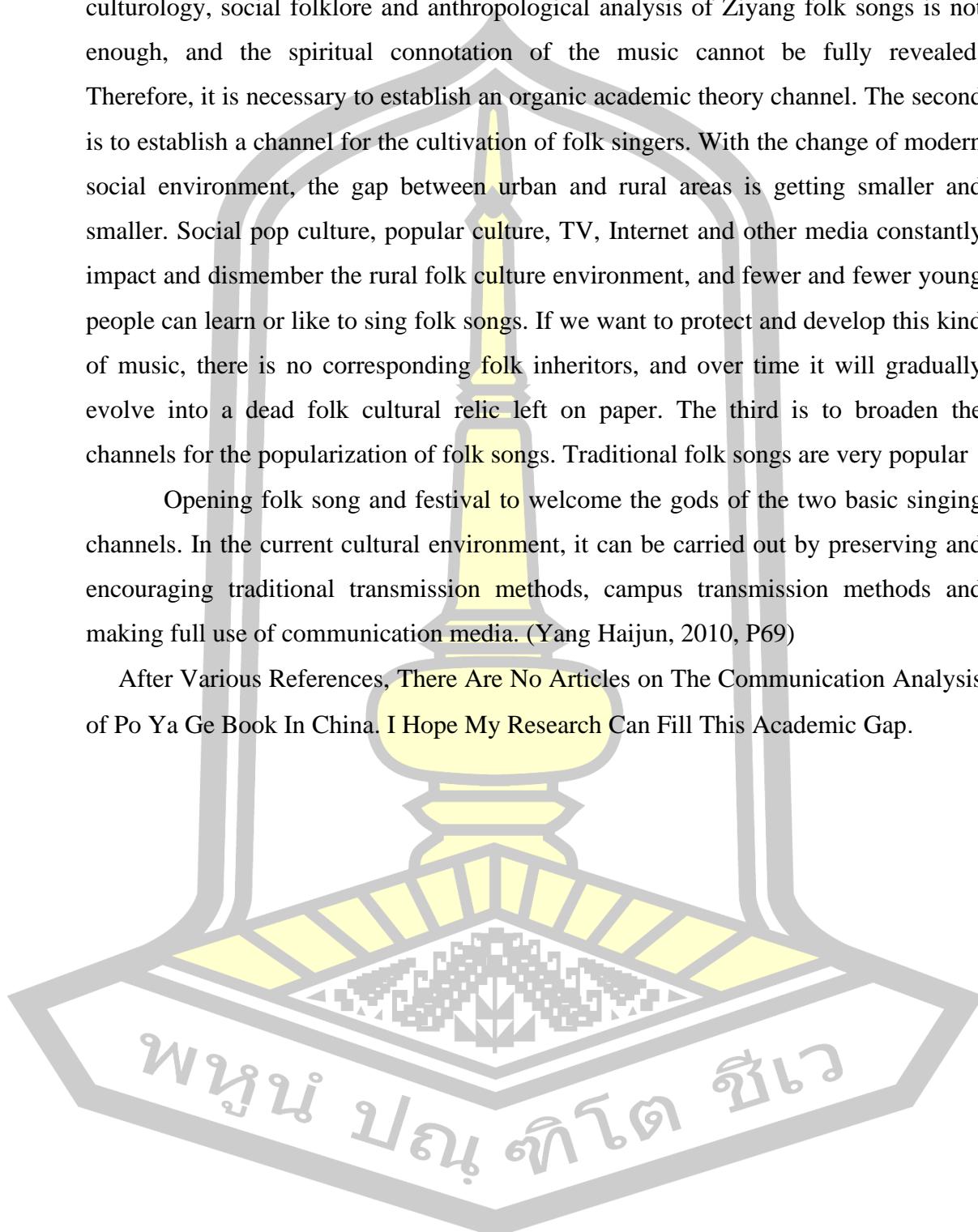
Yang Haijun (2010) said that the protection and development of folk songs should be based on three basic channels:

First, establish academic theory channel. Although since the 1950s, we have made a lot of meaningful work on Ziyang folk songs from the collection, excavation, sorting and other aspects, and since the 1980s, folk songs and stories have been

published successively, but up to now, The analysis of music theory, lyric language, culturology, social folklore and anthropological analysis of Ziyang folk songs is not enough, and the spiritual connotation of the music cannot be fully revealed. Therefore, it is necessary to establish an organic academic theory channel. The second is to establish a channel for the cultivation of folk singers. With the change of modern social environment, the gap between urban and rural areas is getting smaller and smaller. Social pop culture, popular culture, TV, Internet and other media constantly impact and dismember the rural folk culture environment, and fewer and fewer young people can learn or like to sing folk songs. If we want to protect and develop this kind of music, there is no corresponding folk inheritors, and over time it will gradually evolve into a dead folk cultural relic left on paper. The third is to broaden the channels for the popularization of folk songs. Traditional folk songs are very popular

Opening folk song and festival to welcome the gods of the two basic singing channels. In the current cultural environment, it can be carried out by preserving and encouraging traditional transmission methods, campus transmission methods and making full use of communication media. (Yang Haijun, 2010, P69)

After Various References, There Are No Articles on The Communication Analysis of Po Ya Ge Book In China. I Hope My Research Can Fill This Academic Gap.



CHAPTER III

Research Methods

In the Subject Research “The Poya Song: Analysis and Transmission in China”. I Will have Investigation the Document to Obtain the Most Comprehensive Information for This Thesis with Various Research tools. Scope of The Research.

Research scope

- Scope of Content
- Scope of Site
- Scope of time

Research process

- Research site and key informant
- Research tools
- Data collecting
- Data management
- Data analysis
- Research program

3.1 Research scope

3.1.1 Scope of Content

Since the Discovery of Poya Song Book, Many Scholars Have Studied It from The Perspective of Philology and Semiotics, But Few from The Perspective of Literature, Folklore and Intangible Cultural Heritage. It Has Rich Literary Value, Literal Value and Folk Value, Which Has Attracted Many Scholars' Attention and Research. The Research Scope of Poya Song Book Is Mainly to Analyze the Current Situation of The Transmission of Poya Song Book in China and Its Future Transmission and Development Through the Text Symbols, Music Content, Folk Customs and Intangible Heritage Transmission of Poya Song Book. In the Process of Field Investigation, The Main Interview Content Is Divided into The Following Four Parts:

- 1) The Natural Geography, Landform, Livelihood System, Population and Attitudes of Different Age Groups to the "Poya Song Book" In Poya Village;
- 2) The Survival System of Poya Song Book;
- 3) The Existence of Poya Song Book in Daily Life and The Current Transmission of Poya Song Book Were Investigated.
- 4) Live Teaching and Singing Poya Song Book

3.1.2 Scope of Site

Funing County, Wenshan Prefecture, Yunnan Province is located in the southwest of China and the southeast of Yunnan Province. It is connected with Baise Youjiang, Xilin, Jingxi, Napo and other counties in Guangxi Province in the east and north; West of Wenshan Prefecture Malipo County, Guangnan County; To the south, it is bordered by Miawang County and Dong Van County in Ha Giang Province, Vietnam.



Figure 1. Geographical location map of Funing County

Photo production: Li Tingting

The Natural Geography and Landform of Poya Village. Poya Village Is a Zhuang Village in Pi'Ai Town, Funing County, Wenshan, 9 Kilometers Away from Pi'Ai Town And 20 Kilometers Away from Funing County. Poya Village Is Located in The Southeast of Yunnan Province, Bordering Guizhou In the North, Vietnam In the South, Guangxi In the East, And Baise City in Guangxi In Particular. It Is About an Hour's Drive and Surrounded by Mountains. The Village Is Built on a Slope, And the Temperature Is Very High. The Average Temperature in Summer Is Above 30 °C, And the Minimum Temperature in Winter Is Generally Not Lower Than 10 °C.

3.1.3 Scope of time

May 2022- May 2024

3.2 Research Process

3.2.1 Research site and key informant

Nong Fengmei and Nong Fengying are national inheritor of the Poya Song book, was taught by her grandmother to paint these paintings hand in hand when she learned to sing folk songs as a child. Over time, when she saw a picture, she could sing a song. The song book seemed to be the key to the door of the folk song memory in her mind. They are the singers and teachers of Poya Song Book, and are national non-genetic inheritors.

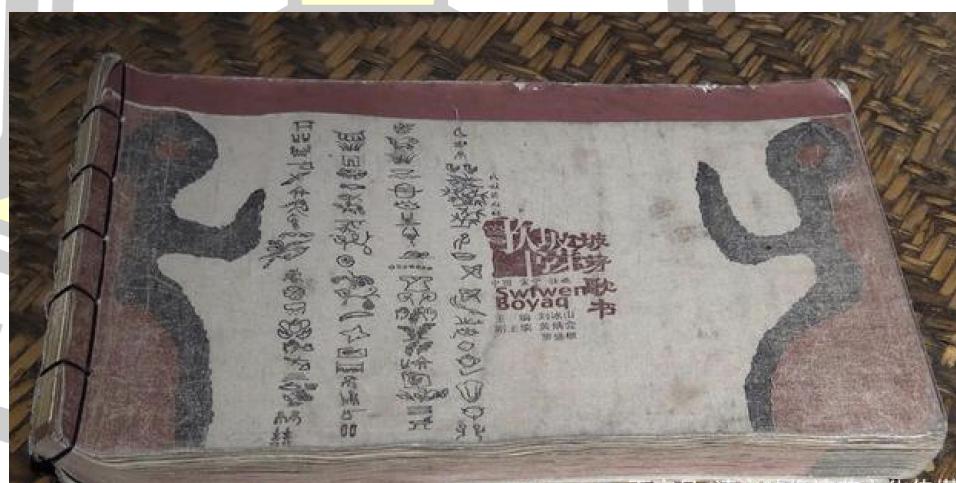


Figure 2. Poya song book

Photo production: Li Tingting

The criteria to selecting key informant.

The researcher selected Key informant by specific selection : so I can choose Nong Feng Mei, Nong Feng Ying (National-level non-inheritor) Because they were the last two people to receive direct transmission.



Figure 3. Ms, Nong Feng Mei, Nong Feng ying

Photo production: Li Tingting



Figure 4. Ms, Nong Feng Mei, Nong Feng ying

Photo production: Li Tingting

Poya sang Book national non - genetic inheritor, they have been singing Poya song books for more than 40 years and can sing different tunes according to different symbols. They say, "PoYa Song books are in their blood."

The criteria for selecting the song to analyze.

-the researcher Taking 5 Poya folk songs selected by Nong Fengmei and Nong Fengying

3.2.2 Research tools

For collecting data The researcher used a research tools, namely a questionnaire, to collect data. The steps for creating a research tool are as follows.

Process of making the questionnaire

3.3.1 Make questions based on research objective.

3.3.2 Bring it to the adviser to examine.

3.3.3 Be modified according to adviser editing.

3.3.4 Send it to a expert for inspection before using.

3.3.5 Modified according to specialist advice before being used in the field work.

3.2.3 Data collecting

1) I have collected data from the Internet and libraries.

2) I have collected data from field work, including questionnaires, interviews, paper data collection and literature analysis.

3.2.4 Data management

1) I have catalogued data from the Internet, libraries, and field research.

2) I have checked Internet files and library files from the official Internet.

3.2.5 Data analysis

1) For objective 1, I have Analyzed the Documents from The Internet, Library and Fieldwork to Survey Historical and Development of Poya Book.

2) For Objective 2, I have Analyzed the music characteristics from fieldwork data from the 2 of keys informants

3) Foe objective 3, I have Analyzed the Documents and use data from fieldwork

3.2.6 Research program

Chapter 1 Introduction

Chapter 2 Literature Review

Chapter 3 Research Methods

Chapter 4 Historical and Development of Poya Book.

Chapter 5 The Music Characteristics of Poya Book.

Chapter 6 Preservation and Transmission of Poya Book.

Chapter 7 Conclusion, Discussion and Suggestion.



CHAPTER IV

The historical and development of poya song

In this chapter, the researcher used information from the interviews mainly for analysis. The informant consisted of three key informants: Liu Bingshan, NongFengMei, NongFengying

The researcher has the following study issues 3steps follows as :

- 4.1 Before year two thousand six of Poya Song
- 4.2 After year two thousand six of Poya Song
- 4.3 Conclusion

4.1 Before year two thousand six of Poya Song

China's Yunnan Province is a mysterious land with multi-ethnic culture. In February 2006, Liu Bingbing, a publicity Department official of Funing County Party Committee, Wenshan Prefecture, Yunnan Province, was investigating the cultural resources of Zhuang people in Huainai Town, Funing County. He unexpectedly found that local people were singing folk songs with patterns on native cloth taken from a woven bamboo tube, which immediately attracted the attention of the local government. Scholars at home and abroad began to study and investigate this unique cultural phenomenon. The reason for the creation of Poya song book is purely that ancestors in order to help memorize the lyrics of Poya folk song, they used common bamboo sticks to dip the juice of cactus fruit as a raw material, because its strong red color is not easy to fade. Condense the theme of each song into a vivid symbol and draw it on a piece of homemade white cloth about one foot wide and two feet long. These patterns include 81 symbols of flowers, birds, stars, moon, rice, clothes and so on. The local villagers called it "Bovafen", that is, "the folk song painted on the native cloth with the pattern", the Chinese meaning "song book", is a song is also a book. Each pattern on the "Song Book" represents a fixed folk song, and a total of 81 Zhuang love songs are recorded. These 81 symbols record the emotional journey of Zhuang people from acquaintance to love and even marriage. The order in which they are arranged is distributed according to the content of the song being sung. Such a

fixed routine allows them to be connected into a complete set of folk songs, scattered and independent to represent a love song. As long as people see the symbols, they can sing their corresponding folk songs. Experts called the patterned cloth "Poya Song Book of the Zhuang Nationality in Funing, China". At present, the most original Poya Song book has been displayed in the history museum of Poya Village. As for where the Poya Song book came from, the age of its production is still difficult to determine, there is no reliable literature record, and it is not possible to find evidence based on the legends of local people, but it can be understood that the canvas has been passed down for 5 generations, at least for more than 100 years. Experts also concluded that Poya Song book had been formed in the Eastern Han Dynasty. Such a way of creation is unique and rare in the history of human character creation.

The author discusses the formation time, content and significance of Po Ya Ge Shu. In February 2006, when the People's Government of Funing County Committee of the Communist Party of China was conducting a census of Zhuang ethnic cultural resources, it was found in Poya Village, the village Committee of Jia Village that the villager Nong Fengmei had a piece of native cloth painted with various strange patterns more than one chi wide in her home. The patterns on this cloth record 81 Zhuang love songs, as long as you see this figure can recite the entire folk song. In this chapter, the author also analyzes the formation time of Po Ya Ge Book, mainly from three aspects: tracing the formation time of Po Ya Ge Book from the spreading place, tracing the formation time of Po Ya Ge Book from the recorded content, looking at the formation time of Po Ya Ge Book from the local folk customs. First, the spread of Poya Song Book is said to be in the area of stripping and returning to the dynasty. When the village was built in Qing Dynasty, Poya Song Book was found locally in Poya, which can be traced back to Qing Dynasty. As folk songs spread in the area of Huainai and Guizhao, the place names of Huainai can also be traced back to the Ming Dynasty from the Travels of Xu Xiake. According to the Geographical Names of Funing County, Yunnan Province, the history of returning to the Dynasty can be traced back to the Tang Dynasty. But Huang Yilu thinks that the historical knowledge of the editors of the Geographical Names of Funing County in Yunnan Province is lacking. Second, from the record of the book of Poya Songs, there are cattle patterns in the first area of Malipo Dayang Rock painting, and 9 chickens in the

seventh area of Yanshan County Dayang rock painting, indicating that raising livestock and poultry has been a common thing in the Zhuang area since the Neolithic period. According to the "Later Han" records, in the early Eastern Han Dynasty, Wen Qi was appointed as the governor of Yizhou County to open rice fields, which shows that iron ware has been popularized in Yunnan. Third, Poya still has the tradition of offering sacrifices to the "dragon tree God", that is, the custom of highly respected elderly people to make decisions in the "old people's Hall", which is pronounced "Yunnan East" by the Zhuang people. According to the research results of the History of Yunnan, "Yunnan" is the product of the farming culture of the settled people. The State of Dian recorded in the Biography of Southwest Yi in Shiji was a slave state that lasted from the middle and late Warring States period to the reign of Emperor Wudi of the Western Han Dynasty. So to sum up, Poya Song Book should be formed no later than the Eastern Han Dynasty.

Basic situation of Poya Song book picking points

1) Location and environment

Wenshan Zhuang and Miao Autonomous Prefecture is located in the southeast of Yunnan Province, inhabited by Han, Zhuang, Miao, Yi, Yao, Hui, The Dai, Buyi, Mongolian, Bai and Gelao are 11 ethnic groups. At the end of 2019, the total resident population of the state was 3.69 million, and the minority population was 2.1 million, accounting for 58% of the total population. (Quoted from the official website of Wenshan Zhuang and Miao Autonomous Prefecture, Yunnan Province, March 3, 2021) Funing County, known as Fuzhou in history, is located in the east of Wenshan Zhuang and Miao Autonomous Prefecture, and is the junction of "three provinces and ten counties in two countries". Historically, Funing County is a major port connecting and trading with Yunnan and Guangdong, and it can go directly to Nanning, Guangxi by water. Nowadays, with the reform and opening up and the economic development of border minority areas, Funing County has become an important channel from the southeast of Yunnan to the Pacific rim countries in Southeast Asia. Funing County is a famous "hometown of Zhuang nationality". Before the Tang Dynasty, it appeared in many tribes such as Yue, Yang Yue, Dong Yue, South Yue, West Yue, Min Yue, Ouyue, Luoyue, Yiyue, Shanyue, etc., so it was called Bai Yue. Most Zhuang people in Funing County are descendants of Luo Yue and Yi Yue. To this day, there are still some

primitive ecological cultural customs handed down by the ancient Yue people, such as "nesting kale", "second burial", "advocating black", "love singing", "chicken bone divination" and so on. Poya Village, where Poya Song Book was discovered, is a natural village under the jurisdiction of Huangai Town, Funing County, Zhuang and Miao Autonomous Prefecture, Wenshan, Yunnan Province. Located between Nama River and Gula River in the upper reaches of Youjiang River, it belongs to the karst terrain dominated by low mountains, wide valleys and karst peaks. The terrain is narrow, with many stone mountains and earth mountains, accounting for about one-third of the land area. According to the People's government of Funing County, Yunnan Province in 1987, compiled the "Geographical name of Funing County, Yunnan Province" : "Po Ya, 3 kilometers southeast of Jia village on the hillside Liangzi." Its altitude is 768 meters, subtropical monsoon climate, the average annual temperature of about 21°C, the spring temperature is higher than the autumn temperature, the accumulated temperature is high, the frost-free period is long, forming a "natural greenhouse", abundant rainfall, the average annual rainfall of 1198.2 mm. Poya Village is about 100 kilometers away from Funing County, and about 8 kilometers away from Huainai Town." "Po Ya" is a Zhuang word, "Po" is the hillside, and "Ya" is the name of the plant, referring to the yellow rice flower, which is commonly used by villagers to dye the five-color glutinous rice "flower rice". Poya Village residents belong to the Zhuang Sha branch, the whole village now has 64 families, 312 people, all Zhuang, there are 3 families surnamed Huang, 3 families surnamed Wei, the other families are surnamed farmers, income mainly rely on migrant workers and planting sugar cane and other cash crops.

When I first came to Poya Village, the village was on a flat piece of ground on the hillside, mostly made of earth walls, wooden pillars and thatched roofs, and there was a two-story building in front of a small square, newly painted, displaying some objects and farming utensils related to Poya Song Book, and the village people said that this would be the Poya Song Book exhibition hall in the future. The women in the village wear dark blue or black clothes, embroidered waistbands, and a bucket hat with embroidered edges, and most of the men wear Han clothes. The villagers put a round table made of bamboo in the open space in front of the second floor of the small building, and put on the steamed rice with yellow, purple and red colors, which

is a courtesy for entertaining distinguished guests. The "bud" of Poya Village is the name of the yellow flower used to be dyed. I also remember a kind of long round strips of steamed glutinous rice and pork wrapped with bamboo leaves called "粽粑", which is very delicious. The same food was later found in the Zhuang region and some places in the south. The villagers in the village live in a more concentrated village, due to the inconvenience of transportation, the village is rarely affected by outside culture, and has still preserved a relatively complete Zhuang family customs and etiquette.

2) History and culture

Wenshan Zhuang nationality in Yunnan Province is the birthplace of Zhuang cultural system centered on "Na" culture. Here, the Zhuang people are relatively concentrated, the Zhuang culture is relatively distinctive, relatively well preserved, and has its own Zhuang language system and folk culture. In the Neolithic Age, Baiyue people lived and multiplied in Funing. As descendants of Baiyue people, Zhuang people in Funing County of Wenshan Prefecture are also known as "living fossils of Baiyue people". Poya Song Book was produced under this unique and simple cultural background. Zhuang language is divided into two types: northern dialect and southern dialect. The northern dialect of Funing County has two kinds: Tu and Sha, which are collectively called "Buyue" and belong to Guibian dialect. Poya Village Zhuang people use the language belongs to the northern Zhuang language. There is no unified ethnic writing in the Zhuang area of Funing. Previously in Poya Village, where Poya Song Book is located, and its surrounding areas, Zhuang people had little contact with Han people, and almost no one knew Chinese characters. It is understood that before the founding of New China, only one or two people in Poya village understood Chinese characters. Primitive worship and primitive belief: Wenshan Zhuang people in Yunnan Province have the nature worship and ancestor worship related to the region, as well as Taoism. The original culture of Zhuang people's primitive religious belief is integrated with the three religions of Taoism, Buddhism and Confucianism, forming the secondary regenerated master Gong belief, Tao Gong belief and monk Gong belief with Zhuang characteristics. The Zhuang people in Wenshan mainly believe in Taoism. Their practitioners are both farmers and

teachers. They can do things and become priests, but they don't get out of production. According to the fact that Zhuang wizards, mois, teachers, Tao and monks all sing sutras in the form of five-character and seven-character folk songs, the appearance of pictorial symbols in Poya Song book is intrinsically related to them. It is not excluded that before borrowing Chinese characters, Zhuang religious clergy also used graphic symbols like "Poya Song book" to write religious scriptures. Singing culture: Zhuang people are fond of singing and good at it. Ballads are extremely important in the life of Zhuang people. It is found in the survey that villagers do not sing folk songs at specific moments or festivals, and they can be seen singing anytime and anywhere. Even due to the popularity of wechat, there are more than 200 or 300 folk songs wechat groups, and villagers can often be seen holding mobile phones to folk songs. Folk songs are widely popular in Wenshan Zhuang area and are the most representative customs and customs of Zhuang people. The folk song custom of Zhuang nationality can be traced back to the form of collective sacrifice in clan and tribal period and the social activities in the transition period from collective marriage to double marriage. For a long time, there is no unified folk song text in Zhuang nationality, and the transmission and development of culture mostly rely on people's oral transmission. According to the corresponding tunes and habits, people can be combined into songs at will, using the easy to learn and remember singing form, to achieve interpersonal communication and communication. The Zhuang nationality of Funing mainly includes three branches: Butu, Bunong and Busha. In Butu language, folk songs are collectively called Fen (Fen).

There are many kinds of traditional Zhuang folk songs in Funing County, Wenshan. According to the survey of cultural resources in Funing County in 2003, traditional Zhuang folk songs have been popular since ancient times and involve a wide range of themes, mainly used for birthdays, marriage, praise, love, satire, riddles and so on. Many songs have formed a relatively fixed pattern in the singing method of generations, mainly including love songs, wedding songs, engagement songs, birthday songs, songs of the same year, toast songs, wedding songs, road songs, farewell songs, hymns, satirical songs, guessing lantern riddles songs, etc. In many folk songs, especially the love songs sung by men and women can best reflect the delicate, tender and smart national characteristics of the Zhuang people. Such love songs are not only

sung in the wild, but also often sung at home during festivals. Poya Song Book is the inevitable product of the Zhuang nationality's unique linguistic and cultural background and its ballad culture based on Zhuang language under the condition of little interaction with the outside world in such a specific natural ecological environment and historical and humanistic environment.

He Zhengting (2007) published Poya Song Book and Zhuang Song Wei, in which He compared the two works from the aspects of content, artistic characteristics and characters. The 81 love songs recorded in "Poya Song Book" adopt a large number of bi xing techniques, the first is male and female duet singing, and the last is male and female chorus, and the rhythm is strict and has superb literary attainments, and also shows the special rhyme law of the first and last rhyme, the waist rhyme and the last rhyme, which is called the last love song in Zhuang folk songs. The song festival is a folk activity with history, through which many traditional folk songs are passed down from generation to generation. The song reflects the characteristics of Zhuang culture and their common aesthetic concept. The content of cross-examination in the song book includes various aspects of various fields such as astronomy and geography, myths and legends, social life, ethics and morality. Among them, love and marriage is always the immortal theme of folk songs. The Zhuang people use songs to write history, spread culture, exchange experience and express emotions, which shows that their spiritual world is filled with songs.

Wang Zhifen (2021) proposed in the Interpretation of the Symbolic Meaning of Poya Song Book of Yunnan Zhuang Nationality that the pictorial symbols in Poya Song Book have not reached the level of mature characters, but there are symbols of manifestation, understanding and indication in these symbols. Some symbols are used repeatedly in song books, and there are certain rules for the composition of words. Therefore, Poya Song Book is a kind of primitive writing which is different from the original record symbols. Poya Gesu has only 81 symbols, which cannot be compared with the Dongba script. Its symbols are basically not phonetic, and the symbols and the language it refers to are extremely asymmetrical. Many features show that the pattern and symbol form of Poya Gesu is older than that of Dongba script.

The discovery of Poya Song book is undoubtedly an important achievement in the field of folk culture. Funing County People's government and related. The unit

declared national intangible cultural heritage to the state in 2009, and has been included in the national recommended projects.

Discovery and formation of Poya song books

In the Mountains of Wenshan Zhuang And Miao Autonomous Prefecture in The Southeast of Yunnan Province, There Is a Hidden Small Village Called "Poya Village". Poya Village Is Located in Pi'Ai Town, Funing County, Wenshan Zhuang And Miao Autonomous Prefecture. Due to Its Special Geographical Location and Historical Reasons, It Has Been in a Relatively Closed State in The Past, Thus Preserving a Very Complete and Rich Zhuang Traditional Cultural Customs. There Are 55 Zhuang Families Living on This Magical Land. According to The Village Elders, The Ancestors of Poya Villagers Have Lived Here Since the Beginning of The Qing Dynasty. They Have Lived on Farming and Hunting for Generations. Because They Are Located in The Deep Mountains, They Are Rarely Affected by Foreign Cultures. The Folk Customs Are Very Simple, And the Zhuang Culture Has Been Well Inherited. So Far, The Traditional Folk Customs Such as Folk Songs and Dragon Sacrifice Are Still Relatively Intact. In the Zhuang Language, "Slope" Means Hillside. "Bud" Is a Small Yellow Flower of a Shrub. It Is a Natural Dye Used by Zhuang People to Make Multicolored Rice. "Slope Bud" Can Be Understood As "a Place with Blooming Flowers". Poya Song Book Is a Classic Love Song Collection Sung by Poya Villagers from Generation to Generation. In February 2006, The Zhuang School Development Research Institute of Funing County Carried Out a Comprehensive Survey of Zhuang Cultural Resources. Liu Bingshan, Li Shenggen And Li Ning Of the Cultural Museum Accompanied Xu Liujun (Former Head of The Propaganda Department of Wenshan University) To Collect Zhuang Folk Songs in Poya Village. At That Time, The People Involved in The Investigation Asked a Poya Villager to Sing Some Local Folk Songs. At That Time, Two Male Singers Said That They Had Forgotten the Lyrics After Half Singing, And They Wanted to See Their Poya Song Book. Then They Took Out a Piece of Paper from The Wall Gap, With Various Symbols Painted on It, They Said, "This Is What Our Ancestors Left Behind. When We See the Symbol, We Can Sing the Corresponding Song According to The Content of The Picture." The Investigators Were Very Shocked, So They Asked Them to Sing. Click Each Symbol, And They Can Sing the Corresponding Folk Song According to

The Content of Each Symbol. The Villagers Told the Investigators That There Were Only 40 Symbols Here, And the Villagers Nong Fengmei Had the Whole Poya Song Book There. When They Arrived at Nong Fengmei's House, They Finally Saw 81 Symbols And 81 Songs in The Complete Poya Song Book. So Far, This Precious Cultural Heritage Has Finally Been Discovered. (Liu Bingshan, Huang Binghui, Li Shenggen,2008).

Funing can be called the "rich mining area" of Zhuang culture. For a long time, due to historical reasons and geographical factors, Funing has been in a relatively closed state. Therefore, the Zhuang original ecological culture is very rich. Poya Village can be said to be a typical representative. Poya for the Zhuang name, "POE" is the hillside, "bud" Chinese commonly known as Yang Mimi flower (season blossom, is the yellow dye for Zhuang people to make flower glutinous rice), meaning "mountain flowers in full bloom." The village is about 9 kilometers away from the new site of the village, a total of 55 households, all Zhuang, mostly farmers, a total of 48 households, according to the elderly in the village, the village about the early Qing Dynasty were moved from the county, Sang, strip and other places, generations to rice, hunting for business, simple folk. Due to its location in the mountains, it is rarely influenced by foreign cultures. The folk songs that have been sung from generation to generation have been relatively intact here, and there are still more than 20 people in the village who can read folk songs through graphic symbols. Nong Feng sister and Nong Liying, who are known as the "song book successor", are the best among them, acting as the lead singer and the MC in various rituals and customs in the village, especially in the customs of weddings and funerals. They inherited the Zhuang cultural tradition of "learning songs from childhood" and learned various kinds of Zhuang songs. According to Nong Feng sister, from the beginning of memory, the village old people in the fire side, the sand side to teach them to draw some songs to express the meaning of the image symbols to help memory, over time, these symbols deeply rooted in the heart, as long as you see a symbol, you can spread a song or similar songs. According to Liu Bingshan, Vice minister of Publicity Department of Funing County Party Committee at that time, Zhuang Association personnel went deep into other Zhuang villages in Funing and found that most of the old singers, especially female singers, in Liuyi and Zhenning villages used to record folk songs

with graphic symbols. In Baibi Village, respondent Huang Caiyan recalled that when she was a child, the old singers in the village taught them to sing folk songs with a thick songbook filled with various pictures. In Guicheng Town that Guan village, the villagers confirmed that the village in the early years of the evening school, the old singer also painted graphic symbols on the blackboard side to teach singing folk songs, in Laojie village, investigators took out the "Po Ya-song book" please Wei Shihui and other four singers for identification, several singers, especially female singers are the most sensitive to the identification of symbols, 80% of the folk songs can be identified with the song book contained in the folk song content. According to the results of the investigation, we can draw the conclusion that within a radius of one hundred miles, there are certain cases of recording folk songs with graphic symbols. The Zhuang people are the people who "sing with life". The 220,000 Zhuang people in Funing County are the indigenous people of this beautiful land. Famous for "good songs and good singing", the poetry is very rich in content, involving all areas of social life, from birth to death, there are "folk songs accompanied". The strong people of the "rice nation" make according to "that", live by "that", eat by "that", wear by "that", enjoy by "that", and take "that" as the basis, forming a unique "that" culture of the Zhuang people. From the point of view of literature, Poya Song Book is also a beautiful collection of love folk songs. Its style and form are full of ancient artistic conception of the Book of Songs. The 81 love songs contained in the song book can be said to be the most essential part of Funingzhuang folk songs. The 81 songs are divided into 40 male and female duets, and the last song is a male and female chorus. Folk songs range from five words and four sentences to 40 sentences, with the Zhuang people commonly used rhyme, rhyme and end rhyme rhyme. In the way of expression, a large number of Bi Xing techniques are used to talk about other things first. Song book with narrative and lyrical techniques, describes a pair of young men and women from chance encounter to know each other, mutual admiration to love, know each other, and finally promise to live and die together. It can be said that the folk songs contained in Poya Song Book can be called the most classic love song and love song essence in Funingzhuang folk songs.

As early as in February 2006, Poya Song Book, which records 81 Zhuang love songs with 81 graphic symbols, was discovered in Poya Song Book of Poja Village,

Jia Village Committee of Deep Huangai Town, and has attracted wide attention from leaders at all levels and experts and scholars inside and outside the province. In July 2006, researcher Huang Jianming, vice president of the Chinese Ethnic Ancient Characters Research Institute and deputy director of the Ethnic Minority Research Center of the Central University of Nationalities, led a team of relevant experts to go deep into Poya Village for field investigation, after repeated arguments, the expert group headed by Huang Jianming preliminaries determined that the 81 symbols basically have the character of characters. First, the shape is fixed; The second sound is fixed, but this sound is not a word sound, but a ballad; Third, the meaning is fixed and rich in connotation. The expert group also believes that this is a valuable national cultural resource in the ethnic cultural heritage of Yunnan Province that can complement Dongba culture, and it is one of our living picture characters, which has high research value, understanding value and development value. Its discovery will fill the gap that Zhuang people have no ancient writing. Accordingly, the research team named this song book "Poya Song Book of the Zhuang nationality in Funing, China" (Zhuang phonetic record "Buvafen", meaning "folk songs painted with patterns on native cloth").

Contents of Poya Song book

After consulting related books and online historical data, each pattern in the Poya song book represents a fixed folk song, and the entire song book has recorded 81 songs, all of which are Zhuang love songs. After expert research, these 81 patterns have the nature of text, its shape is fixed, the sound is fixed (but this sound is not a word sound, but all the syllables of a song), the meaning is fixed, the connotation is rich, is one of the living picture characters in China, with high research value and understanding value and development value, experts named this discovery "China Funing Zhuang Poya Song book". "Poya Song Book" for short. After translation and finishing, it is confirmed that the 81 folk songs in Poya Song book are independent folk songs, with a total of 762 lines of lyrics, which are integrated into one body. Due to the particularity of its genre, some scholars call it "the first picture song book in the world".



Figure 5. Poya song book
Photo production: Li Tingting

1) Cloth - the material carrier of Poya song book

From the point of view of the physical carriers found so far, the carriers similar to "song book" are roughly paper, wood and textiles, and there are also paper song books in Poya Village (men's song books are recorded on paper); Several counties adjacent to Funing County have the use of paper song books, as well as carved on wooden labor tools (such as poles, etc.), called "wood carving symbols." Poya village's Nong Feng sister said that her family's "Poya Song book" uses a piece of beige native cloth, why do you call it "native cloth"? Because it is woven with a home loom, the longitude and weft thickness of hand-loom textiles is slightly rougher than that of industrial textiles, and most of them are mixed with hemp cotton. This texture is an obvious feature of Zhuang home-woven homespun fabric, and it is also widely used and available in daily life. For the more humid and muggy climate in Zhuang Township, homespun fabric is easier to preserve and not easy to mildew. It is also very practical in farming life. Poya Village has always had loom and homespun production, and she has loom and homespun production in her own home.

Farm phoenix sister told me, this cloth on a total of 81 graphics, dark red, the pattern here is the red juice of cactus fruit as ink painting, this juice painted on the

cloth, not easy to fade color, because this coarse cloth is not easy to damp, the weather will not drop color.

A piece of home-woven cloth, a small box of bright red cactus juice, a Zhuang girl describes the graphics and ballads inherited from her mother, grandma, grandma and their mothers, grandma and grandma, such a song book is preserved by women from generation to generation, which itself has an exclusive direction of gender culture, plus the song book contains the Zhuang young men and women's sentimental, undying love story, Compared with other regions or people, Po Ya Ge book has its own mystery and characteristics, which can not help but remind people of the "female book" of Jiangyong in Hunan Province. So, is Poya song book exclusive to women? At present, there is no real evidence to confirm it, but during my field investigation, I found that the song books kept in other men's homes are a little too extensive, basically paper, scattered everywhere, and the completeness of preservation is relatively low, naturally different from the more private and detailed collection of women. I have been hoping to find strong or obvious assertion and expression of female consciousness from the transmission, writing tools and methods, collection and other aspects of POE Yaguge book, but I have not found enough evidence to promote feminism. Maybe our feminist paradigm comes from the West. Perhaps it is because women have always occupied a dominant position in the daily life and work of Yunnan's ethnic minorities rather than the so-called demands of women's rights.

3) Book -- the symbols and lyrics of "Poya Song Book"

"Poya Song Book" records 81 pictorial symbols, and each pictorial symbol records a complete lyric. The eighty-one lyrics are connected together as a complete love story of a young Zhuang man and woman from meeting, knowing, falling in love until they meet and grow old together. The content covers almost every aspect of the life of the Zhuang people in Funing. These symbols spread among the Zhuang people in more than 10 villages and towns around Poya Village with a radius of 10 kilometers.

My key interview subject Nong Liying said, "These symbols are from the old people of my grandmother's village, and almost everyone in the village used to recognize these symbols. At present, besides Nong Liyoung and I, there are about 20 people in Paja Village who can't fully understand the lyrics, but they can basically

recognize the meaning of the lyrics." In addition, the investigation also found that in other places in Funing, such as Liuyi village, Zhenning Village, Zisang Township Baibi village, Nachuan village and Laogai Village in Guizhao Town, there are also villagers who can read the meaning of the lyrics through symbols. As early as 2004, when the local folk song contest was held in Funing County, there were singers who could not remember the lyrics during the contest, and often took out the diagram indicating the meaning of the lyrics from their pockets to see. Wenshan University

Long Fu teacher and later to Wenshan State Party Committee propaganda Department work teacher Liu Bergs in the subject "Funing Zhuang music life.

The fossil - "Poya Song Book" says, "Based on the results of the investigation, we can come to the conclusion thatIt is confirmed that there exists the feeling of recording folk songs with graphic symbols within the radius of Poya village, which is the center of Peakai TownSituation." So, since there are physical symbols of writing, there are areas of circulation, and there are people who use them, I can't help wondering, what is the symbol of "Po Ya Song Book"? Is it words, symbols, patterns or something else? What is the relationship between these symbols and the lyrics? How are symbols used to record lyrics?

Several research viewpoints of domestic scholars on "POE Ya Song Book" :

Many domestic scholars have given their own conclusions about whether Poya song book is a text, a symbol or a pattern. Some experts believe that it is a primitive ideographic symbol, and more scholars describe the "Poya Song book" as a pictograph or "living hieroglyphics." Mr. Zhou Youguang, a famous linguist who is more than 100 years old, wrote a special title for "POE Ya Song Book" : "POE Ya Song Book, the bud of words". "Poya Song Book" seems to have been defined as writing.

After years of research, Professor Zhao Liming, an expert in the study of Nvshu at Tsinghua University, pointed out that in Zhuang areas, there are generally two recording methods for folk songs. The most common recording method is the block Zhuang characters that are copied by drawing on, referring to and relying on the shape and meaning of Chinese characters. Zhuang people who use such Zhuang characters require a certain level of culture and Chinese language foundation. After field investigation and research in Funing, Mr. Zhao found that the "Poya Song book"

was generally used by Zhuang people with relatively low cultural level, little education or directly no education, mostly Zhuang women. "Poya Song Book" is highly pictorial, Mr. Zhao believes that "painting and embroidery are Zhuang women's strengths in needlework, and most of the living figures are created by women, Poya song book is a set of original symbols to record the folk songs created by Zhuang women." According to the correspondence between the 81 symbols and the language of "Poya Song Book", Mr. Zhao came to the conclusion: "The language units marked by song book are words, expressions and sentences; Of the eighty-one symbols in the Poya Song Book, about 60 percent record words, about 16 percent record phrases, and about 24 percent of them record sentences. Each icon is used only as a tag, keyword, and title to help remember, identify, and prompt the song's content." She also believes that the symbols of the song book "reflect the initial stages of character creation." In the form of writing, they are more primitive than Dongba characters and cannot record the language completely.

Zhao Liming, Wang Yuanlu and Zhu Jianjun from the Center for Chinese Character Research and Application of East China Normal University and the School of International Cultural Exchange of Shanghai International Studies University discussed the nature of Poya Song book and its cognitive value in the field of philology. They argue that first of all, characters are written records of language, and from Mr. Zhao's essay it is shown that Poya Song books are indeed able to record sounds and meanings corresponding to their forms. Secondly, writing is a conventional symbol system. Although there is only one "Poya Song Book" and only 81 symbols are recorded, there are not few people who can recognize these symbols and use the "song book". "It is popular in the Zhuang communities in Poya Village and a dozen villages in several townships around it". Third, writing systems tend to have a certain amount. "Poya Song Book" recorded a total of 81 symbols, although the number is not much, but compared with other ethnic writing systems in China, such as Sichuan Ersu, it can not be counted as less. Finally, the text

The character system usually has a basic way of making characters. According to Mr. Zhao's research conclusion, there are three methods of making characters in Poya-Geshu: pictographic method, reference method and understanding method. Wang Yuanlu and Zhu Jianjun believe that because "Poya Geshu" still has various

incomplete and immature places in the recording of language, they think that the symbol of "Poya Geshu" is an "early script" and an ancient speech segment-ideographic script, whose existence has important cognitive value for the study of the occurrence, formation and development of early script.

4) Poya song book of symbols and tunes content

The above points of view represent the current domestic scholars' views and achievements on the study of "Poya Song Book" pattern symbols. So what is the "Poya Song book" symbol? I think it is necessary to go back to the source, starting from the definition and characteristics of patterns, symbols and words, in order to define it more accurately.

Symbol is used to refer to a certain thing or object signs, marks, it is a society or group of all members of the convention, used to refer to a certain object markers. Symbol is not a natural thing, it is a social product produced in the process of human survival and development, and a product of human description and expression of things in the process of understanding everything outside. Human beings observe and classify things in the real world, create symbols associated with them, and at the same time give this symbol a certain meaning, then the symbol becomes the "code" for communication and understanding among human groups, and the symbol also realizes its purpose of conveying and explaining meaning. Its connotation has two aspects: on the one hand, it is the carrier of meaning that needs to be expressed, and it is the presentation of spiritual externalization; On the other hand, it has a perceptible objective entity, and the two are unified and inseparable.

Let's take a look at the specific content of the "Poya Song Book". The patterns in the "Poya Song Book" include flowers, grasses, birds, animals, human figures, utensils, etc. The brushwork seems to be rigid and simple, but they are all simple descriptions of things in daily life. Poya villagers use them to express production and life, and what these symbols want to express has reached a consensus among the local

people. Like the first song, "Moon."  It is represented by a drawing of a crescent moon;

The 66th "A Room"  , it is drawn a pattern of the shape of a house to express, you can clearly see that the house pattern is the upper and lower structure,

from the lower vertical lines can be seen to depict one of the traditional Zhuang architectural forms - columnar architecture. Such buildings, which are easy to ventilate and dry, easy to prevent the infestation of mosquitoes and wild animals, and easy to store, are closely related to the villagers' day and night, and their farming activities and daily life.

The fifth and the 70th capitals are painted with bird patterns,  and  , but the two birds with different looks express different meanings, the fifth is "partridge", and the 70th is called "fire sparrow". Therefore, "Poya Song Book" is not only an entity describing and expressing external objects, but also endowed with the meaning associated with external objects. At the same time, it is understood and applied by people in towns and villages with Poya village as the center and tens of kilometers around, so we can say that it has some basic properties of symbols.

"Poya Song Book" comes from the production and life of the Zhuang nationality in Funing, and is closely related to these daily things. In terms of shape and structure, the eightyone pictures of the song book are a summary of the characteristics of daily affairs, which can express individual words, such as "purple plum" and "partridge", and can also express some simple phrases, such as "cucumber long cliff head" and "holding purple plum with both hands". Among the eighty-one

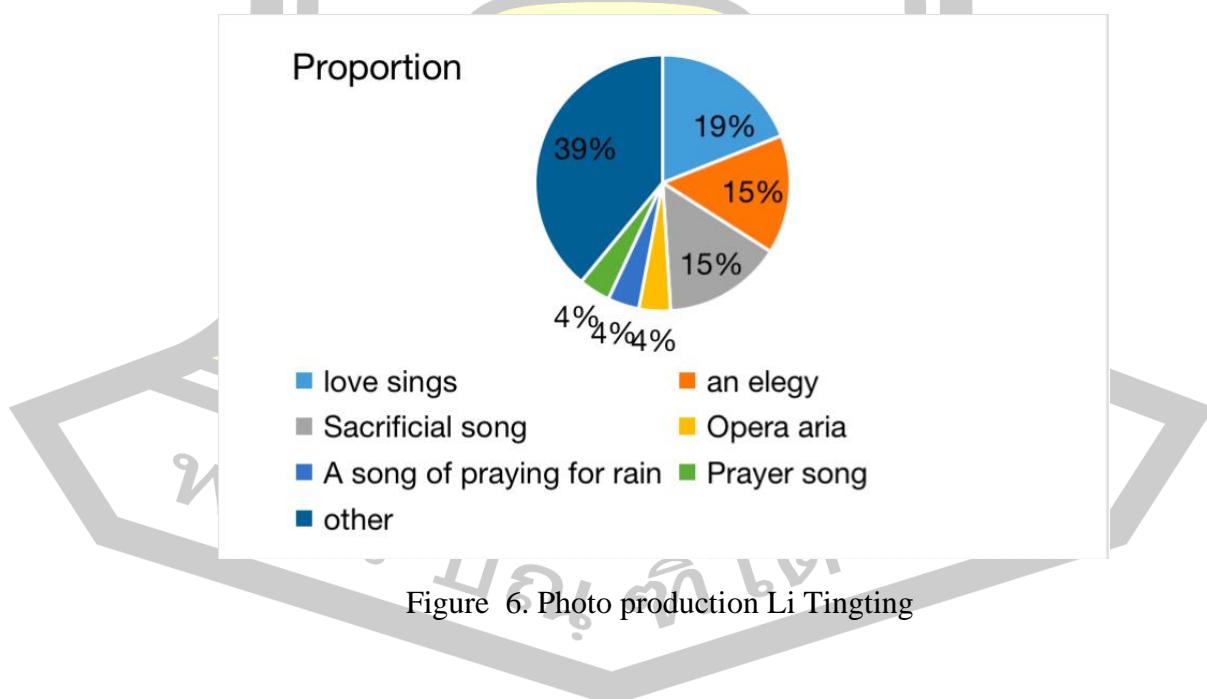
symbols, some have fixed meanings, such as "hand"  or "foot"  . These relatively fixed maps can be combined with other symbols to express new meanings.

In the process of investigation and recording, we found that the villagers used more than 10 kinds of tunes when singing the song book, and they could choose one of these more than 10 kinds of tunes at random when singing, completely according to their personal preferences, without any rules or restrictions. There are a total of 81 songs in the song book, of which 41 are sung by men, 39 by women, and 1 by chorus, a total of 12 tunes are used. The use of folk singing accounts for the picture below :

tune name	male singer (41 songs)	Proportion (%)	Female vocals (39 songs)	Proportion (%)	Comprehensive (80 songs)	Proportion (%)
pheno / standard	14	34.15	8	20.51	22	25
Phen Da Lao (Da He Diao)	7	17.07	6	15.38	13	16.25
Phen er eh (refuge tune)	6	14.63	3	7.69	9	11.25
Fen Guo Ma (star anise tone)	4	9.76	11	28.21	15	18.75
Fen Lang Hey (Lang Heng tune)	9	21.95	1	2.56	10	12.5
Ping Nong (In-laws tune)	0	0	2	5.13	2	2.5
Phenya Jade (Xiache Diao)	0	0	3	7.69	3	3.75
Phen plain	0	0	1	2.56	1	1.25
Ping Nong (2)	0	0	1	2.56	1	1.25
Ping Nong (3)	0	0	1	2.56	1	1.25
Phenre incisor	0	0	1	2.56	1	1.25
Ah Yong chatters	1	2.44	1	2.56	2	2.5

Table preparation: Li Tingting

In our field investigation, we found that the 81 songs in Poya song book contain 7 different categories of songs as shown in the figure below.



4.2 After year two thousand six of Poya Song

Since the discovery of Poya Song Book in 2006, the CPC Funing County Committee and the People's Government of Funing County have repeatedly invited relevant experts from within and outside the province to conduct in-depth field investigation and demonstration and conduct academic positioning of Poya Song Book. In 2006, the Chinese Ethnic Ancient Characters Research Association formed the first group of experts to make a special trip to Poya Village for field investigation. The expert group headed by researcher Huang Jianming preliminatively determined that the 81 symbols basically have the character of characters, one is fixed shape; Second, the sound is fixed, but this sound is not a word, but a song; Third, the meaning is fixed and rich in connotation. It is considered that this is a precious national cultural resource in Yunnan Province that can be combined with Dongba culture, and is one of the living picture characters in China, with high research and understanding value and development value. The discovery is named "Poya Song Book of the Zhuang nationality in Funing, China", and the Zhuang phonetic record is "Buvafen" (a folk song with decorative patterns painted on the native cloth). In 2007, Professor Huang Guiqiu, a professor and master tutor of Guangxi Normal University and an expert on ancient books of Zhuang nationality in China, made an investigation of Poya and the surrounding Zhuang villages and believed that "Poya Song Book" was a "world-class" major discovery, "the original self-created picture text of Luoyue ethnic group, and the love code of the children of Zhuang Township's natural songs". Huang Yilu, a scholar of Zhuang nationality in Yunnan Province, wrote in Yunnan Daily that Poya Song Book is "the first book of songs in pictures in the world". Zhao Liming, a professor at Tsinghua University and director of the Nushu Committee of China, pointed out that Poya Song Book is older than Dongba characters in the form of writing, and has the charm of the Book of Songs in the form of literature. The text of Poya Song Book confirms the process of the development of writing and is the treasure of the national culture of the motherland. Professor Liang Tingwang, former vice president of Minzu University of China, doctoral supervisor and authority of Zhuang studies, wrote the preface to the translated book "Poya Song Book of the Zhuang Nationality in Funing County, China", which he called "Poya Song Book" is "an encyclopedia of the Zhuang society in Funing and even Wenshan". In January

2009, Mr. Zhou Youguang, a 104-year-old linguist, wrote an inscription for the song of PoYa, calling it "the bud of writing".

On November 29, 2019, the Ministry of Culture and Tourism of the People's Republic of China issued the Administrative Measures for the Identification of Representative Inheritors of National Intangible Cultural Heritage, which will be implemented on March 1, 2020. The Interim Measures for the Identification and Administration of Representative Inheritors of National Intangible Cultural Heritage Projects issued by the former Ministry of Culture on May 14, 2008 shall be repealed at the same time. More strict, standardized and perfect provisions have been made for inheritors of intangible cultural heritage: Article 8 of the 2020 edition stipulates: "Article 8 Chinese citizens who meet the following conditions may apply for or be recommended as representative inheritors of intangible cultural heritage at the national level:

Have been engaged in the practice of transmitting the intangible cultural heritage for a long time, and have mastered the knowledge and core skills of the representative projects of the national intangible cultural heritage passed on by it;

It is representative in a specific field and has great influence in a certain region;

It plays an important role in the transmission of this intangible cultural heritage, and actively carries out transmission activities to train successors;

Patriotic dedication, law-abiding, moral and artistic. Persons engaged in the collection, collation and research of intangible cultural heritage materials shall not be identified as national-level intangible materials representative inheritors of cultural heritage."

1) Identification of inheritors of Poya Village

In 2006, the "POE bud song book" (later declared to be changed to "POE bud love song") was found, the real physical carrier is found in the home of the farm phoenix sister that wrote the eighty-one figure of the native cloth, and the farm Phoenix sister himself is indeed POE Bud village and catch the "long end street" when the song. After the discovery of Po Ya Ge Shu, Funing County immediately set up a project team and formulated three main work measures, one of which was to quickly declare "intangible cultural heritage". It must be said that the wisdom and

professionalism of several local scholars and experts participating in the project team, they did not get together in a rush to report, but carefully screened the relevant situation in Poya Village and surrounding areas, and confirmed that the Zhuang folk singers in Poya Village, represented by Nongfengmei, have the typical characteristics of Poya songbook singers, and the historical origin and transmission of their skills can be traced back. They can read all the symbols on the "Poya Song Book", have collected Poya song books (although the carrier is not the same, some of them are paper), their singing skills have the same origin, and so on, they decided to declare "Poya Love Song" as "intangible cultural heritage" project, and declare the "Poya Love Song" singer represented by Nongfeng sisters as "intangible cultural heritage" inheritors.

In March 2007, the Cultural Center of Funing County declared "Poya Song Book" as the second batch of intangible cultural heritage protection list of Funing County; In June of the same year, it was selected into the state-level "intangible cultural heritage" protection list; In August 2009, it was selected into the second batch of provincial "intangible cultural heritage" protection list, and changed its name to "POE Ya Love Song" according to the opinions of provincial "intangible cultural heritage" evaluation experts; In May 2011, Poya Love Song was selected into the third batch of national "intangible cultural heritage" protection list. At the same time of the application, Poya Village also carried out the promotion of the transmission work and the arrangement and implementation of relevant measures, built a study hall, organized a folk song team, and carried out the teaching and popularization of Poya Song books in primary schools. Several bearers selected the transmission objects, on the one hand, corresponding to various visits, inspections and exhibitions of superior leaders and outsiders, and on the other hand, established the transmission system of Poya song books. The work has achieved great results, turning the original folk self-entertainment activities into national cultural work led by the government, experts, scholars and cultural workers, making Poya Village a cultural name card and tourist spot in Funing County.

2) Inheritors and transmission

Due to the different environment and the changes of The Times, the original ecological art form has lost part or most of its original value and function, and its

appeal to the young generation and reality has decreased. Although the selection of inheritors takes into account different ages and levels, there is still a big gap. There are basically three generations of inheritors living in the same household, but the next generation of inheritors has not been selected, and the next generation of inheritors selected in the village has not found outstanding talents, and the villages around Poya village have not found and selected similar inheritors.

Nong Fengmei (female) was named as a national inheritor, the eldest son is married, the second son is unmarried, and the granddaughter is 3 this year

At the age of 12, Nongliying (female) is a provincial inheritor, the eldest son and the second son are married, the eldest grandson reads junior high school, and the second grandson reads small

Learn. She and Nongfeng sister is sister-in-law relationship; Nong Jiaxing (male) is the state level inheritor, and Nong Jiaping (male) is the state level inheritor. Their descendants have not yet been chosen as heirs.

3) Responsibility and achievement of inheritors

According to the regulations and requirements, the inheritors choose the next generation of inheritors in the village and have a certain amount of time for counseling; There is also the responsibility of coaching the folk song team in the village, and the county will conduct inspections according to regulations. But the main task is to exist as a representative or symbol of the Poya Song book, which is of great significance locally and on a larger scale.

In addition to working farm work during the day, the inheritors receive tourists and superiors, experts, etc., and go to the study hall at night to teach children to sing Poya folk songs. Because there are no children in the family to become successors, the inheritors arranged by the village must also have a certain amount of time to teach. According to the statistics of Funing County Cultural Center, there are 4 inheritors at all levels of the intangible cultural heritage "Poya Love Song" project in Poya Village, Funing County, Wenshan Prefecture. Among them, the national inheritor Nong Fengmei, female, went out to participate in major performances (Beijing, Shanghai, national tour projects, etc.) 36 times, 45 students; Provincial successor Nong Liying, female, went out to participate in major performances (Beijing, Shanghai, national tour projects, etc.) 30 times, 40 students; 2 provincial-level inheritors: Nong Jiaping,

male, went out to participate in major performances (Beijing, Shanghai, national tour projects, etc.) 22 times, 30 students. Nong Jiaxing, male, went out to participate in major performances (Beijing, Shanghai, national tour projects, etc.) 22 times, 30 students. After investigation and inquiry, in addition to the local children and young people who are willing to learn to sing folk songs, there are even foreigners who come from all over the world and visit the teachers in the village regularly to learn face to face, and usually exchange practice results with each other through video and audio in the wechat group of folk song lovers. After watching the performance of the "Poya Song Book" chorus, many folk song lovers came to consult the inheritors and ask for knowledge about folk songs. Now many locals and outsiders have gradually learned to sing Poya village folk songs, Nong Feng sister and Nong Liying two inheritors are also pleased with their lifelong persistence in singing.

Nong Liying once tutored two students, one is a foreigner, the other is earlier to the provincial capital to work in the village young people. One of them is Ms. He, 53, who lives in Chuxiong and is interested in Zhuang folk songs. So she began to look for one of the inheritors, Nong Liying, gradually followed Nong Liying to learn,

At first, I did not think about what degree I must reach, and I did not know that once I learned it, it was out of control. Ms. He believes that "Poya Song book" is now smoothly pushed to the public's attention, and as a lover, she has such a desire to show and perform Poya folk songs to everyone. Every Saturday, she will go to the study hall to learn to sing folk songs, whether it is the publicity and promotion of "Poya Song Book" or social welfare activities, to participate in as much as possible, Zhuang folk songs were not discovered by the outside world before, now not only so many people know "Poya Song Book", but also so many people like this national art. Through this national art, it has even changed some of the traditional views of many people on folk songs, which is very valuable. Ms. He believes that as a Han nationality, as a foreigner, it is also necessary to participate in this national art network, not to inherit, at least through their own learning and display, to open up more space for promotion.

Another enthusiast is Mr. Chen, from the town of Peakie in Funing County, who once worked in Wenshan CityDo. By chance, I came into contact with the "Po Ya Song Book" through the way of introduction. Mr. Chen is Zhuang, his

hometownThe pass is also very close to Poya village, since childhood, familiar with the Zhuang folk songs under the influence, at first did not thinkI'll make it my life's work. Mr. Chen believes that the "POE Bud Song book" has received the attention of the provincial leadership, as well

Many Poya villagers have changed from ordinary farmers and workers to standing dancers because of their participation in projects and performancesThe singer on stage. He said that such a life change was very inspiring and motivating for him, who had just lost his job.In addition to listening to his mother and grandmother sing folk songs since childhood, he would also sing with them, and he decided to find Nong Liying, the inheritor of "intangible cultural heritage" in Poya Village, to learn art. Compared with the inconvenience of transportation and language for scholars from other places, Mr. Chen has many advantages. After three years of careful and intensive practice, he successfully joined the new generation of chorus team and became a literary and artistic worker. For Mr. Chen, "Poya Song Book" is not only a folk song, but also an inspiration for life, a turning point and the motivation to choose a completely different way of life. He is involved in this national art activity, and as a member of it, he is also promoting national art, As one of them, it also promotes the development of national art in a more prosperous direction.

The author went to Poya Village for field investigation from June 20 to June 23, 2023, a period of 3 days. The investigation mainly focused on "Po Ya Ge Shu", and interviewed the inheritors of Po Ya Ge Shu, Nong Jiaping, Huang Liuye, and Lu Shuanglin, a former member of Po Ya Ge Shu. The interview includes the following three parts: 1. Poya Village's natural geography and landform, livelihood system, population, and different age groups' understanding and attitude towards "Poya Song Book"; 2, Poya song book singing survival system; 3. The existing state of Poya Song Book in daily life and the current transmission of Poya Song book are investigated.

We met Poya Song book team's choreographer Zhang Xiamei teacher learned from her that Poya folk songs used to be sung at night. Generally, starting from the evening when the sky is getting dark, men and women occupy a mountain, in groups, wearing Zhuang costumes. Usually the man starts, singing here and there, a night is like this back and forth, until the sun rises and everyone disperses.

People choose a mate by matching songs without knowing each other's appearance and shape, not only can they clearly and seriously listen to each other's singing voice, but also test each other's wisdom and singing level, reflect the character and values of the singer, avoid direct embarrassment, add a sense of mystery to love, and reflect the pure, bold and courageous love pursuit of Zhuang men and women. In this, the flower bag plays a particularly key role, after the end of the song, the young girl will embroider the beautiful flower bag with the Po Ya song book symbol to his favorite guy, as a token of love between two young men and women. This flower bag embroidered with Poya song book symbol is a very developed and aesthetic heritage item in the process of transmitting and developing Poya culture.

As we all know, the folk song culture of Zhuang nationality has a long history, with profound singing tradition and world-famous song titles. Poya Song books found at present are only used to record Zhuang love folk songs, and the audiences are mostly young men and women living in Poya village, especially women. The way they learn Poya song books is basically by osmosis, passed down from generation to generation. During the investigation and visit, we found that the elderly over the age of 50 in the village could not read Chinese characters and rarely spoke Chinese. The cultural symbols in Poya Song books are used by the Zhuang people in Poya Village and the surrounding areas who lack the foundation of Han culture. Children in the village generally began to learn folk songs at the age of three or four, and gradually formed the traditional custom of learning songs at an early age, singing songs at a young age, and teaching songs at an old age. Whether it is farming, cooking or chopping wood, the folk songs are like indispensable food in life, reverberating in this quiet and beautiful valley of the world. Through investigation: Poya village in different age groups to Poya song book mastery. There are 63 households in Poya Village, 3 households with the surname of Huang, 3 households with the surname of Wei and 57 households with the surname of farmers. Among them, at least 10 or more were married to Poya village from Guangxi, as well as Guangdong, all ethnic minorities, most of them Zhuang and a few of them Yao. Among them, the elderly over the age of 60 are completely ignorant of Chinese dialects and Mandarin, the age group between 40 and 60 can barely speak Mandarin, and the age group between 20 and 40 can only learn Mandarin after middle and high school, and now they can

communicate with foreigners without barriers, especially children under the age of 20, especially children under the age of 10. When they learn to speak, their parents teach them to speak both Mandarin and Zhuang.

The Funing County Party Committee and the county government attached great importance to the translation and protection of Poya Song Book, and built a study hall in Poya Village. There is a large collection of precious Poya culture in the study hall, including Zhuangjia's characteristic bamboo woven tables, group photos of Poya folk songs performances, embroidery culture of Poya song book patterns, honorary certificates and trophies of the newly established Poya Folk Songs team, and so on. The establishment of the study hall has played an important role for the public to understand and inherit the POE bud culture. In 2009, "Poya Song Book" was included in the provincial intangible cultural heritage protection list; In 2015, Poya Geshu Choir participated in the annual finals of CCTV's "Chorus Pioneer" and won the crown, which means that Poya Geshu Choir won the highest chorus award in China, which is of great significance to promote the development of Poya culture. On June 8, 2016, Poya Song Book Choir won the gold medal of the champion group a cappella folk song category in the "9th World Choir Singing Competition" in Sochi, Russia. Poya Love Song really went out of the country and showed the style of Zhuang village to the world on a higher platform. Poya Song Book shines brightly in China and even on the world stage, and is known by more and more people. At the same time, the government departments seize the opportunity to improve the changes in Poya village and improve the living standards of the people as a whole. Poya Village will be transformed into a Poya cultural and ecological village of Zhuang nationality, including the construction of Poya cultural study Hall, the training of Zhuang cultural inheritors, the construction of cultural squares, the carving of Poya cultural stone tablets, the reconstruction of traffic roads into the village, and the combination of cultural publicity and brand tourism. In addition, Zhuang traditional festival on March 3rd and "Longduan Street" held relevant national festival activities, including "Poya folk song duet", "throwing flower buds", "dancing", etc., to add color to the promotion of Poya folk song culture. Poya Village has also won many awards for its unique and profound Zhuang culture and beautiful natural village scenery, so that people can know Poya song book at the same time, see the quiet mountain village

behind it for many years, create a good start for the vigorous development of Poya cultural brand construction, and promote the preservation, transmission and development of national culture. In addition to carrying out related Zhuang Poya folk song cultural activities, Funing County government often organizes major public institutions and education departments in the county to form teams to hold "Poya folk Song" singing competitions on holidays. In the way that teachers lead the people, the national culture of "Poya folk songs" is spread to the daily life of the people in Funing, so that people no longer feel the sense of distance, know how to listen, learn to sing, understand and learn Poya songs and books, and make Poya culture become popular.

4.3 Conclusion

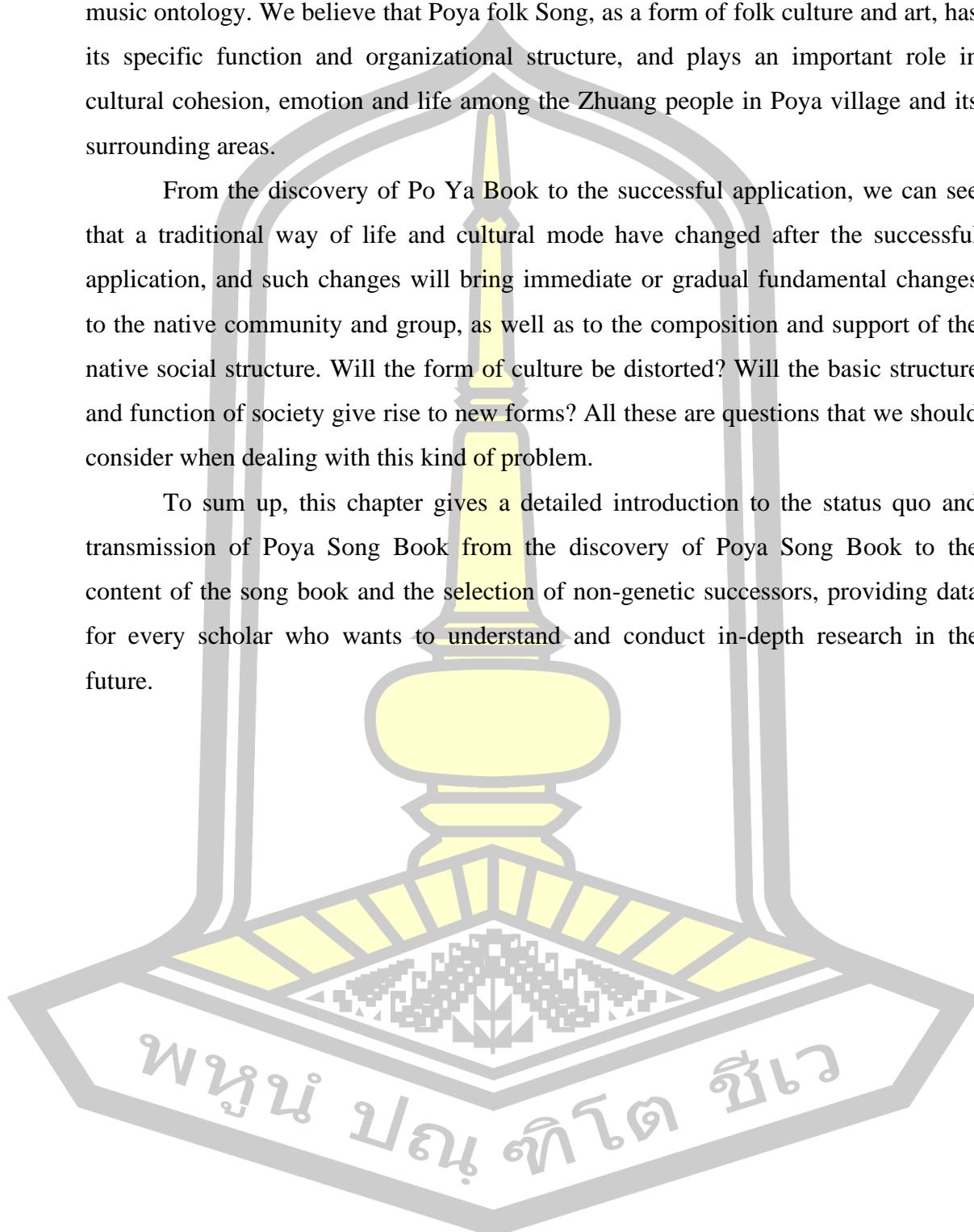
When the folk song culture of Zhuang people appeared in a powerful and refreshing form in front of everyone, from literary and art workers and old artists who are related to national culture can personally experience this obvious change the process, whether out of its own livelihood issues or precisely for the national cultural development shouldered a strong mission they all began to be involved and influenced, forming a close network of artistic behavior. He grew up in Zhuang nationality the people in the community, especially the young and middle-aged people who have a strong sense of freshness and desire to explore, are more likely to be ignored and forgotten by themselves the more cultural elements in the cultural system, so they are more able to accept and happy to see their traditional national culture emerge in a new form and attract a larger range of social opinion and attention. To a large extent, this will not only strengthen their attention and pride in their national art and culture, but also form cultural understanding from a new perspective with their participation.

Art plays a functional role in social development, and emphasizes the social attributes and functional roles of culture in the social system. Therefore, it is necessary to start with the social functional attributes of an objective affair when looking at it. Songs, dances, pictures, religions and rituals, which seem to be the objects of artistic representation, have social properties and social functions in nature. They are useful first, and then they become art. We have studied and analyzed Poya

Song Book and Poya folk song from the aspects of symbols, images, characters and music ontology. We believe that Poya folk Song, as a form of folk culture and art, has its specific function and organizational structure, and plays an important role in cultural cohesion, emotion and life among the Zhuang people in Poya village and its surrounding areas.

From the discovery of Po Ya Book to the successful application, we can see that a traditional way of life and cultural mode have changed after the successful application, and such changes will bring immediate or gradual fundamental changes to the native community and group, as well as to the composition and support of the native social structure. Will the form of culture be distorted? Will the basic structure and function of society give rise to new forms? All these are questions that we should consider when dealing with this kind of problem.

To sum up, this chapter gives a detailed introduction to the status quo and transmission of Poya Song Book from the discovery of Poya Song Book to the content of the song book and the selection of non-genetic successors, providing data for every scholar who wants to understand and conduct in-depth research in the future.



CHAPTER V

The Music characteristics of Poya Song Book

In this chapter, the researcher mainly uses the interview information to make a comparative analysis of songs, taking 5 Poya folk songs selected by Nong Fengmei and Nong Fengying as examples. The researchers conducted the following studies:

- 5.1 A classification of musical modes, lyrics and melodies and singing techniques in the book of Poya Songs.
- 5.2 The first "Fen eh ai" melody, lyrics, singing skills comparative analysis.
- 5.3 The second "Fen Guo Ma" melody, lyrics and singing skills comparative analysis.
- 5.4 The third "Fen biao guai" melody, lyrics and singing skills comparative analysis.
- 5.5 The fourth song "Fen Ya Yu" melody, lyrics, singing skills comparative analysis.
- 5.6 The fifth "Ying tai diao" melody, lyrics, singing skills comparative analysis.
- 5.7 Conclusion

5.1 A classification of musical modes, lyrics and melodies and singing techniques in the book of Poya Songs.

There are a total of eighty songs recorded in the "Poya Song Book", of which forty-one are sung by male voices, thirty-nine by female voices, and the last one is sung by chorus. After translation and collation, the eighty-one folk songs on the "Po Ya Song Book" are confirmed to be independent individual folk songs, with 762 lines of lyrics, ranging from five words and four sentences to 40 sentences. When singing, it is generally a chorus, the voice is clear and sweet, gentle and transparent, and when the vocal range is high, it will also use falsetto singing, high and bright. Occasionally accompanied by Musical Instruments, usually leaves, men and women would play and accompany each other as they played. Sometimes they play erhu and sing while they play.

Nong Fengmei introduced: "Singing POE bud song book when pulling erhu, is passed down from the older generation of the village, things are done at night, in the dead of night, under the moon, everyone sit around the fire, while pulling and singing." Now there are fewer erhu players, mainly because not many people can play Musical Instruments, and young people may not be willing to do it."

The 81 symbols recorded in the Poya song book sung by Nong Fengmei correspond to 81 love fragments, which can be considered as 81 different lyrics, but there are not 81 different tunes. The same tune can be used to sing different lyrics, different people singing the same lyrics will choose different tunes, everything is spontaneous. At present, there are 23 folk songs that Funing can name. In recent years, workers dedicated to Yunnan's traditional culture are still excavating and collecting, so the final number of tunes is not certain. In the whole Funing area with Poya as the center, many Zhuang people will sing the melody of Poya love songs, but some can only sing a few fragments, and some can sing a relatively complete song by looking at the symbols in the song book. The sampling was carried out many times, because through several recordings, it was found that the older generations sang the same tune in different lyrics or under different situations, but each time they sang it was not exactly the same, which is the charm of the original Poyeha love songs. Their tunes were not exactly "tunes" as we understand them, those voices that suddenly rose or whirled down. More like intonation, tone, which is closely related to the lifestyle of Wenshan area for thousands of years. In the age without electronic communication, both men and women of Zhuang nationality worked at sunrise and retired at sunset, and singing was like their language. Whether it was working, chatting with others at rest, answering and answering questions, or when men and women were in love, the words that expressed each other's feelings could be conveyed by singing. At this time, the rhythmic expression in their songs must be changed according to different moods or circumstances at present. Sometimes they shout and sometimes they whisper. Later, through the transmission of generations, there are several kinds of tunes that have been discovered today, and the rich first and last rhyme, last and last rhyme are everywhere in these tunes. The following is a few representative works that Nong Feng Sister and other slope bud inheritors choose to sing by themselves.

"Poya Song Book" Tunes and melodies

The eighty-one pictorial symbols recorded in the "Poya Song Book" can sing eighty-one songs, but each symbol only plays a suggestive role in the meaning of the lyrics of each song, and does not record the melody score of each song. When people sing these symbols, they use the local folk song tunes that have been spread since ancient times and are familiar to people and come from the mouth. These tunes usually have their own lyrics or the singing occasions, but when singing "Poya Song Book", the tune becomes the lyric carrier of "Poya Song Book", which basically has nothing to do with the original lyrics of the tune and the singing occasions. In the field investigation and Funing County publicity department related personnel, "Poya Song Book" chorus leader Huang Xiang interview, learned that usually villagers in singing, the use of more than 20 folk tunes, They are "command ah ah", "said hello hello", "said the girl", "said dozen law", "said ya yu", "said fruit hemp" and "command", "said grinding leakage", "said the proud boring", "hum central fine", "hum", "hum" cold, "said bill" and "command", "said held with", "said xie", "said the dragon teeth", "said mo", "command will make", "said dong", "said le For these tunes, Wenshan and Funing local scholars are still further sorting out, of which several names have not yet been fixed. Among the more than 20 tunes, there are about a dozen that are most commonly used.

In the use of these tunes, the direction of the melody is no different from that of normal singing, but there are improvisational changes in speed and repetition, or changes in tone, depending on the mood of the singer at that time or the content of the lyrics of the "Po Ya Song Book". For example, when singing "Po Ya Song book", the singer is in a more pleasant mood, although the tunes used are usually more lyrical and slow, at this time, the singing speed may be slightly faster; Another example is the lyrics to the effect that both men and women are in love, sweet feelings and honey, using a tune that is usually used as a labor song, this time will sing more sincere and affectionate; Or the singer is a singing expert, skilled, can well control their own breath, singing will use some small skills, small decoration to show off their skills, if it is in the song, then often put the atmosphere of the song to the climax; There is also a case that when the opposite side of the song is thinking about how the

next line is relative to the other side, it may drag a little beat on a certain phrase or a certain note to give itself a time to think and move on.

In the selection of tunes, there are generally no hard and fast rules, basically according to the singer is usually familiar with, love and widely sung in the local folk tunes, as well as the mood at the time, or the singing content to determine; If the singing content is to express the beauty of love between men and women, it may use cheerful and warm tunes; If you are looking forward to the sweet life after marriage, you may use lyrical melodies. However, when singing "Poya Folk songs", generally only the tunes of their own branch will be chosen, and other branches will not be used. Only on the occasions of pairing songs such as the Long Duanjie Festival and the March Street, or when there are special requests from outsiders, the tunes of other branches will be used to sing. There are some tunes in many places, such as "fen fishing", that is, fishing tune, the villages along the river basin are circulating this tune, each place will be slightly different because of the language, the melody will also have a little change, such as the difference between the sound and the sound, it is a hundred miles of different wind, ten miles of different customs. There are some tunes only

There is a particular place, then in the use of it to sing "Poja song book", people will try to keep the original, the melody of the song basically will not change, for example, Langheng folk song, spread in Langheng Township, Funing County, because of the beautiful melody, very popular in other places, has become a very popular, very popular folk song in the Funing area. When people in other places sing "Po Ye Song Book" in Lang Heng's key, they basically imitate Lang Heng's singing style, and will not add improvisational or decorative changes to the melody.

When singing, it is usually a pair of men and women, and occasionally they will use a pair of songs between the same sex. During this period, everyone chooses their own familiar and favorite folk song tunes. If it is a song in the town and other larger occasions, because of the large number of participants, in addition to the male and female duet, there will be multiple duets. However, in "Poya Song Book", if the song describes love, the role of the duet is two men and women, while in other songs, such as the scene of labor or play, it may be a duet between multiple characters. When singing, if the two sides are in the same village, then the language between each other

is connected. But in the song, the people who participate in the song may come from all over the country, will bring more different folk song tunes, and may also use their own regional dialects, which is a great test for the players of the song. Some folk song masters can sing the folk song tunes of many places, and also use the language of other places. When singing songs, they can use the folk song tunes and language of the other side accordingly, and imitate the local singing style, but the taste is not as authentic as that of the locals. Like Nong Feng Mei and Nong Liying, they belong to the various fixed tunes handed down by this use. "Poya Song Book" can be seen everywhere in the daily life and entertainment of the Zhuang people, but "Poya Song book" describes a complete love story, which has been completely recorded with symbols in the process of spreading, and has become a documentary treasure with material reference. In addition to "Poya Song Book", in Funing area, similar to "Poya song book" such a complete narrative of events and things, there are farm songs and textile songs. Using various popular folk tunes, the lyrics systematically record the various agricultural activities in Funing area from January to December, such as sowing, tilling, harvesting and breeding. Textile songs also use popular folk tunes, from planting cotton, picking cotton, spinning, weaving, cutting, clothing, etc., the lyrics systematically and completely describe the textile technology and labor scene of Funing Zhuang people.

Although singers can freely choose tunes when singing "Poya Song Book", they have learned from field research and collection that people actually have a certain preference for certain tunes, and the frequency of singing is relatively high. According to the statistics in the article "Investigation Record of the Poya Song Book of Yunnan Funing Zhuang Nationality" by Wang Yao (2010) of Yunnan Arts University, in general, the most frequent melody selection of the Poya Song Book is "Phenobiao", with about 14, followed by "Phenyang", with nine, and then "Phenlao" seven from more to less

First; "Fen Eh Eh", six and "Fen Guo Ma", four. In addition, the name of the same tune, there will be several different melodies, such as in the field investigation and collection, you heard the melody of different several "Phenoyang", then the singer in singing "POE bud song book", how to choose which "Phenoyang", or use which "phenobiao good"? We interviewed more than 10 singers and artists from different

regions, such as Nong Fengmei and Nong Liying, as well as many local scholars and cultural workers who have studied "Poya Song Book" for many years, and the answers we got were consistent.

"Po Ya Song Book" in singing, the choice of tunes is very free, very improvisational, very personalized, everyone in singing, the choice of tunes and others may be completely different, may also be partially different. The same person in different occasions, different atmospheres, different emotional states, the choice of tunes will also be different, so the use of "POE bud song book" tunes, basically impossible to have specific statistical data. It is only possible that the popular folk tunes of Poya village are "Fen Guma", "Fen fishing", "Fen Biao GUI" and "Fen er Ai".

When the villagers of Ya Village sing the "Po Ya Song Book", they will basically choose among these several tunes, but it is completely impossible to accurately count how many songs and which ones are sung. Or when singing against each other, if the other person is from Huajia, the villagers of Poya Village will choose the folk song tune of Huajia to oppose it. Of course, there will also be situations in which folk songs from different places are used to coordinate with each other, such as the direct confrontation between the folk songs of Huajia and the "fen fishing" of the exploitation, which are very flexible.

After many field investigations and interviews with researchers and singers of "Poya Song Book", we have conducted in-depth research on a dozen commonly used tunes, especially the seven most important tunes such as "Fen Eh Ai", "Fen Fishing", "Fen Guma", "Fen Biao Guai", "Fen Ya Yu", "Fen Yang" and "Yingtai Diao". And the spins and characteristics of these tunes are analyzed concretely. It needs to be explained here that since the music software used will automatically generate rhythm beats and bar lines, the recorded music examples have regular beats. In actual singing, these tunes basically have no regular beats, and the rhythm is long, free, and has strong randomness and improvisation.

Singing skill

"Po Ya Song Book" mainly single duet, there are also two or more duet, duet listen to each other's singing meaning, now answer. Due to the rapid theme of the

duet, the young man and woman fall in love at first sight as a clue, through the form of duet truly reflects the Zhuang people's marriage process and value orientation, and expresses the determination of Zhuang people's children to bravely pursue free love and happy life.

One form of singing is male and female duet singing first and then chorus, according to Nong Fengmei, a national "intangible cultural heritage" inheritor of "Poya Song Book", "this is called Songyin Dongga", which means "double tone intersection" or "double tone blending". For example, one part is a gentle flowing melody, while the other is a long, flickering voice, and sometimes there is a second interval between the two parts, which is strictly forbidden in European classical music theory, because the second interval is considered dissonant, but the people of the country think that this is good. Sometimes, some songs when male and female voices sing together at the same time, because of the difference in vocal range and vocal area, sometimes will form a harmonious or disharmonious four and five double voices, which is also prohibited in European music theory, because it blurred the mode, called as parallel four and five or empty four and empty five. But in Zhuang folk, this is a very natural and reasonable way to sing. Also due to the difference of singers, when singing between each other, another singer's response will produce a second degree, third degree or four degree, five degree natural modulation phenomenon, which is also very common in Zhuang folk opera, Dai Dai Opera, as well as in Dali Bai tune and many other ethnic folk songs singing, there are also men and women sometimes four or five degrees of relationship. The formation of this artistic style and singing method comes from the different aesthetic pursuit of people of all ethnic groups and the summary of artistic practice. According to the research, "Poya song book" according to the different forms of singing to name the song, such as "Fen Dan" (Zhuang melody name), "Shan" means "Nian", "nan", "intonation", Chinese tunes are called "intonation tune" and "intonation song". The melody is mainly formed by the pitch of the Zhuang lyrics, like saying like singing like nan, there is no fixed melody, a word and a tone, a single rhythm, easy to sing, is the most commonly used kind of melody in the duet of young Zhuang men and women, listen to the singers with "phenosingle" duet love songs, concise and comprehensive, interesting.

The use of grace notes in singing is more frequent, coherent and delicate, and it has the function of embellishing the tune, assisting the right words of the tune and expressing the intonation. It not only makes the tune consciously obey the tune tune value, but also reduces the constraint of the lyrics on the tune. From this perspective, the use of grace notes not only gives the tune a larger space for activity, but also provides the tune with a larger space for activity. It also completed the "requirements" of the lyrics for the tunes. The high-pitched singing is very penetrating, refreshing, forming a specific style color and performance effect, so it makes singing more difficult than other tunes of Zhuang folk songs and difficult to learn. Its rhythm and time value have the general characteristics of folk songs, have a strong randomness, irregular rhythm, the length of the time value depends on the control of the breath to determine, beautiful smooth, simple and dignified. According to the different singing occasions and the identity of the singer, "Poya song book" has been sung in the village, has been sung in the river, has been sung by the stream, has been sung under the tree... Some are sung in ordinary life, some are sung in festivals, some are sung in ceremonies, some are sung during labor, some are sung between in-laws, some are sung when children play, some are sung by village clergy... According to different circumstances and status, the singing tune is different. Such as "phenota Lao", "phenota Lao" for zhuang, Chinese meaning "river", in the big river environment singing folk songs called "phenota Lao", that is, "river tune", the melody is simple, according to the intonation of the melody to do some subtle changes or adjustments. "Fen Guomang", "fruit awn" for zhuang, here the fruit means "under the tree" "tree feet", "awn" for "fruit" "fruit" meaning, that is: "under the fruit tree", under the fruit tree under this environment to sing the song called "Fen Guomang", the general singer is difficult to grasp, delicate and soft, intonation, calm and soothing. According to Poya village villagers told us that this kind of song is mostly sung by female singers, and occasionally male singers sing. Again such as "phenoway", means between the in-laws visits or marriage to ask for a daughter-in-law with the woman's in-laws to sing the tune, that is, "in-laws tune", the lyrics are more than between the in-laws self-modesty and praise each other's content, the song on the feast, the melody is calm and soft, smooth and beautiful, full of festive atmosphere. "Phenodong", mainly Zhuang women beat the old Geng, the identification of the year to sing a tune, is the form of

antiphonal singing, in the annual "Long Duan Festival" will sing, the melody is beautiful, warm and festive. "Fenlemei, meaning Zhuang children's song, is mostly sung by children playing together, five-word lyrics, the melody is simple, a word is a tone, and the melody is cheerful and jumping when singing, but according to the survey, there are now few children can sing." "Phenoangli" is the tune sung by Mo Gong (male clergy) and Ya Mo (witch, female clergy) in the sacrificial activities, which will be sung with different tunes according to the different contents of the sacrificial activities, like singing like chanting, simple and mysterious.

5.2 The first "Fen eh ai" melody, lyrics, singing skills comparative analysis.

(The following five Poya folk songs are sung by two inheritors, Nong Fengying and Nong Fengmei, respectively, at different times, to analyze the different effects of the same symbol in concert by different people.)

Melody analysis

"Fen eh ai" also known as Guizhao folk song, mainly popular in Funing County Guizhao town, Peakai town, Dongbo Township, Neng Township, Zisang Township, Gula Township, Xinhua Town, and Poya Village and other townships around, is a popular range, very popular Funing Zhuang people love folk songs, because when singing, the first will sing a very distinctive word "eh eh", so named "Fener eh eh". "Fen eh Eh" melody is long and long, the rhythm is slow, has a strong lyricism, is one of the main tunes of "Poya song book".

"Fen eh ai" is sung in the northern Zhuang language, and the lyrics are generally five-character sentences, occasionally seven-character sentences, and a song has four sentences to more than ten sentences or even dozens of sentences. The melody is long and soothing, often using falsetto, generally sung by men, often used to express the heart of love between men and women. When singing "Poya Song Book", both male and female voices can sing solo, chorus, chorus, and duet.

Among the 81 symbols that use the "Fen Eh Ai" tune category are the following: the first "Moon", the 13th "Arakan Leek", the 24th "Wooden boat", the 36th "Lift your feet to my sister's house", the 47th "honeycomb", the 50th "Winnowing meters", the 54th "Star", and the 58th "Make a chair". In which the Inheritor performs number 47, "honeycomb."

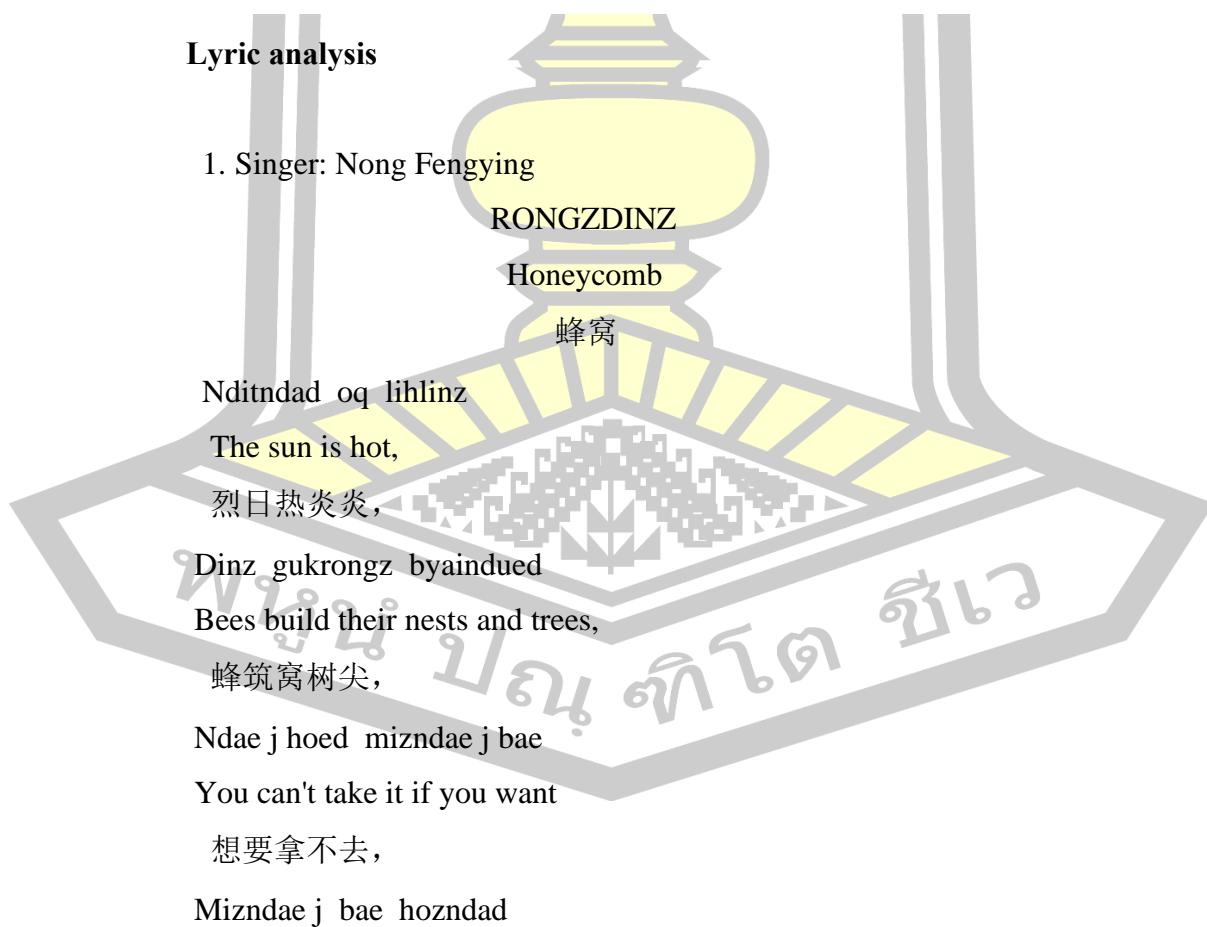
Music Example:

Fen Er Ai

1. Singer: Nong Feng Ying
 2. Singer: Nong Feng mei
 Score: Li Ting Ting

♩=50

Lyric analysis



Helpless and angry,

无奈徒生气，

Mizndae j gaeb nyaegnyaeuz

To meet the sorrow but not to find,

欲交愁未得，

Naegnyaeuz saemhunz lamq

Lonely people worry.

孤单人着急。

2. singer:Nong Fengmei

RONGZDINZ

Honeycomb

蜂窝

Nditndad oq lihlinz

The sun is hot,

烈日热炎炎，

Dinz gukrongz byainduced

Bees build their nests and trees,

蜂筑窝树尖，

Ndae j hoed mizndae j bae

You can't take it if you want

想要拿不去，

Mizndae j bae hozndad

Helpless and angry,

无奈徒生气，

Mizndae j gaeb nyaegnyaeuz

To meet the sorrow but not to find,

欲交愁未得，

Naegnyaeuz saemhunz lamq

Lonely people worry.

孤单人着急。



Figure 7. "honeycomb" 1. Singer: Nong Fengying 2.singer:Nong Fengmei
Score: Li Tingting

The two transmitter sing and compare

The meaning of the song: The meaning of the song: "Brother, when you ask me about the family where I was born, I will tell you that my mother gave birth to me as an only child, and I was born so badly and so ugly that I was left alone, just like a milk left on the tree, just like an empty shell left on the branch, just like a chestnut dried up in the dry field, Just like a leek forgotten in the wilderness if anyone like me is so lonely and lonely that he is too embarrassed to mention it to your brother, my face will be red and I am really ashamed to tell you that the pattern picture consists of a vertical line not far from a three-leaf grass shape and a horizontal line below it to represent "the wilderness garden leek".

In which the Inheritor performs number 47, "honeycomb."

Folk song style: Fen Er Ai

Date: February 16, 2023

The meaning of the song: The sun was hot and bees were nesting in the top of the big tree. Want also can not get, but can only sulk. Want to get but not, lonely people worry.

In which the Inheritor performs number 47, "honey comb."

Folk song style: Fen Er Ai

Date: December 20, 2023

The difference between the two inheritors singing:

Through the audio and video singing of Poya folk songs of the same symbol by two inheritors, we found that:

- 1) The symbols of both songs are the same:
- 2) The singing techniques of the two songs are basically the same:
- 3) The effect of the two songs is basically the same:
- 4) The content sung by the two inheritors is different, so the general meaning of the lyrics is different, so the singing time is different.

Singing analysis

"Fen Eh Ai" This folk song tune is very characteristic, the speed is slow, the rhythm is free, there is a strong randomness, the length of the value is often determined according to the singer's preferences and the control of the breath. The jump in the music makes the melody fluctuate, and a large number of grace notes make the music stretch and long. When singing, false voice is used alternately, the melody jumps into the use of false voice, the voice is high, clear and bright, the melody is used when the downward progression, the voice is thick and simple, the true false voice is transformed into a cloud and water, no trace, the grace note is coherent and delicate, and it is done in one go. Due to the decoration of melody and the randomness of rhythm and rhythm, "Fen eh eh" has a strong personality, "Fen eh eh" can be sung solo, chorus, chorus, or duet. In the field research, I also heard the female lead singer, the male voice as a backing cavity, at the end of each phrase in response to the woman's form.

In addition, "Fen Eh Ai" also has a unique feature, according to Xu Liujun's research, the combination of lyrics and tunes of "Fen eh eh" shows a misplaced characteristic, the general song is a phrase to sing a lyric, and "Fen eh eh" a lyric is often sung with two phrases, and a large number of interlining words are used to fill in the middle. Make the national characteristics of "phenoeh" more prominent and more distinctive.

Generally speaking, young men and women of Zhuang nationality do not know each other's name and family status, at the beginning of singing. Therefore, there is a trial stage at the beginning of singing. Singers use one-to-one answer to slowly find out each other's situation and also explain their family status to each other. This is a song for the trial phase.

5.3 The second “Fen Guo Ma” melody, lyrics and singing skills comparative analysis.

Melody analysis

“Fen Guo Ma” is the Zhuang language under the tree, the foot of the tree, “Fen fruit hemp” there are two versions, generally considered to be singing folk songs when picking anise, picking anise season, young men and women rest, gathered under the anise tree singing tunes, or while picking anise singing tunes. When the star anise is mature, the local strong people either sing while picking the star anise, or gather under the star anise tree and sing it while resting.

The history of planting star anise in Funing has been very long. Some people believe that the history of planting star anise in Funing has been nearly 300 years ago. According to Wang Zhifen' (2020) s article "Interpretation of the symbolic Meaning of Poya Song Book of Zhuang Nationality in Yunnan", the history of planting star anise in Funing has been nearly 700 years ago. The Zhuang people of Funing in August and September every year, when the octagon blossom, invite each other to gather in the Octagon forest to sing and dance, to celebrate the harvest and look forward to the next year's good harvest. At this time, young men and women will also talk and sing in the octagonal forest, talk about love, and share the sweet and thick lovesickness in their hearts. In the usual production activities such as anise planting and picking, the strong people who love singing and have no songs are often singing in the labor, and over time, the formation of a special folk song tune sung when picking anise - phenanthica hemp.

In addition, in the field investigation and interview with Xu Liujun teacher heard another saying, “fruit hemp” is not only anise tree, but refers to all fruit trees, so “Fen fruit hemp” is not a folk song sung when picking anise, but a folk song sung when the fruit is ripe, working and resting under the fruit tree. Either way, “Fenguma” should be a tune sung when picking fruit and resting under the tree. It is mainly spread in the areas of planting anise such as Zisang Township, Peakai Township and Poya Township in Funing. The melody is smooth and delicate, usually sung by female singers, and less often by male singers.

"Fen Guma" is sung in the northern Zhuang language, which is generally five words and one sentence, and there are about dozens of sentences in one song. The melody is gentle and delicate, the melody lines are not fluctuating, it is the structure of five degrees and four tone columns, mainly by the "sign feather palace Shang" tone column, the melody starts from the sign tone, the melody is mostly the progressive progress of the three sounds of the sign, feather and change palace, the melody of "Fen Guo Ma" is very stable, and the end of each phrase will return to the sign tone, making the music have a sense of termination. Among them, it is quite distinctive that the melody will produce six degrees of lower glissando according to the change of the pitch level of Zhuang language in the lyrics, in addition, there are upper glissando and appoggiatura and other decorative notes in the melody. "Fen Guma" rhythm is relatively free, a lot of long sound, often according to the singer's habits and preferences to use the free extension, music cadence, free and long, there is a feeling of talking.

Among the 81 songs, the songs using the tune of "Fen Guma" are: No. 5 "Partridge", No. 30 "Seven Days", No. 31 "Clothes Horn Scroll", No. 74 "Cooking Rice", No. 75 "Carrying the Axe", and the inheritants sang the 31st "Clothes Horn Scroll".

Music Example:

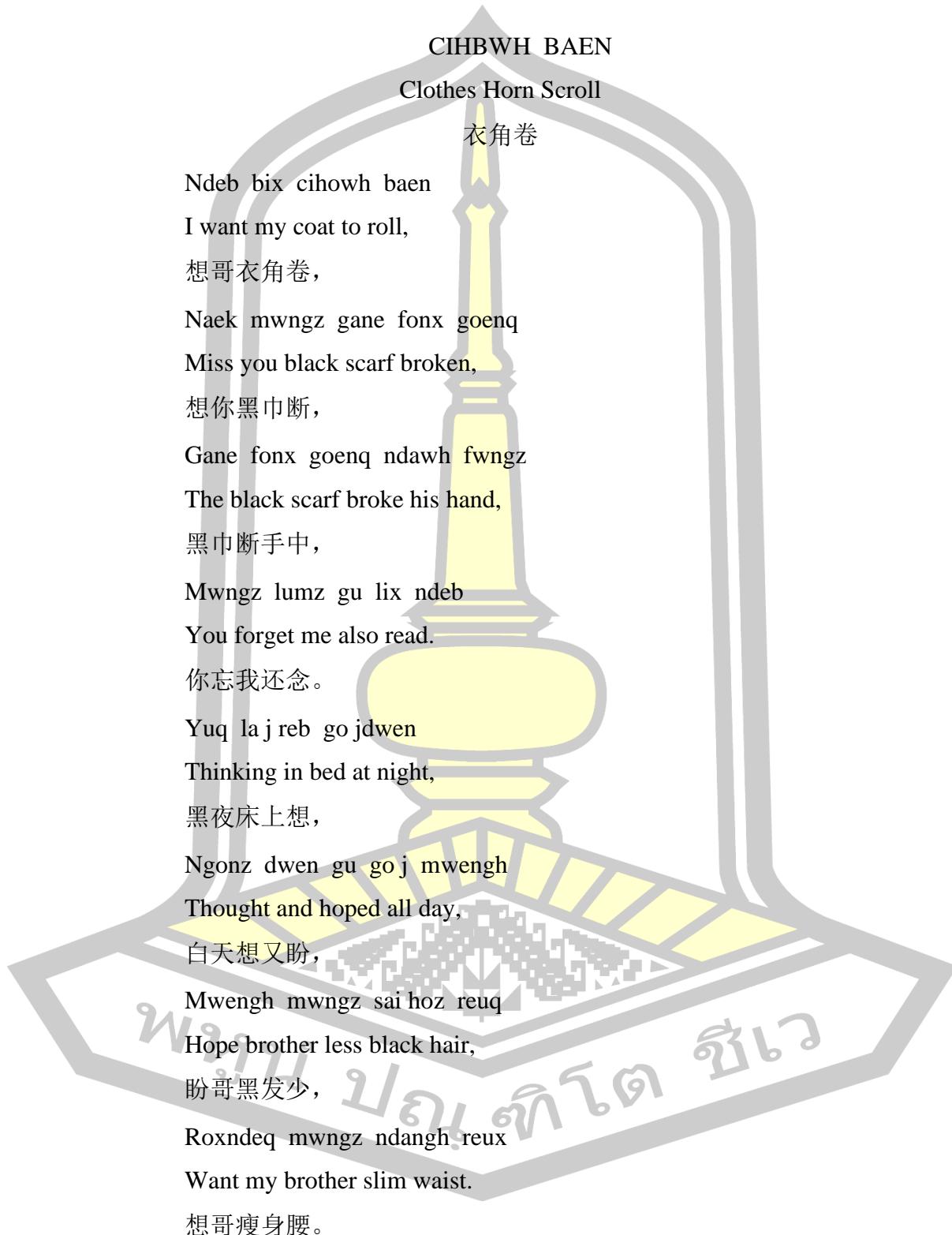
Fen Guo Ma

1. Singer: Nong Feng Ying
2. Singer: Nong Feng mei
Score: Li Ting Ting

The musical score for 'Fen Guo Ma' is presented in three staves. The top staff begins with a treble clef, a 4/4 time signature, and a tempo of 50 BPM. It features a series of eighth and sixteenth notes, with a prominent sixteenth-note glissando on the third staff. The middle staff also begins with a treble clef and a 4/4 time signature, continuing the melodic line with eighth and sixteenth notes. The bottom staff begins with a treble clef and a 3/4 time signature, providing a change in rhythm and harmonic structure. The music concludes with a final section in 4/4 time, returning to the original key and time signature.

Lyric analysis

1. Singer: Nong Fengying



3. singer:Nong Fengmei

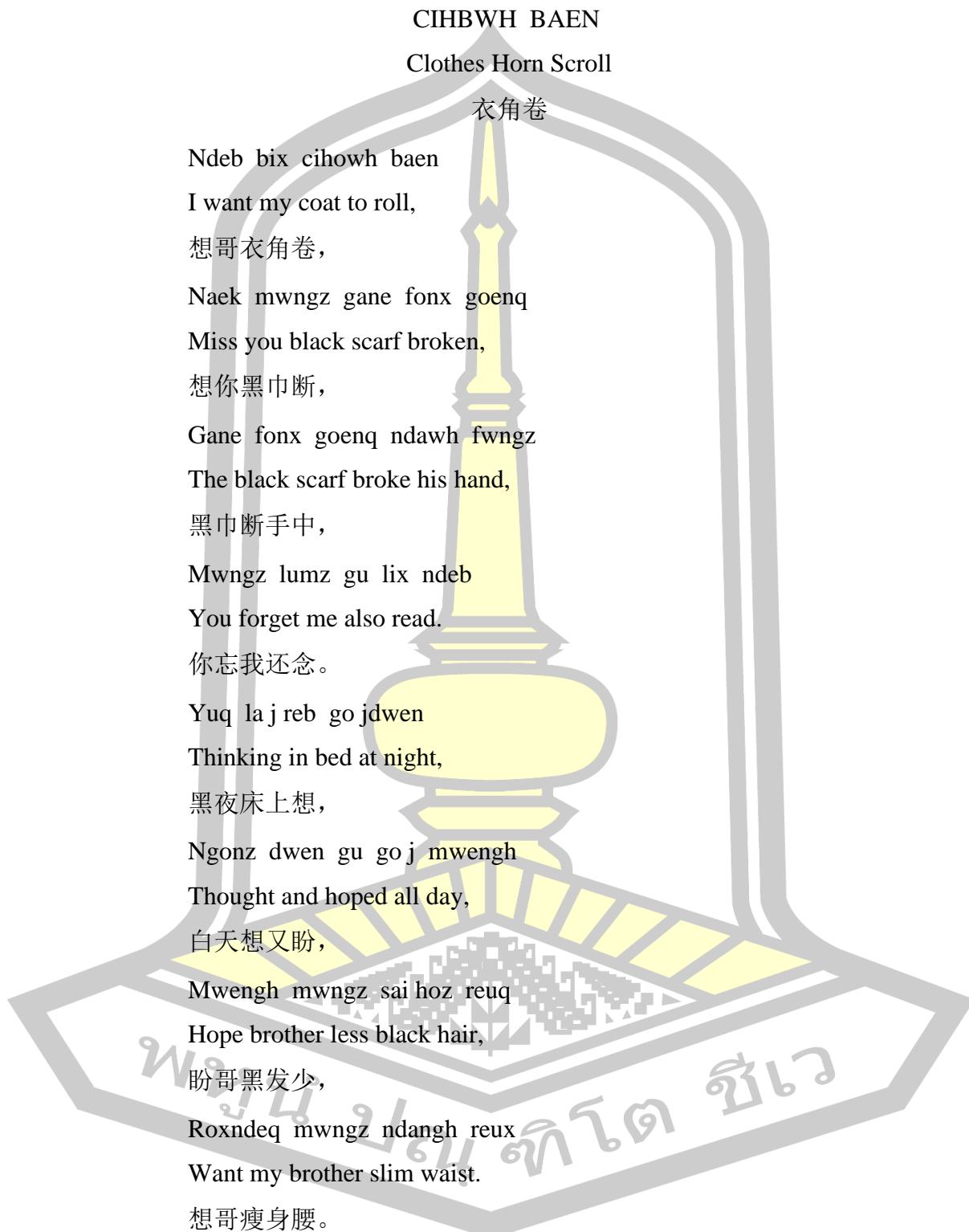




Figure 8. "Clothes Horn Scroll" 1. Singer: Nong Fengying 2.singer:Nong Fengmei Score: Li Tingting

The two transmitter sing and compare

The meaning of the song: "Brother, when you ask me about the family where I was born, I will tell you that my mother gave birth to me as an only child, and I was born so badly and so ugly that I was left alone, just like a milk left on the tree, just like an empty shell left on the branch, just like a chestnut dried up in the dry field, Just like a leek forgotten in the wilderness if anyone like me is so lonely and lonely that he is too embarrassed to mention it to your brother, my face will be red and I am really ashamed to tell you that the pattern picture consists of a vertical line not far from a three-leaf grass shape and a horizontal line below it to represent "the wilderness garden leek".

Folk song type: Fen GuoMa

Date: February 16, 2023

The meaning of the song: I miss my brother's coat, the black handkerchief in your hand, you forget that I still miss. Night bed thinking, miss and hope during the day. Look forward to brother black hair less, want brother slim waist. Say a word to the tree: die sister life, do not marry you really wrong. Lazy thread textile, too lazy to lift the legs to the ground, have not opened the tears came out first, the heart is full of melancholy.

Folk song type: Fen GuoMa hemp

Date: December 20, 2023

The difference between the two inheritors singing:

Through the audio and video singing of Poya folk songs of the same symbol by two inheritors, we found that:

1) The symbols of both songs are the same:

- 2) The singing techniques of the two songs are basically the same:
- 3) The effect of the two songs is basically the same:
- 4) The content sung by the two inheritors is different, so the general meaning of the lyrics is different, so the singing time is different.

Singing analysis

"Fen Guma" is sung in the northern Zhuang language, which is generally five words and one sentence, and there are about dozens of sentences in one song. The melody is gentle and delicate, the melody lines are not fluctuating, it is the structure of five degrees and four tone columns, mainly by the "sign feather palace Shang" tone column, the melody starts from the sign tone, the melody is mostly the progressive progress of the three sounds of the sign, feather and change palace, the melody of "Fen Guo Ma" is very stable, and the end of each phrase will return to the sign tone, making the music have a sense of termination. Among them, it is quite distinctive that the melody will produce six degrees of lower glissando according to the change of the pitch level of Zhuang language in the lyrics, in addition, there are upper glissando and appoggiatura and other decorative notes in the melody. "Fen Guma" rhythm is relatively free, a lot of long sound, often according to the singer's habits and preferences to use the free extension, music cadence, free and long, there is a feeling of talking.

5.4 The third "Fen biao guai" melody, lyrics and singing skills comparative analysis.

“Fen Biao guai” is also called “Fen Biao”, because when the singing begins, it will sing a lining word “good eh”, and the singing needs to sing the lining word “Biao eh”. It is mainly popular in the area of Fengyi Town, Funing County. Zhuang language “good” in Chinese is “clever”, “smart”, “beautiful” meaning, “Biao” Chinese meaning is “old cousin”, so the Chinese name of “phenobia good” is called “old cousin”. Zhuang men and women before singing folk songs, first say hello to each other to ask a good respect for each other, but also compliment each other, if the other is a man, will praise each other handsome and smart, if the other is a woman, will praise each other handsome and clever. “Phenobiaigui” begins by singing the underlining phrase “Aigui”, probably this tune was first gradually developed as a

praise tune. "Phenobiao good" tune is slow, the vocal range is not wide, sounds very gentle.

“Fen Biao guai ” in Poya song book 81 songs of the 4th "Mandarin duck", 33rd "hands on purple plum", 42nd "Thatch", 43rd "Silk pants", 70 "Fire bird". The Inheritor sang the 43rd song "Silk Pants".

Music Example:

Fen Bi ao Guai

1. Singer: Nong Feng Ying
2. Singer: Nong Feng mei
Score: Li Ting Ting



Lyric analysis

1. Singer: Nong Fengying

HO' NEG

Hook hook

弯钩

Daxmwngz doiq daxmwngz

Bet on you:

賭你就賭你:

Daxmwngz jiet nguihreux

You can take cottonseed.

你能嗑棉籽。

Daxmwngz jeux nguihgve

You take loofah seeds,

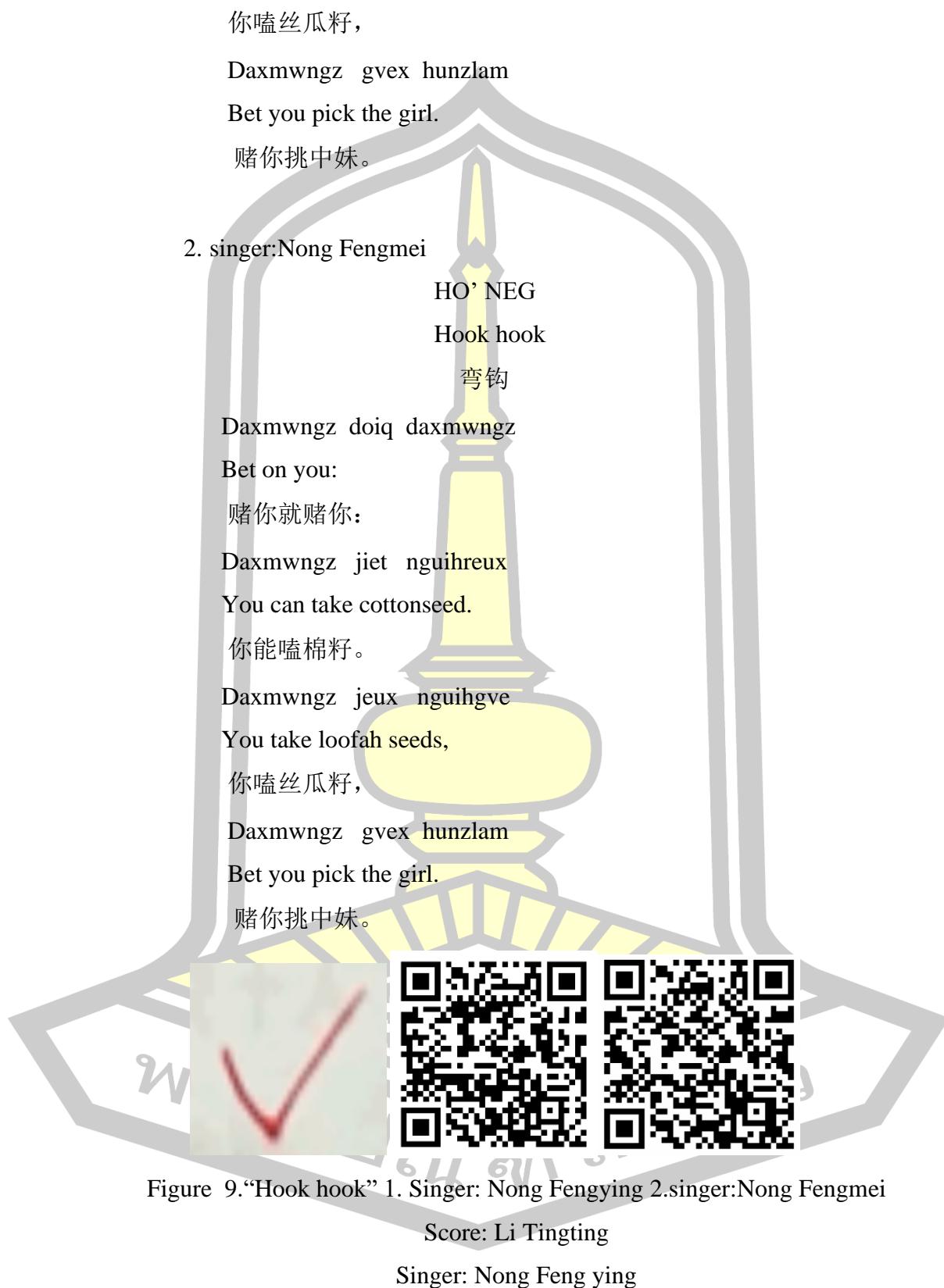


Figure 9.“Hook hook” 1. Singer: Nong Fengying 2.singer:Nong Fengmei

The two transmitter sing and compare

The meaning of the first song: Big mind brother says love me your palm is protecting a purple plum Your mouth is telling the truth to your wife but using the Kaya tree to deceive my stupid sister. The pictorial picture shows two hands and a branch, which means "hands protecting purple plum". Symbol Knowing symbol.

Folk song type: Phenobiao guai

Date: June 5, 2023

The singing form of "Phenobiao Guai" is mainly male and female duets, and another singing form is male and female duets first, and then male and female chorus ends the whole song. In male and female duets, the pitch of the male and female voices is different. When the male voice finishes singing and the female voice enters, it is not affected by the male voice, but sings in its own key. When male and female voices sing together, there will naturally be a parallel third or parallel fourth or parallel fifth harmonic effect.

The meaning of the second song: The elder brother said he had no wife. The elder brother's wife was very beautiful. The pants made of silk were fluttering in the wind, and my brother quickly went to help her, and I had no one to take care of me.

The song is used to symbolize "wife" or "happy marriage". Other symbols in the song card 'tree. A kaya tree is a tree where a cut branch is hung so high in a tree or vine that it cannot be retrieved. Here it means "empty words." The phrase "hung high but useless in name" is quite apt. In the song, contrasting expressive hands are used. By drawing a contrast between the man's attitude towards his wife and his attitude towards his "me" lover, the man shows his unreality and vanity towards himself. This song is also intended to test the sincerity of the man.

Folk song type: Phen Biao Guai

Date: December 20, 2023

Singing analysis

The difference between the two inheritors singing:

Through the audio and video singing of Poya folk songs of the same symbol by two inheritors, we found that:

- 1) The symbols of both songs are the same:
- 2) The singing techniques of the two songs are basically the same:
- 3) The effect of the two songs is basically the same:
- 4) The content sung by the two inheritors is different, so the general meaning of the lyrics is different, so the singing time is different.

5.5 The fourth song "Fen Ya Yu" melody, lyrics, singing skills comparative analysis.

Melody analysis

"Fen Ya Yu" is the meaning of the Zhuang words "brook" and "mountain spring". Therefore, the Chinese song name of "Phenoya Yu" is called "Brook tune", which is mainly spread in the area of Huajia Township, Ayong Township and Poya Village. Funing County river collection, in addition to the Puting River, Nama River, Xijiang River, Langganghe River and Nanli River five major rivers, there are 29 large and small tributaries, living in the river basin Zhuang people often sing river-related folk songs, such as the "Fen fishing" described before in this article, and in the river branch basin area, The folk tune "Brook tune" gradually appeared. The melody is warm and sad, sad and sad, which is often used to sing the content of the bitter love of both men and women in the "PoyaSong book".

"Fen YaYu" is generally seven words a sentence, and sometimes five words a sentence will appear, and each tune is about dozens of sentences. Singing in the northern Zhuang language, the big jump combined with the progressive melody makes the music more fluid in the gentle. "Phenoya Yu" whether male or female voice singing these glissandis or glissandis, will use the alternations of true and false voice, making the tune sound soft and sad, like singing, sad and sad, so "Phenoya Yu" is often used to sing "PoYa Song book" to express the content of both men and women's bitter love.

Among the 81 songs in the book are the first "Moon", the 60th "A Pair of Candles", the 67th "Horse REINS", the 69th "Rope Rubbing", and the 80th "Hand in Hand". The Inheritor sings the first song "Moon".

Lyric analysis

Music Example:

Fen Ya Yu

♩=60

1. Singer: Nong Feng Ying
2. Singer: Nong Feng mei
Score: Li Ting Ting

1.Singer: Nong Fengying、Nong Fengmei

RUNGHAI

MOON

月亮

Haemhnix runghhai saw

Tonight the moonlight,

今夜明月光,

Runghhai saw baenz ji engq

月明如镜亮。

Si qubwengq saw baenz yuz

The moon is as bright as a mirror.

四下亮汪汪,

Guz i wg fowx baenz ci enh

Life is too cheap to get two.

命贱难求双。

Og rog baenzmaz hunz

Without face in front of others,

人前无脸面,

Gukhunz mizlum j fowx

Be ashamed of one's inferiority.

做人愧不如。

2.Singer: Nong Fengmei



Figure 10.“MOON” 1. Singer: Nong Feng mei 2. Singer: Nong Feng mei

Nong Feng ying

Score: Li Tingting

The two transmitter sing and compare

The meaning of the first song: Stars of the night, one red, smelt together as gold and silver as tin and silver melt together. Just as the two ends of the official horse rope are rubbed together closely just as the silver buckle and the silver button are clasped together. Let us blend See who can say that our pattern pattern is a horse's slow rope.

Folk melody category: "Fen Ya Yu"

Date: June 5, 2023

The meaning of the second song: The fruit on the mountain is ripe and red, the elder brother wants to eat but is afraid of the sour fruit, the elder brother wants to taste the bitter fruit, wants to kiss for fear of being rejected, wants to swallow for fear of drying the throat, the younger sister wants to marry you but is afraid you won't take me.

Folk melody category: Phen Ya Yu

Time: December 20, 2023

Singing analysis

The difference between the two inheritors singing:

Through the audio and video singing of Poya folk songs of the same symbol by two inheritors, we found that:

- 1) The symbols of both songs are the same:
- 2) The singing techniques of the two songs are basically the same:
- 3) The effect of the two songs is basically the same:
- 4) The content sung by the two inheritors is different, so the general meaning of the lyrics is different, so the singing time is different.

5.6 The fifth "Ying tai diao" melody, lyrics, singing skills comparative analysis.

In the early years of Guangxu in Qing Dynasty, the Han drama Liang Shanbo and Zhu Yingtai was introduced to the Zhuang area of Funing in Yunnan Province. As a result, Liang Shanbo and Zhu Yingtai, the first large-scale drama transplanted into the Han nationality in Yunnan Funing Zhuang Opera, is called "Nongsanmen color tone" in Zhuang opera. Yingtai tune is a opera tune in this Zhuang opera.

Because of its beautiful melody, the villagers of Poya Village often use this tune when singing Poya Song Book. The villagers of Poya Village call this tune "Ying Tai".

"YingTai Diao" is sung in the northern Zhuang language, the mode is the characteristic mode of the five-tone mode, and the structure of the form is the paragraph of the four-phrase. The melody mostly carries on the echo rotation around the Shang tone, and each time it ends in the feature tone, there is a forward appoggiatura.

The rhythm of "Ying Tai Diao" is square, moderate speed, fresh and bright tunes, compared with other folk tunes, singing is not so free, not so much improvisation, the music melody is more stable, the melody and rhythm are more compact, and there is a strong stage effect.

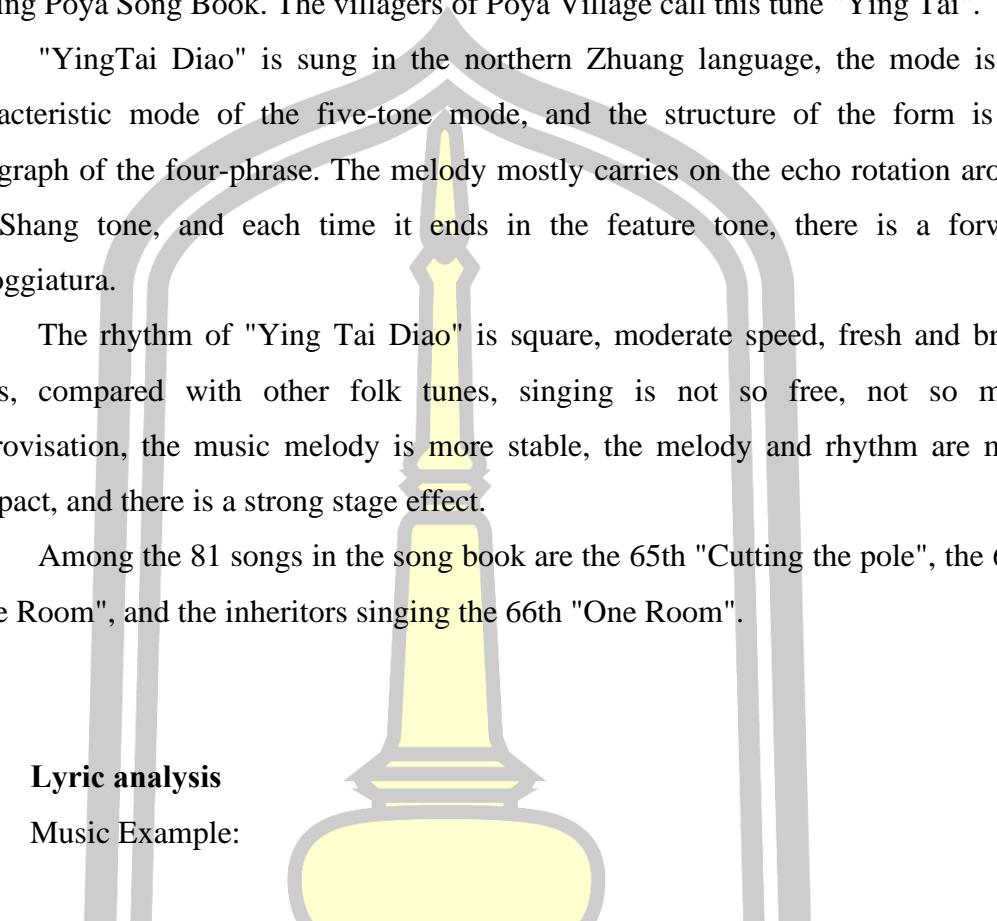
Among the 81 songs in the song book are the 65th "Cutting the pole", the 66th "One Room", and the inheritors singing the 66th "One Room".

Lyric analysis

Music Example:

Ying Tai

1. Singer: Nong Feng Ying
2. Singer: Nong Feng mei
Score: Li Ting Ting

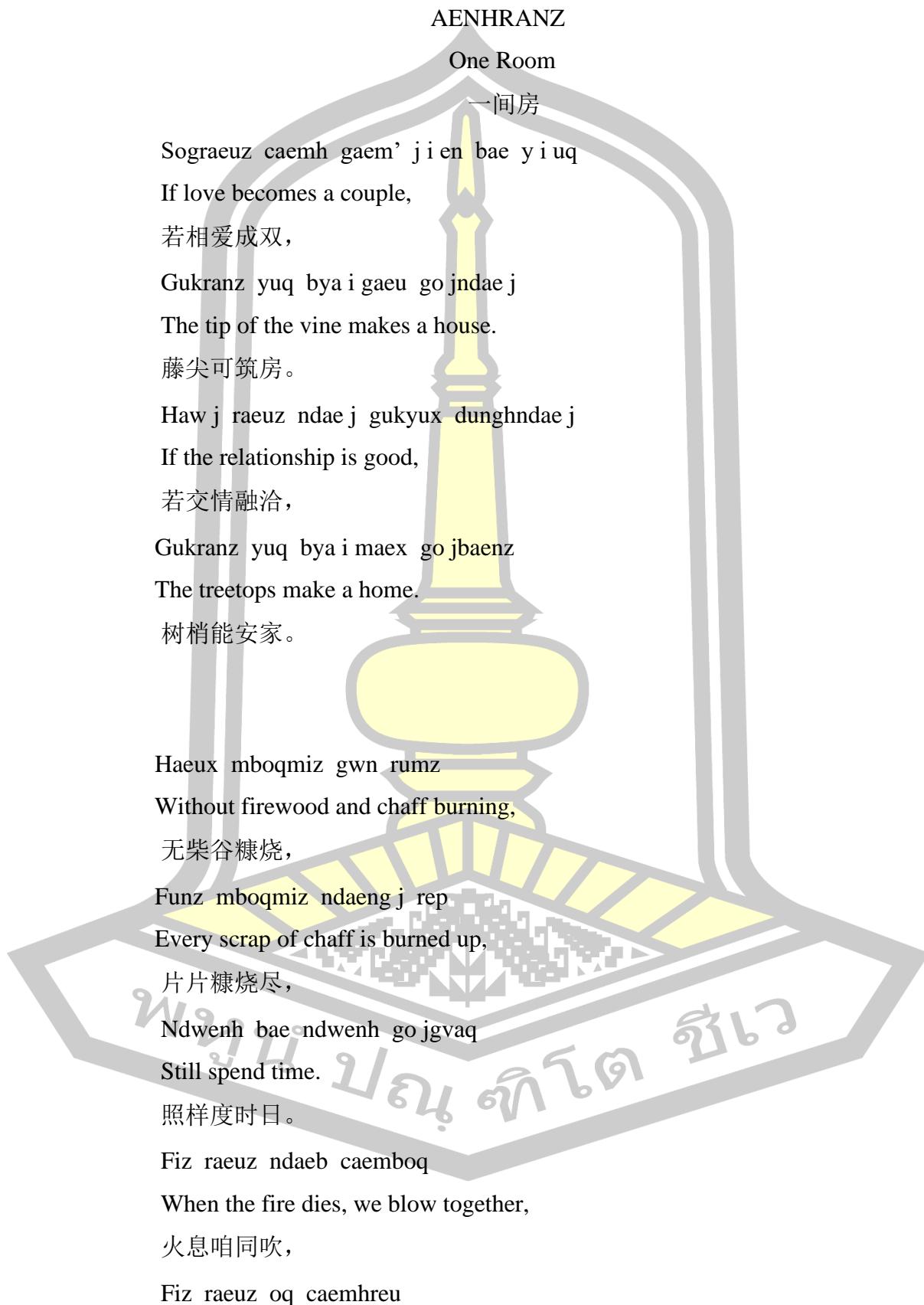


♩ = 80



The musical score consists of four staves of music. The first three staves are in 2/4 time, treble clef, and the fourth staff is in 3/4 time, treble clef. The music features various note patterns, including eighth and sixteenth notes, with rests and dynamic markings. The tempo is marked as ♩ = 80.

1. Singer: Nong Fengying



The fire burns and we laugh together,

火旺咱同笑，

Songraez ndae j seu'h i q

Troubles disappear with smoke.

烦恼随烟消。

2. Singer:Nong Fengmei

AENHRANZ

One Room

一间房

Sograez caemh gaem' j i en bae y i uq

If love becomes a couple,

若相爱成双，

Gukranz yuq bya i gaeu go jndae j

The tip of the vine makes a house.

藤尖可筑房。

Haw j raeuz ndae j gukyux dunghndae j

If the relationship is good,

若交情融洽，

Gukranz yuq bya i maex go jbaenz

The treetops make a home.

树梢能安家。

Haeux mboqmiz gwn rumz

Without firewood and chaff burning,

无柴谷糠烧，

Funz mboqmiz ndaeng j rep

Every scrap of chaff is burned up,

片片糠烧尽，

Ndwenh bae ndwenh go jgvaq

Still spend time.

照样度时日。

Fiz raeuz ndaeb caemboq

When the fire dies, we blow together,

火息咱同吹,

Fiz raeuz oq caemhreu

The fire burns and we laugh together,

火旺咱同笑,

Songraez ndae j seu'h i q

Troubles disappear with smoke.

烦恼随烟消。



Figure 11. “One Room” 1.Singer: Nong Feng ying 2.Singer: Nong Feng mei

Score: Li Tingting

The two transmitter sing and compare

The meaning of the first song: Bet you bet you cut off the water carrying pole bet you cut off the grass carrying pole bet you abandon your first wife you abandon me tomorrow marry you tomorrow, you abandon me the day after tomorrow marry you don't have to pick an auspicious day.

Folk tunes Category: “Ying Tai”

Date: June 5, 2023

The meaning of the second song: If love becomes a couple, a house can be built on the tip of the vine. If friendship is good, a treetop home. No rice green wind full, no firewood chaff burning. Flakes of bran burned, still at ease. Other people's husband and wife quarrel, we two people intimate, other couples quarrel endlessly, we laugh hand in hand. We'll go home and make a fire and cook. When the rice is done,

we blow out the fire together, and the days are booming, and the troubles dissipate with the smoke.

Folk tunes Category: Ying Tai

Time: December 20, 2023

Singing analysis

The difference between the two inheritors singing:

Through the audio and video singing of Poya folk songs of the same symbol by two inheritors, we found that:

- 1) The symbols of both songs are the same:
- 2) The singing techniques of the two songs are basically the same:
- 3) The effect of the two songs is basically the same:
- 4) The content sung by the two inheritors is different, so the general meaning of the lyrics is different, so the singing time is different.

Bet you bet you cut off the water carrying pole bet you cut off the grass carrying pole bet you abandon your first wife you abandon me tomorrow marry you tomorrow, you abandon me the day after tomorrow marry you don't have to pick an auspicious day. The pattern is a picture of a pole with a diagonal line drawn in the middle. Symbol This is a pointing symbol because the diagonal line in the middle of the pole means "cut the pole in two from here". The original meaning of the symbol Chop the pole symbol symbolizes the pole is the symbol of the hostess. In this case the symbol is the man's wife. "Cut the burden" means to break off your marriage with your wife. Compared with the previous song , the symbol of this song wants to express the meaning is that as long as you break the original marriage contract and cut off your wife's "carrying water and carrying a shoulder", I will marry you.

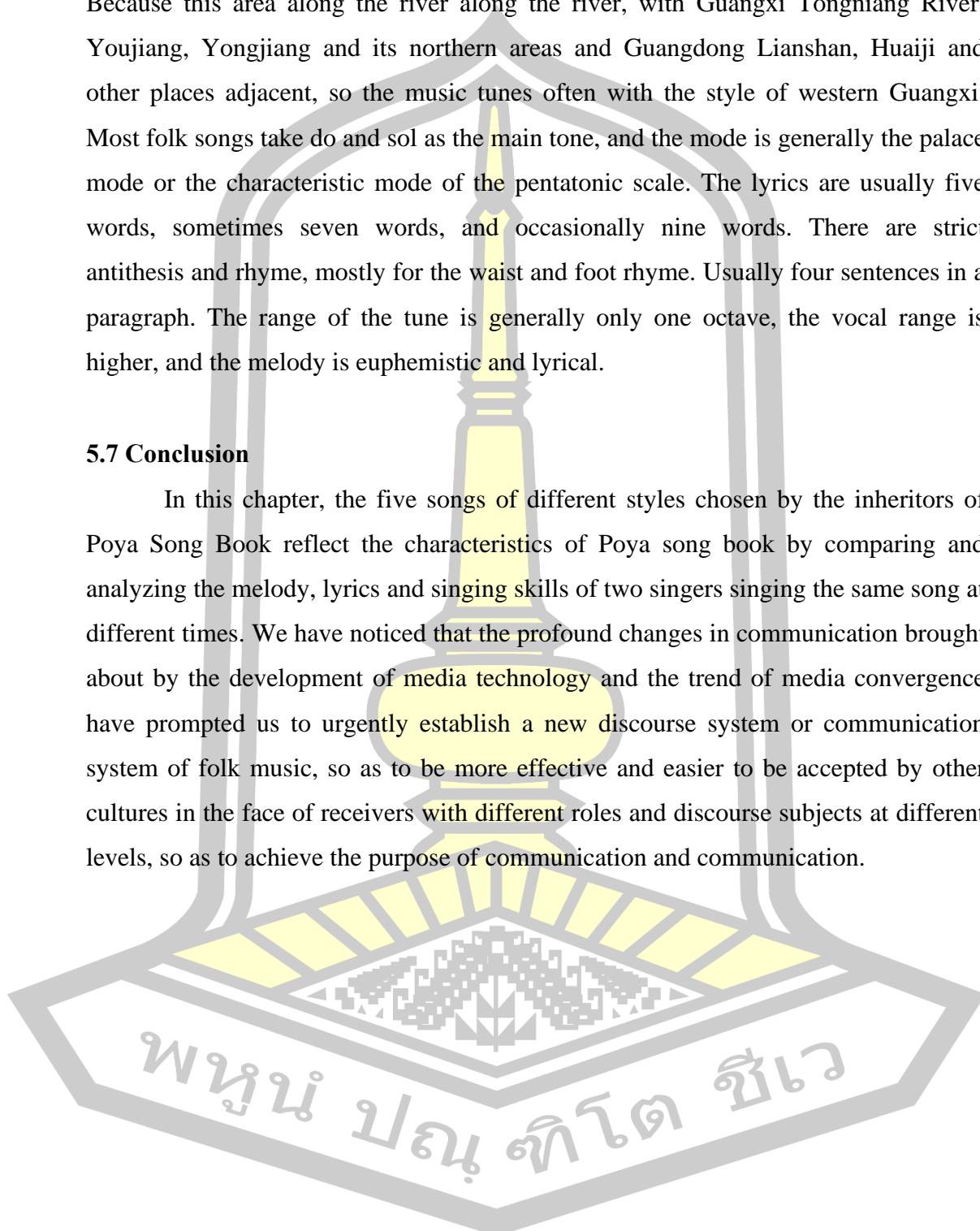
In the "Poya song book" there is a playful content, occasionally choose the "Fenlerie" tune. "Fenlemei" and "Fendan" are very similar in melody, both have a little melodic ups and downs according to the changes in the tone of the Zhuang language in the lyrics, so more often, people often choose to use "Fendan".

From the above representative tunes, the music culture is still with obvious regional characteristics in the area where "Poya Song Book" spreads. First of all, from the perspective of language, this region is basically using the northern dialect of

Zhuang, and the pronunciation, intonation and grammar are basically the same. Because this area along the river along the river, with Guangxi Tongniang River, Youjiang, Yongjiang and its northern areas and Guangdong Lianshan, Huaiji and other places adjacent, so the music tunes often with the style of western Guangxi. Most folk songs take do and sol as the main tone, and the mode is generally the palace mode or the characteristic mode of the pentatonic scale. The lyrics are usually five words, sometimes seven words, and occasionally nine words. There are strict antithesis and rhyme, mostly for the waist and foot rhyme. Usually four sentences in a paragraph. The range of the tune is generally only one octave, the vocal range is higher, and the melody is euphemistic and lyrical.

5.7 Conclusion

In this chapter, the five songs of different styles chosen by the inheritors of Poya Song Book reflect the characteristics of Poya song book by comparing and analyzing the melody, lyrics and singing skills of two singers singing the same song at different times. We have noticed that the profound changes in communication brought about by the development of media technology and the trend of media convergence have prompted us to urgently establish a new discourse system or communication system of folk music, so as to be more effective and easier to be accepted by other cultures in the face of receivers with different roles and discourse subjects at different levels, so as to achieve the purpose of communication and communication.



CHAPTER VI

The way to preservation and transmission of Poya song book

According to the research data in Chapter 4 and Chapter 5, researchers in this chapter will provide better and more complete data and suggestions for the transmission, protection and transmission of Poya Song Book, hoping to help more scholars who want to know more about this project.

- 6.1 The status quo of preservation and transmission of Poya Song books.
- 6.2 The way methods of protecting and transmitting Poya song books.
- 6.3 Conclusion

6.1 The status quo of protection and transmission of Poya Song books

- 6.1.1 Protection status of Poya Song book

Government departments to Poya song book protection measures

Tang Rong yi said The government has applied for intangible cultural heritage protection measures for Poya Song book.

Intangible cultural heritage (hereinafter referred to as "intangible cultural heritage") is conceived, inherited and developed in people's social production and life, and has distinct social attributes. As a rich meaning and potential value of national culture and art, the protection, transmission and development of "Poya Song Book" has its own way and mode. On the one hand, as a potential stock of the cultural industry, "Poya Song Book" also assumes the expectation of increasing the GDP value, and has more rights to consider the contribution rate of the cultural and tourism industry while protecting and inherits. On the other hand, artists inspired by Zhuang folk songs and "Poya Song Book" have made outstanding contributions to the chorus created by ethnic folk music elements and the chorus built by the CPC Funing County Party Committee and county government, expanding their influence on professional chorus platforms in the country and the world. However, there are also contradictions between the requirements of "intangible cultural heritage" and the laws of art and the actual economic development, and many similar cultural phenomena or activities are often changed due to local policies, including special funds, the implementation of

measures, the replacement of personnel, and the difference in the degree of understanding. What significance and influence does the discovery and utilization of "Poya Song Book", such a national folk culture and art form, have on its local community or people and surrounding areas, and in turn, what kind of changes and influences will "Poya Song Book" itself have? In the process of field investigation, many villagers have mentioned the interesting node of Poya Ge book's application for World heritage -- that is, Poya Ge book from being "discovered" to being included in the list of "intangible cultural heritage". They seem to be very keen on discussing this topic: who are the "inheritors" in Poya village, and how good are they? Who has the village committee appointed to be responsible for the relevant matters? What related activities are organized in the town and county? What kind of changes have taken place in Poya village, and what kind of changes have taken place in the relationship between villages and so on.(Tang Rong yi,2019)

Therefore, from the perspective of art anthropology, the impact of the inclusion of "Po Ya Ge Shu" in the national list of "intangible cultural heritage" on the Zhuang village and the Zhuang ethnic group in it is observed. Due to the development of "intangible cultural heritage" protection and related work, cultural concepts such as "intangible cultural heritage" and "non-genetic inheritor" are put into the village, and how the role of "inheritor" is identified in the village; How has the performance form of "Poya Song Book" changed? How the "intangible cultural heritage" related work of Poya Village, town and county is carried out; What kind of influence does the "intangible heritage" of Poya Song Book have on the villagers of Poya Village, and what kind of influence does it have on the relationship between Poya Village and the surrounding villages ring, what kind of social consequences, etc., has become a problem worth thinking and further exploring.

Feng Li rong said From the perspective of current relevant academic research, there are few studies on the social consequences of "intangible heritage" as the starting point, especially from the perspective of anthropology and art anthropology, there are fewer research results on the impact and change of ethnic folk culture and art activities on communities and communities, and more research focuses on transmission and protection and some technical aspects. This paper takes the "Poya Song Book" and "intangible heritage" of Poya Village, Huainai Town, Funing

County, Wenshan as an example to explore such a problem, focusing on the process of the discovery, excavation, arrangement and release of "Poya Song Book" to become a national "intangible heritage" project and its impact, and then discusses the role played by this cultural matter in the social process. It has typical significance and value as a case study of art anthropology.(Feng Li rong,2017)

In the researcher's opinion, Poya Song Book is a form of artistic expression of ethnic minority culture. From the traditional Zhuang farming society to the modern society and its changes, this art nouveau has always played a main role, recording and transmitting the production and life mode of Zhuang people through its characteristics of easy adaptation and transmission. The production and transmission of the artistic representation form of Poya Song book and the social and cultural context absorbed by it all play a positive role in promoting and continuing the development of social production and life of Zhuang people.

The author believes that it is not enough to study Poya Song book from the perspective of anthropology or art anthropology. The author hopes to use Gale's theory of artistic initiative to explain how Poya Song Book promotes the social production and life of traditional Zhuang people with the help of folk song singing. In today's globalization and modernization context, after the success of the application of "intangible cultural heritage", this folk song of young men and women expressing love in the mountains in the past was promoted to television and multiple media, and entered the palace of modern art, and was appreciated by modern people. This art form has also changed the production and life style of the traditional Poya village villagers, brought different economic and social benefits to the village residents, and established a new ethnic identity and selfidentity.

Liu zhi hong said After the discovery and application of the Poya Song Book, the CPC Funing County Party Committee government attached great importance to it. In 2007, the protection of the Poya Song Book project was incorporated into the local economic and social development plan, the Poya cultural brand building leading group was established, and relevant documents such as the "Measures for the Protection of the Poya Song Book of the Zhuang Nationality in Funing County, China" were promulgated. Overall planning of development and reform, housing and construction, finance, transportation, tourism and other departments in the county,

with a total investment of 10.2505 million yuan, to build Poya Cultural and ecological village, hard access to the village, the overall transformation of the village appearance, the implementation of the whole village reconstruction project, the construction of Poya study hall and the completion of the cultural square, cultural corridor, access to the village, characteristic residential renovation, etc. It has greatly improved the living environment of Poya Village.

In March 2007, the Cultural Center of Funing County declared "Poya Song Book" as the second batch of intangible cultural heritage protection list of Funing County; In June of the same year, it was listed in the national "intangible cultural heritage" protection list. In August 2009, it was listed in the second batch of provincial "intangible Cultural heritage" protection list, and changed its name to "Poya Love Song" according to the opinions of provincial "intangible Cultural Heritage" evaluation experts; In May 2011, Poya Love Song was selected into the third batch of national "intangible cultural heritage" protection list.

In 2006, after the discovery of Poya Song Book, through continuous excavation and protection, mainly in the national folk culture "Poya song book - love code" text and "original ecological" folk songs and singing at all levels to promote, Poya village and "Poya culture" has a greater influence and popularity in the country. In 2013, Poya Village Group was listed as a provincial ethnic cultural village; In 2014, Poya Village won the fourth National Civilized Village and the title of the most beautiful Village in China in 2014; In 2015, it was successfully declared as a "national-level civilized village". By the end of 2018, the village's per capita net income was 8,025 yuan.(Liu zhi hong,2018)

6.1.2 Current status of transmission and protection of Poya Song books by non-genetic successors。

Transmission of song books

1) Oral teaching

Nong Feng mei said In the local environment, the native song books of Poya village mainly continue the musical culture tradition in a native way without artistic creation. Nowadays, the main transmissions in the local people are Nong Fengmei, Nong Liying and others, who pass on Poya song books to their later generations through the memory method of patterns and the way of oral transmission.

In the natural environment and labor production, the bearer of the song sings the melody and improvises, so that other people and children can deepen the memory of the song melody and creation in the mode of oral transmission, and gradually master the melody of the song book, improvisation features and singing methods. Over time, this music phenomenon has formed a fixed way of transmission in the local area, and has been widely disseminated and popularized. Local inheritors express their thoughts and thoughts in a free and impromptu way of singing, in the process of singing, they can not only express their feelings in song, but also get emotional release from the tiring day. In this process, the song book unconsciously spreads and preserves itself among the community through improvisation and oral transmission.(Nong Feng mei,2021, interview)

2) The establishment of Poya Song Book study center

PoYa bud song book since the discovery, Nong Feng Ying and Nong Feng sister as well as local the government and cultural departments set up study halls. The establishment of the study hall attracts more young people and younger generations to PoYa song book .Learning enthusiasm is conducive to strengthening young people's cultivation of the music culture,It also contributes to the preservation and transmission of Poya Song books and improves the local Zhuang peopleCultural confidence.(Nong Feng mei、Nong Feng ying,2021,interview)

3) Transmission by transmitter

Liu Zhi hong said The native song books of Poya village mainly rely on the inheritors themselves, who store the cultural traditions and exquisite skills related to Poya song books with their own talents, and pass on the music culture they have mastered from generation to generation by means of thought and sound. For the individual inheritor, he learns a variety of tunes from his predecessors, integrates his own understanding and emotion on the basis of the songs taught by the predecessors, and makes innovations, so that the musical culture and traditional skills inherited by him can be better developed through innovation. Although the inheritors have made some innovations, they still develop in the local ecological environment and are not affected by the artistic song books. The improvisation characteristics, national style and thought and emotion in the song books are consistent with those expressed by predecessors. Therefore, in the process of the development of song books, inheritors

are not only the carriers of Poya song books, but also the core characters in the process of song books transmission and development.

"Poya Song Book" is a record and cue book used in Poya folk song singing of Zhuang nationality, and it is also a life textbook for local Zhuang youth. It contains the long cultural accumulation and encyclopedic life production knowledge of Zhuang nationality. The current way of life and production has undergone tremendous changes with the era of "Poya Song Book". Many of the contents recorded in it and the environment for content production no longer exist. Especially, due to the guidance of intangible cultural heritage socialization, the use environment and value of song book have changed. Now we see "Poya song book" singing is actually the daily close to the production and life links, the common singing of folk songs, extracted and reorganized to form a form and content that can only appear in festivals and external display links, compared with the traditional art form, this is a new special art form. The form, melody, harmony, singing and other artistic forms and structures of the original Zhuang folk songs are formed in the long-term production and life, and have specific functions and values. It is actually a way of life of the Zhuang people, carrying the functions and values of emotional communication, narration, enlightenment, common sense of life and many other aspects. Its expression and structure serve the contents and functions of these ideas. Therefore, in terms of melody, harmony, rhythm, repetition, and musical form, it serves the content entirely, with varying lengths and caprices, free and arbitrary harmony, and different rhythms and pitches, presenting a folk art form derived from thousands of years of practice. The relatively fixed artistic structure and form formed thus have become an important form in people's lives. After the successful application, Poya folk song singing on the one hand has become an art form mainly used for display and singing, which is obviously different from the original form, and its function and value are for promotion and publicity. Under the guidance of cultural cadres and artists at all levels, more changes have been made in various aspects of singing, performance, musical form, harmony, pitch, rhythm, length, etc., which meet modern aesthetic needs and stage performance requirements. On the other hand, the singing of folk songs has more or less brought the color of intangible cultural heritage socialization, no matter

in the "catch long Duan" or festivals. People, especially in the team display represented by the village, have a heavier meaning of competition and more pursuit

The phenomenon of using mobile phones and mobile software apps to match songs in many ethnic areas will make people experience persistence and change in the mixed taste. Every culture has its own relatively stable form and ritual, and the change of form and post-ritualization may change the content and basic connotation of the culture, so that the cultural noumenon also changes.(Liu Zhihong,2018)

6.2 The way methods of preservation and transmitting Poya song books.

6.2.1 How to solve the problem of transmission dating

In the questionnaire survey on the transmission and development of Poya folk songs, people also expressed their views on the shortcomings of development and transmission, among which the most agreed problem was "the living situation of Poya culture inheritors is worrying, and the transmission road is blocked".

In our questionnaire survey, Poya song book is not widely sung among the people. The surveyors divided the people into four age groups: over 60 years old, between 40 and 60 years old, between 20 and 40 years old, and between 0 and 20 years old. A survey was made on their mastery of Poya Song books, and the results were as follows:

Table 1: Questionnaire on mastery and attitude of "Poya Song Book" by different age groups:

age group	Can I speak Mandarin	Can you sing Poya Song Book	attitude
Over 60	Not at all	Most people will	Like talent and learning
40-60 years old	Most people will	Most people will	Like talent and learning
20-40 years old	All meetings	Few people will	Like talent and learning
0-20 years old	All meetings	Absolutely	Learn whether you like it or not

Figure 12. "PoYa Song book"by different age groups

Source : Li Tingting (2021)

Zhuo Xiaonan said Intangible cultural heritage is passed from generation to generation in the process of human survival and development, and it must be carried

on by human beings. Strengthening the protection of inheritors is the key to the protection of intangible cultural heritage. And now Poya song book inheritor's situation is lack of successors, inheritor Nong Feng sister only junior high school education level, can not fluently communicate with others in Chinese, making the original transmission channels blocked. The development of society makes most young people go to work far away from home, and even fewer local people can directly learn Poya song books. These problems from the people should arouse the deep attention of the government.

In the local environment, the native song books of Poya village mainly continue the musical culture tradition in a native way without artistic creation. Nowadays, the main transmissions in the local people are Nong Fengmei, Nong Liying and others, who pass on Poya song books to their later generations through the memory method of patterns and the way of oral transmission. In the natural environment and labor production, the bearer of the song sings the melody and improvises, so that other people and children can deepen the memory of the song melody and creation in the mode of oral transmission, and gradually master the melody of the song book, improvisation features and singing methods. Over time, this music phenomenon has formed a fixed way of transmission in the local area, and has been widely disseminated and popularized. Local inheritors express their thoughts and thoughts in a free and impromptu way of singing, in the process of singing, they can not only express their feelings in song, but also get emotional release from the tiring day. In this process, the song book unconsciously spreads and preserves itself among the community through improvisation and oral transmission.

The government should effectively solve the real life of inheritors and singing learners, improve their life security, and solve this problem from the perspective of the vital interests of the inheritors.(zhuo Xiaonan,2022)

1) How to use modern scientific and technological means to protect

Yu Peizhong said Poya Village's native song book transmission is carried out in the national life habits, due to the local closed living environment can not access to music recording techniques, ancestors with their own wisdom to create a pattern memory song transmission, in order to preserve the local music culture. Therefore, improvisational singing without music score is its characteristic. The local

people take the patterns on the native cloth as the memory point, and can achieve the ability of improvisational singing in daily life, and pass this on to future generations, so that each singer can improvise love songs through the memory of the patterns. With the precipitation of time, the music has formed a stable transmission system, and the song book carrying the pattern and the music itself can be inherited and preserved. In the local area, the patterns on the native cloth only assist the transmission of memory, each song does not set the title and content, the improvisation features are strong, the music fluidity is more free, and the overall singing is unique original and national characteristics.(Yu Peizhong,2016)

3) Government intervention should be strengthened and the forms of publicity should be diversified.

Yu Peizhong said Under the conditions of today's times, it is impossible to keep the Poya Song book of Zhuang nationality in its original natural state, but it can be made efforts to keep it developing in a natural ecological environment for a long time.

Through the development and protection of the eco-village, strengthen the spiritual connotation and cultural publicity of the villagers, and develop the Zhuang characteristic culture related to Poya Geshu according to the local characteristics.

The native song books of Poya village mainly rely on the inheritors themselves, who store the cultural traditions and exquisite skills related to Poya song books with their own talents, and pass on the music culture they have mastered from generation to generation by means of thought and sound. For the individual inheritor, he learns a variety of tunes from his predecessors, integrates his own understanding and emotion on the basis of the songs taught by the predecessors, and makes innovations, so that the musical culture and traditional skills inherited by him can be better developed through innovation. Although the inheritors have made some innovations, they still develop in the local ecological environment and are not affected by the artistic song books. The improvisation characteristics, national style and thought and emotion in the song books are consistent with those expressed by predecessors. Therefore, in the process of the development of song books, inheritors are not only the carriers of Poya song books, but also the core characters in the process of song books transmission and development.(Yu Peizhong,2016)

6.2.2 Method of transmission

Cultural transmission

Liu Bingshan said In January 2006, Poya Song Book, as an important part of Zhuang folk songs and a special carrier and form was displayed in front of the public. After capturing the Zhuang cultural information contained in "Poya Song Book", local scholars applied the principles of anthropology, ethnology and culturology to analyze what significance and role the discovery and research of "Poya Song Book" would bring to the national culture and art. This makes the discovery, excavation, sorting, publicity, promotion and other behaviors of "Poya Song book" embark on a rigorous and scientific road. Over the past two years, many scholars have conducted field investigations and collected materials about Zhuang folk songs in Poya Village, and have checked a lot of materials. The local Party committee and government supported but did not interfere with the specific operation of the project, and Funing County set up a protection leading group and the editorial committee of Poya Song Book to focus on the translation and finishing of Poya Song Book, and did related work such as applying for world heritage and copyright application. Finally, the editorial committee completed the translation, literal translation, new Zhuang language translation and international phonetic alphabet annotation of Po Ya Ge Book, which was published by Minzu Publishing House. At the same time, Funing County also selected some villagers from the Zhuang troupe to form the Wenshanhan Ya Zhuang Song Team to expand the transmission and influence of Poya song books. Since then, "Poya Song Book" has been passed down from generation to generation in Poya Village, which is not well known to the outside world, and has moved into the spotlight that can be touched by the academic field and even the general public. In the process of the discovery and introduction of Poya-ge Book to the public and society, local experts and scholars identified and studied it in a prudent and rigorous academic attitude, without the impatient publicity and hype that appeared in previous experiences when similar projects were discovered, and couldn't wait to enter the commercial operation. Premature commercial operation mode may bring a temporary sensation effect and considerable financial revenue, but the behavior will bring a variety of material influences, spiritual and cultural orientation and cultural ecology to these national arts and their locations, which are far-reaching and complex and difficult to be ignored,

but this is usually covered up behind the project results. This is a good case for what kind of academic attitude we should adopt in the future to treat national folk art and "intangible cultural heritage" projects.(Liu Bingshan,2021,Interview)

1) The government invests in the development of ethnic cultural and ecological villages

Lou Dingfang said Poya song book cultural birthplace of Poya the village's current ecological environment and customs are still well preserved, but culture the heritage is not rich enough, and the development road of ecological villages is still grim. In todays under the conditions of The Times, it is necessary to keep the Poya song book of Zhuang nationality in the original natural state unlikely, but keeping it in a natural ecological environment for a long time is something you can work on. Through the development and protection of the eco-village, the villagers are strengthened spiritual connotation and cultural propaganda, according to local regional characteristics, development and PoYa song Books related to Zhuang characteristics of culture, with economic environment, natural environment, social circle environment closely combined, material culture can use reproduction to create productive side type to be protected, such as the production of the bud buds with the bud song book, the bud ten word embroidery, Poya earrings and necklaces, etc., can directly reflect Poya song and book character give away or sell items of the beauty of the number; For some have lost survival the cultural objects which are related to Poya culture can be included in the museum library method to be preserved.

this practice is both for the development of Poya song book and transmission opens a door to the outside world and sets up a screen for its protection the barrier makes it live in its true state in the environment to which it belongs and embodies it the precious value.(Lou Dingfang,2019)

2) Continue to develop national festivals and traditional festivals

Liu Bingshan 、 Nong Fengmei、 Nong Fengying said Each nation has its own traditional festival, national festival as a kind of independent special traditional culture, with strong cultural cohesion and vitality, is a nation the most direct form of culture intuitively shows the side of national life. Zaiphu among the Zhuang festivals in Ning County, "March 3" and "Longduan Festival" appear to be the most solemn bud culture is in need of such a carrier of national festivals, through the holding of

folk songs, songs singing competition, Poya symbol painting competition and other activities to promote Poya culture to the world. People show its precious cultural connotation.

People take advantage of traditional festivals on a regular basis performance and education make the traditional national culture to continue and strengthen in the folk. Moreover, traditional festivals are cyclical, and activities are held every year, which is advantageous for people to relive their traditions and experience their national culture. (Liu Bingshan, Nong Fengmei, Nong Fengying, 2021, interview)

3) What belongs to the nation belongs to the world

Liu Bingshan said With the continuous progress of human society, Poya song books can still be circulated for a long time in the endless growth must have a unique cultural value, from POE bud song book chorus the group won the 9th World Choir Singing Competition in Sochi, Russia group a cappella folk group gold award can be seen, PoYa love songs really go abroad door, on a higher platform to the world to show the style of Zhuang township. The government may in order to see the existence value of the choir as a cultural carrier, and invest to cultivate more singers who love folk music and POE bud culture, and carry out training and tour in a planned way to broaden the publicity channels of POE Bud culture the audience has imperceptibly transformed the people's awareness of transmission. (Liu Bingshan, 2017)

6.3 Conclusion

Through research and interviews with stakeholders, experts, discoverers, inheritors, and local officials, this chapter discusses the conservation, inheritance, and development of Poya folk songs, and concludes that there are the following preservation and dissemination methods:

Protection guide:

- 1) Apply for intangible cultural heritage protection
- 2) Transmission of communication methods
- 3) Continuity of transmission to non-genetic successors
- 4) Establish a study hall

Transmission guide:

- 1) The government invests in the development of ethnic cultural and ecological villages.
- 2) The connection of inheritors prevents generations of inheritors.
- 3) Continue to develop national festivals and traditional festivals.
- 4) What belongs to the nation belongs to the world



CHAPTER VII

Conclusion Discussion and suggestion

From this study, the researchers can summarize, discuss, results and recommendations as follows.

7.1 Conclusion

7.1.1 The status of Poya Song Book in the development of minority music

Through the research of this subject, economic globalization and multicultural collision are undoubtedly the biggest external forces that directly change a nation's culture. The rapid development of mass communication led by science and technology has intensified the impact of such forces on traditional society. Ethnic minority cultures in China have retained ethnic cultures with regional characteristics in the long-term historical development, but these cultures have been separated from the original ways of production and life in the background of modern society. Even though some cultural symbols have been preserved, these symbols are not used as necessary goods in people's lives in modern society. Instead, it becomes a specific object to be inherited and protected by people.

Through the history of Poya Song Book and the analysis and research of Poya Song book, from an examination or critical perspective, we have different thoughts on the absence of the subject in the development process of national folk music, the changes in the types and styles of folk music, the social development status behind it, the attributes and the changes in national aesthetic psychology.

Poya Song Book in its long-term development shows the tenacious vitality of folk culture, and it itself in the form and content of creation, as well as in the singing skills, transmission of the precious Zhuang traditional cultural value. Because it was discovered in the world relatively late, the academic research on it is still in the initial stage, but the traditional culture with Chinese national characteristics will inevitably

be developed, studied, protected and inherited. This is the need for the development of national culture itself, which enriches and promotes Chinese traditional culture and art, and provides precious data for the in-depth study of national culture. Therefore, this is also the main intention of the author to study and discuss this topic, and the protection and transmission of national culture will be the lifelong goal of the researcher's research.

7.1.2 The five represent the characteristics of the musical works

The researchers analyzed the musical characteristics of the five selected pieces. These include melody characteristics, lyrics, and singing techniques.

1) The characteristics of the melody are developed according to the basic mode of Poya folk songs. The melody is graceful, elegant and pleasant, like the book of songs, with typical folk songs.

2) Lyrics. The lyrics of Poya folk songs are changed by the singers singing in different situations and different moods. The same symbols sing the same key, but the words are different. This is also the main feature of Poya folk songs that distinguishes them from other folk songs.

3) Singing skills. Poya folk songs are mostly improvised singing, seeing different patterns, you can sing whatever you think of. Singing mainly uses head cavity and nasal resonance to produce sound. The details of the grace note and the embellishment cavity are different.

7.1.3 Protection and transmission of Poya folk songs

Method of transmission:

- 1) The government invests in the development of ethnic cultural and ecological villages.
- 2) The connection of inheritors prevents generations of inheritors.
- 3) Continue to develop national festivals and traditional festivals.
- 4) What belongs to the nation belongs to the world

7.2 Discussion

7.2.1 Through the results of investigation and research, the historical development of Poya folk songs and the status of minority music. I agree with Tang Rongyi on the history and current situation of Poya Song book.

Tang Rongyi (2019) said that Feipoya Song books are the continuation of cultural blood, which carries the historical memory of human civilization and is also the essence of national traditional culture. Poya folk songs in the historical development process, need to live transmission, so that its significance is not only to display and promote, but also to spread the intangible cultural heritage in the long history. The discovery of Poya folk songs is a great discovery in the world of minority music.

7.2.2 Through the music analysis of Poya folk songs, I agree with Hou Jingyi's music analysis of Poya folk songs.

Hou Jingyi (2011) said that when one of the above tunes is specifically used in a song, the singer usually makes some improvisational changes to the tune according to the lyrics, forming a verse form. The musical structure of these tunes is usually relatively short, the musical range is not wide, and generally does not form a symmetrical structure of the next sentence. The musical structure has the characteristics of linear thinking and is completed in one go, which may be to facilitate the adaptation of the tune to the needs of different lyrics.

Zhuang music belongs to the Chinese music system, most of them adopt the pentatonic scale without chromatic tone, a few are pentatonic seven tone scale, the common mode is Gong, Wei, Yu, Shang mode, little Angle mode.

In Poya song book personalized, diversified at the same time more popular. Make singing more fashionable style, more vitality. This is the charm of traditional culture.

Generally speaking, most ethnic folk songs have strong local characteristics and are sung in ethnic languages or dialects. The natural attribute of music is ethnic, which determines the practical difficulties in the process of transmission. Objectively, its transmission is basically limited to the native region and the native environment, and it is difficult to spread outside the native region or to groups outside the native nationality. Under the same cultural background, communication is natural, and it is difficult for people to perceive the problems in communication. However, once entering the context of cross-cultural communication, communication becomes an obvious thing. The communicators' different ethnic groups, historical and cultural backgrounds lead to great differences in communication, and people have to

overcome these differences to realize mutual understanding. However, the cultural differences behind this make people recognize or evaluate a cultural phenomenon in a strange state. Inevitably, there are prejudices and even contradictions.

7.2.3 Through the elaboration of Poya folk song protection and transmission, I agree with Lou Dingfang's suggestion on Poya folk song transmission and protection.

Lou Dingfang (2016) said that Poya Song Book, as an intangible cultural heritage of China and a folk "living fossil" of Zhuang culture, should be attached importance to its future development and transmission by the state, government and people.

In the current era of "a hundred flowers blooming" of various ethnic minority cultures in our country, we should pay more attention to the protection of its transmission and development in accordance with the contemporary social life, production mode and the development of human society, under the premise of not damaging the development of pure slope bud culture relying on its own natural evolution law, for effective protection, transmission and development.

In the investigation, I also found that modern artistic creation plays an important role in the re-creation and re-transmission of ethnic minority art, and the two complement each other. So here are some thoughts:

- 1) Can the so-called "original" art and its forms, which have specific meaning and value, still have intrinsic meaning and value?
- 2) From the discovery of Poya Geshu to the present, we can see changes in a traditional way of life and cultural mode after the success of Poya Geshu. Such changes will bring immediate or gradual fundamental changes to the native community and group, as well as to the composition and support of the native social structure. Will other changes take place in the form of culture?
- 3) Will the basic structure and function of society give rise to new forms? All this is what we should take into account when dealing with this kind of problem.

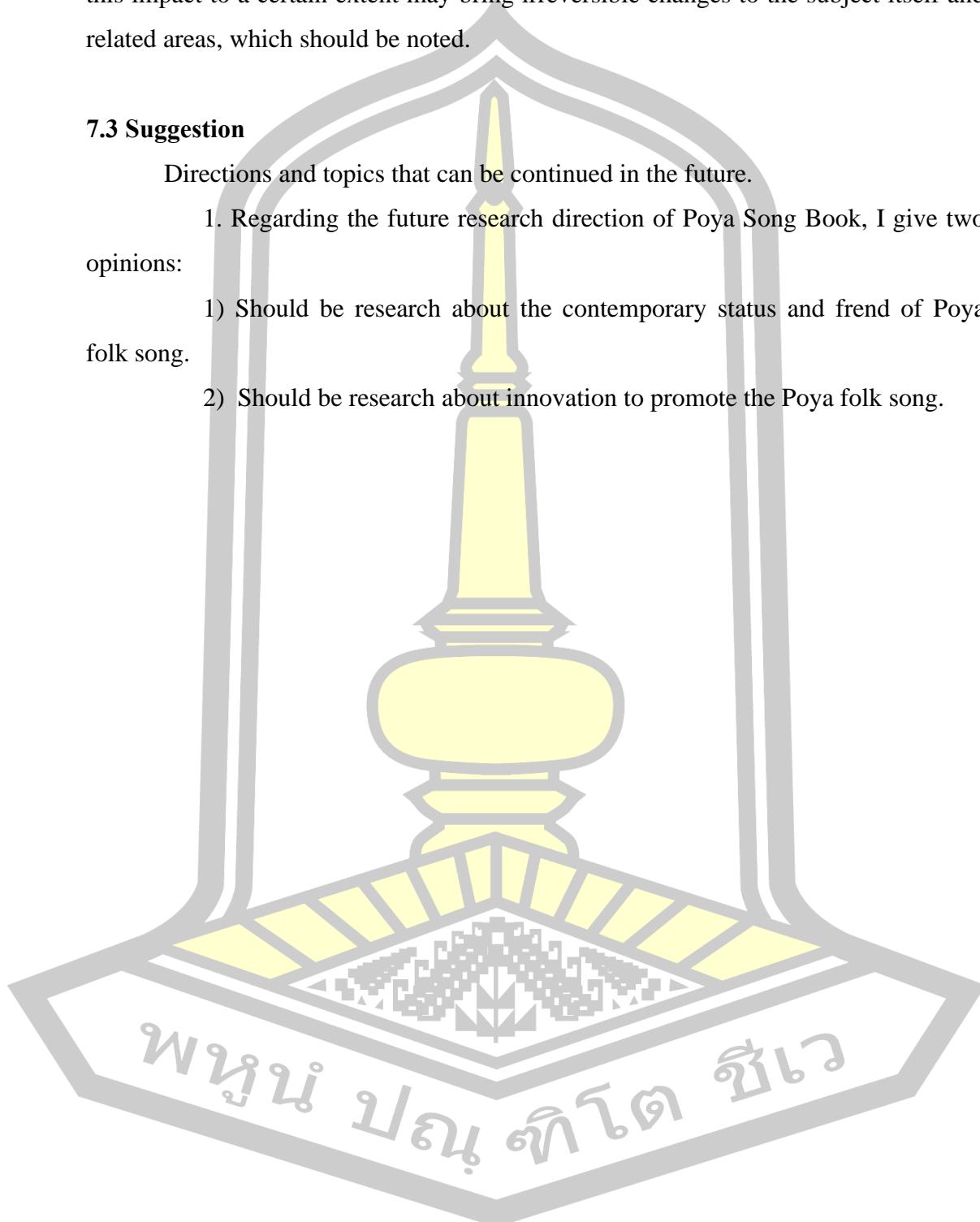
As a sample discussed in this paper, Poya Song Book should be a relatively successful case. Its determination of projects, implementation of procedures, development of related systems, and observation of national and folk culture all reflect considerable professionalism and sustainability. However, we should not ignore the resulting impact, and this impact should be many ethnic minority folk

"intangible cultural heritage" and application projects may appear or have appeared, this impact to a certain extent may bring irreversible changes to the subject itself and related areas, which should be noted.

7.3 Suggestion

Directions and topics that can be continued in the future.

1. Regarding the future research direction of Poya Song Book, I give two opinions:
 - 1) Should be research about the contemporary status and trend of Poya folk song.
 - 2) Should be research about innovation to promote the Poya folk song.



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APPENDIX

1、Discover and write Poya Song book key informants.

He was the first to discover the Poya Song Book, and to study and organize it.

Key informant: Mr. Liu Bing shan.



Figure 13. Mr. Liu Bing Shan

Liu Bing Shan (1967-), Yunnan Wenshan people, the discoverer of Poya song book. He was the first to discover the Poya Song Book, and to study and organize it.

2、Transmission and transmission of Poya song book key informants.

They are the inheritors and disseminators of the latest generation of Poya Song books.

Key informant: Poya Mountain singing team

ພ້ອນ ປນ ພົມ ຂົວ ຂ່າວ



Figure 14. Poya Mountain singing team

Photo production: Li Tingting



Figure 15. Poya Mountain singing team

Photo production: Li Tingting



Figure 16. Poya Mountain Song team participated in the third CCTV Young Singers TV Grand Prix
Photo production: Li Tingting

Poya Folk Song Team was founded in 2019. It participated in the 14th CCTV National Young Singers Competition on behalf of Yunnan Province and achieved excellent results and was widely praised. At the invitation of the Confucius Institute of the University of Hawaii, the Poya Songshu Folk Song Team also visited and studied in the United States. In 2015, Poya Mountain Song Chorus won the annual champion of CCTV "Singing and Smiling -- Chorus Pioneer". On December 2, 2015, Funingpo Ya Ge Shu Choir was selected into the 9th World Chorus Competition, becoming the first minority chorus in Yunnan Province to participate in the World Chorus Competition. In July 2016, Poya love song sang on the world stage again.



Fieldwork photos



Figure 17. With a non-inheritor

Photo production: Li Tingting



Figure 18. With Poya songbook experts

Photo production: Li Tingting

BIOGRAPHY

NAME

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EDUCATION

2006 - 2010 Bachelor's degree Yunnan Arts University
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