



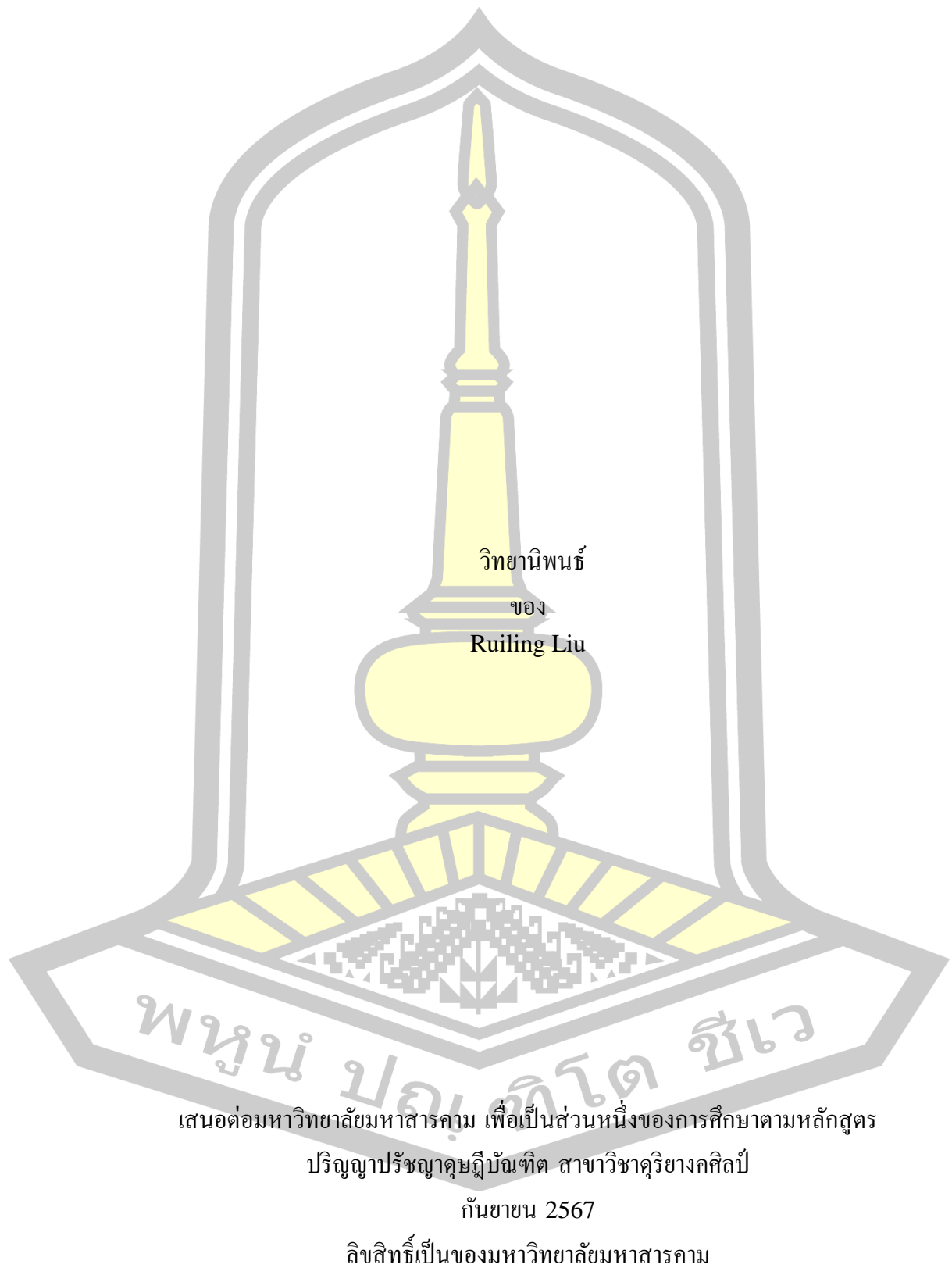
Baxian: Chinese Folk Music in Wedding Ceremony in Fengshan County, Guangxi
Zhuang Autonomous Region

Ruiling Liu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
September 2024

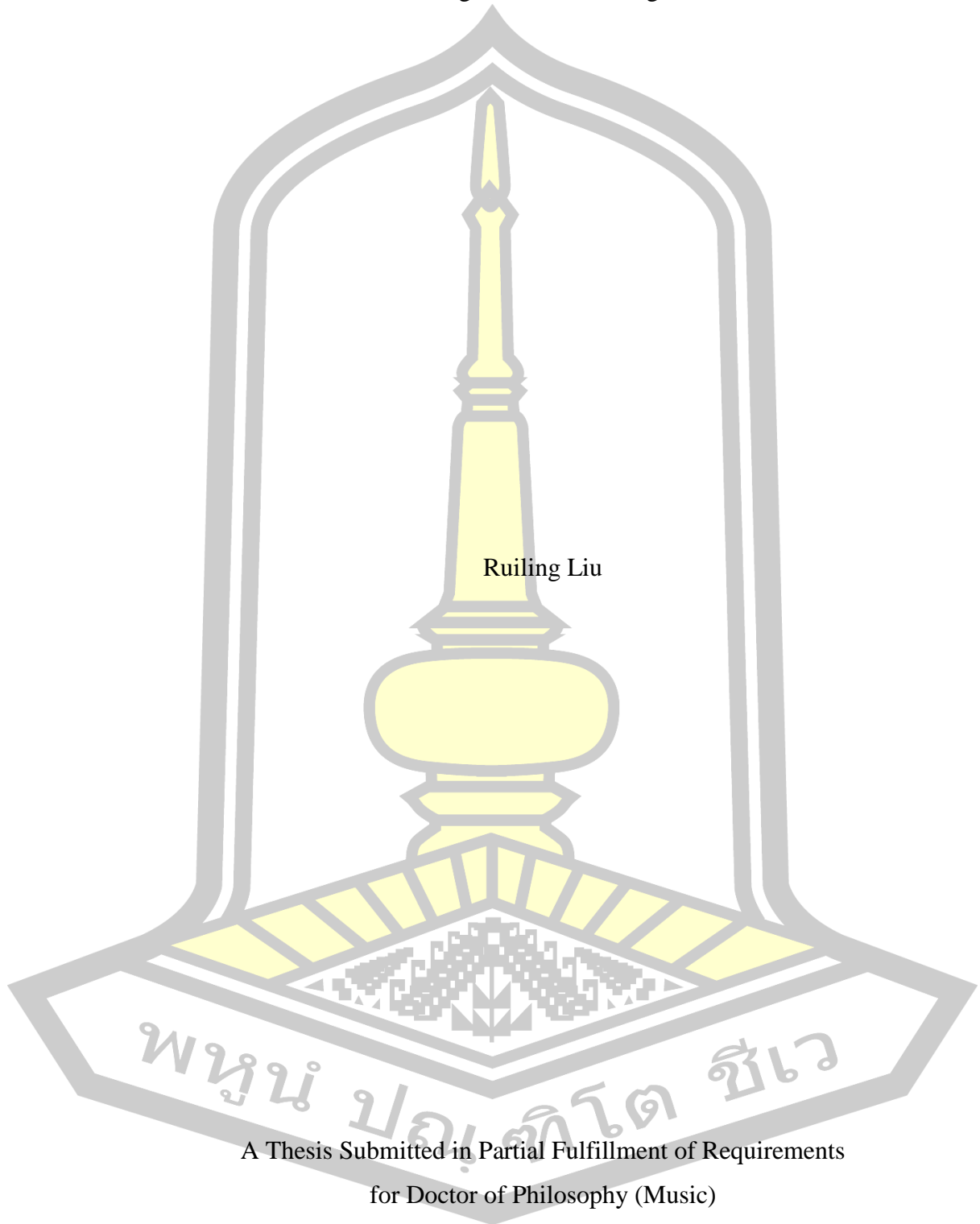
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A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Music)

September 2024

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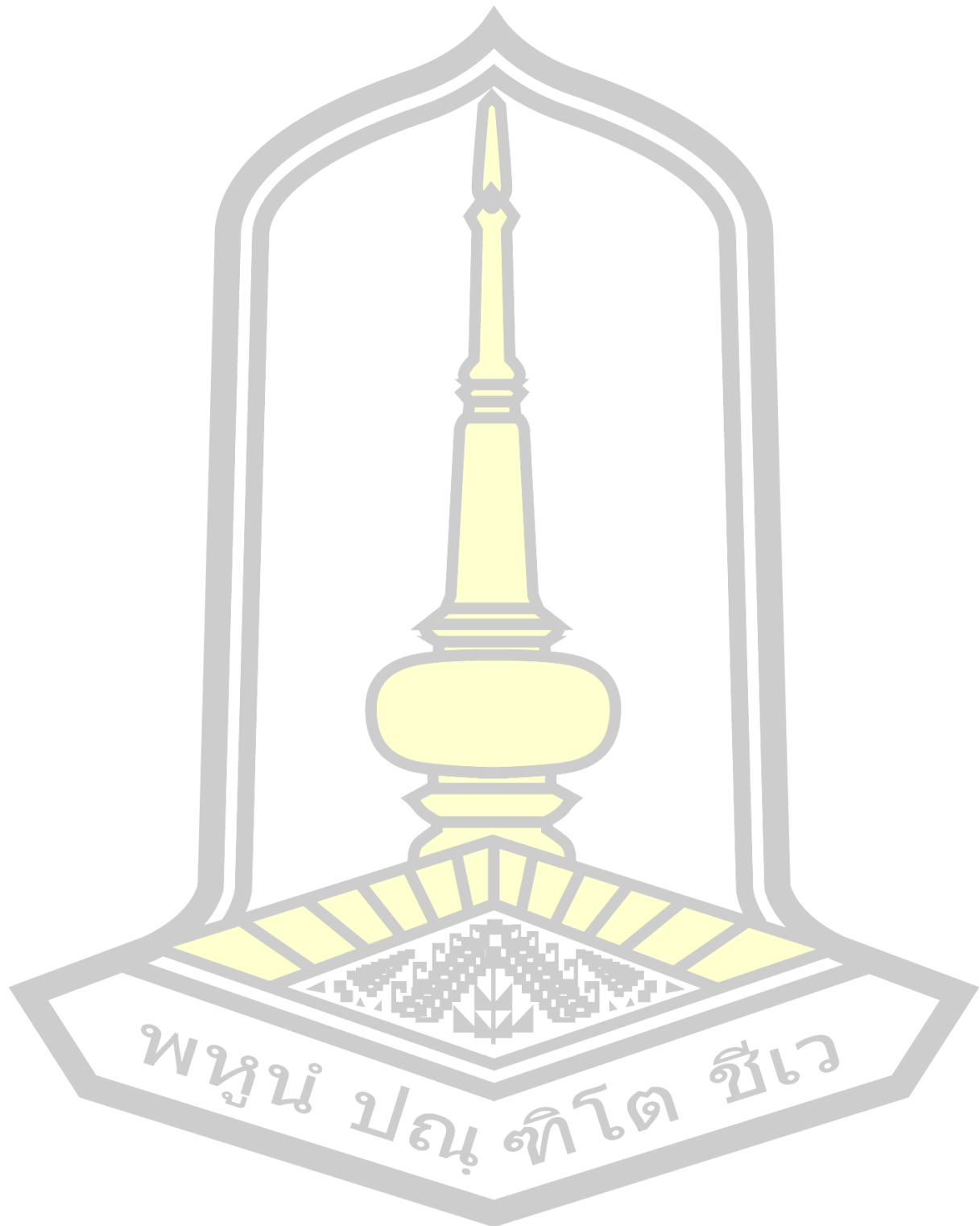
TITLE	Baxian: Chinese Folk Music in Wedding Ceremony in Fengshan County, Guangxi Zhuang Autonomous Region		
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DEGREE	Doctor of Philosophy	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2024

ABSTRACT

Baxian is a traditional form of Chinese folk music that holds cultural significance. The objectives of this research were to: 1. Investigate the historical and cultural significance of Baxian, Chinese folk music, in wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region. 2. Analyze the musical characteristics of Baxian, Chinese folk music, in wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region. 3. Propose guidelines for the transmission and preservation of Baxian, Chinese folk music, in wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region, China. Qualitative research methods with interview and observation forms are adopted as research tools. Collect data on-site through interviews with seven informants in the field and classify and analyze the collected data. The results indicate that:

1. The historical development of Baxian highlights its deep-rooted connections with local customs and ceremonial practices and showcases its resilience and adaptability over two centuries. The cultural significance of Baxian within wedding ceremonies and its broader context, with musicians revered as earthly embodiments of the Baxians. This cultural heritage of modernization paints a vivid picture of Baxian's enduring importance.
2. Through eight representative pieces, the musical characteristics of Baxian folk music are explored, including modes, rhythms, melodies, and structures. These musical attributes contribute to the festive atmosphere and convey deep emotions in more solemn compositions, offering insights into the vibrant local culture, unique cultural identity, and social relevance of the Baxian community's musical heritage.
3. The transmission and preservation of Baxian folk music provide a comprehensive strategy to safeguard and promote this cultural treasure. It begins by highlighting the current reliance on oral tradition and personal demonstrations among transmitters, with limited institutional support, underscoring the need for innovative transmission methods and heightened public awareness, especially among younger generations, including educational courses, training programs, heritage bases, integration into formal education, and cultural activities.

Keyword : Baxian music, Chinese folk music, Wedding ceremonies, Musical characteristics



ACKNOWLEDGEMENTS

It has been an esteemed privilege to pursue my doctoral degree at the College of Music, Mahasarakham University, under the supervision of Asst. Prof. Dr. Sayam Chuangprakhon, whose guidance has shaped my academic journey and enriched my personal growth. Throughout my Ph.D. studies, I was fortunate to encounter classmates and friends who possess deep knowledge, and I am profoundly grateful for their continuous support and encouragement.

I would like to extend my deepest gratitude to the College of Music, Mahasarakham University, for providing me with this invaluable opportunity. The faculty members have profoundly influenced my life, imparting academic knowledge and life lessons in learning, kindness, and integrity.

I am particularly thankful for the meticulous guidance of our esteemed Dean, Asst. Prof. Dr. Khomkrich Karin, whose vast knowledge and academic perspective have given me crucial insights into the intricate details of thesis writing. His mentorship has significantly deepened my understanding of the essence of academic scholarship.

I also wish to express my sincere appreciation to the distinguished members of my Defense Committee: Assoc. Prof. Dr. Manop Wisuttiapat (Chairman), Asst. Prof. Dr. Sarawut Choatchamrat, Asst. Prof. Dr. Weerayut Seekhunlio, and Asst. Prof. Dr. Awirut Thotham. Their thoughtful guidance and constructive feedback have been invaluable, consistently enhancing the quality of my thesis.

I am deeply indebted to my parents, family, and closest friends for their unwavering support and encouragement throughout my academic journey.

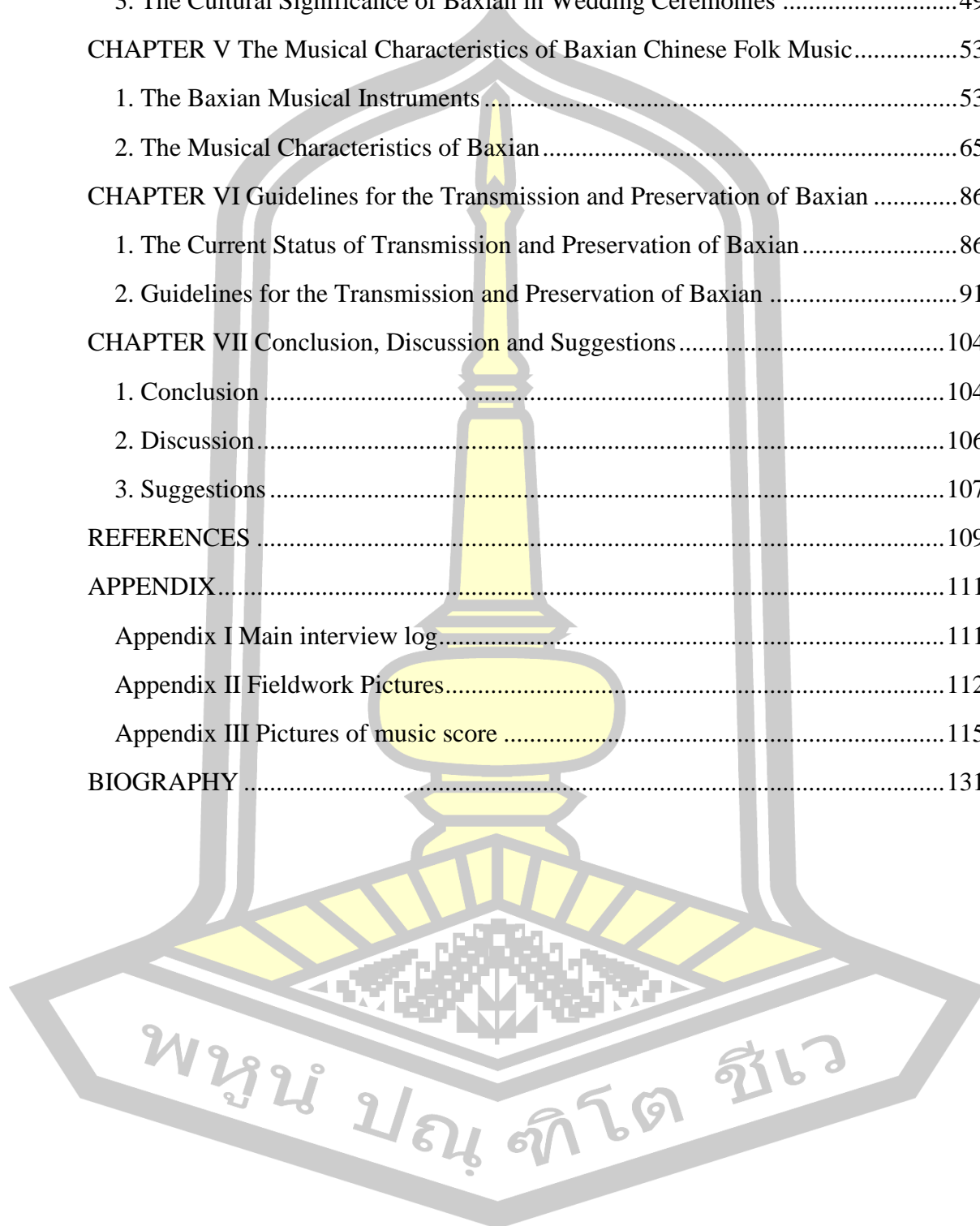
Lastly, I offer my heartfelt thanks to all those who have contributed to my success with their dedication and hard work.

Ruiling Liu

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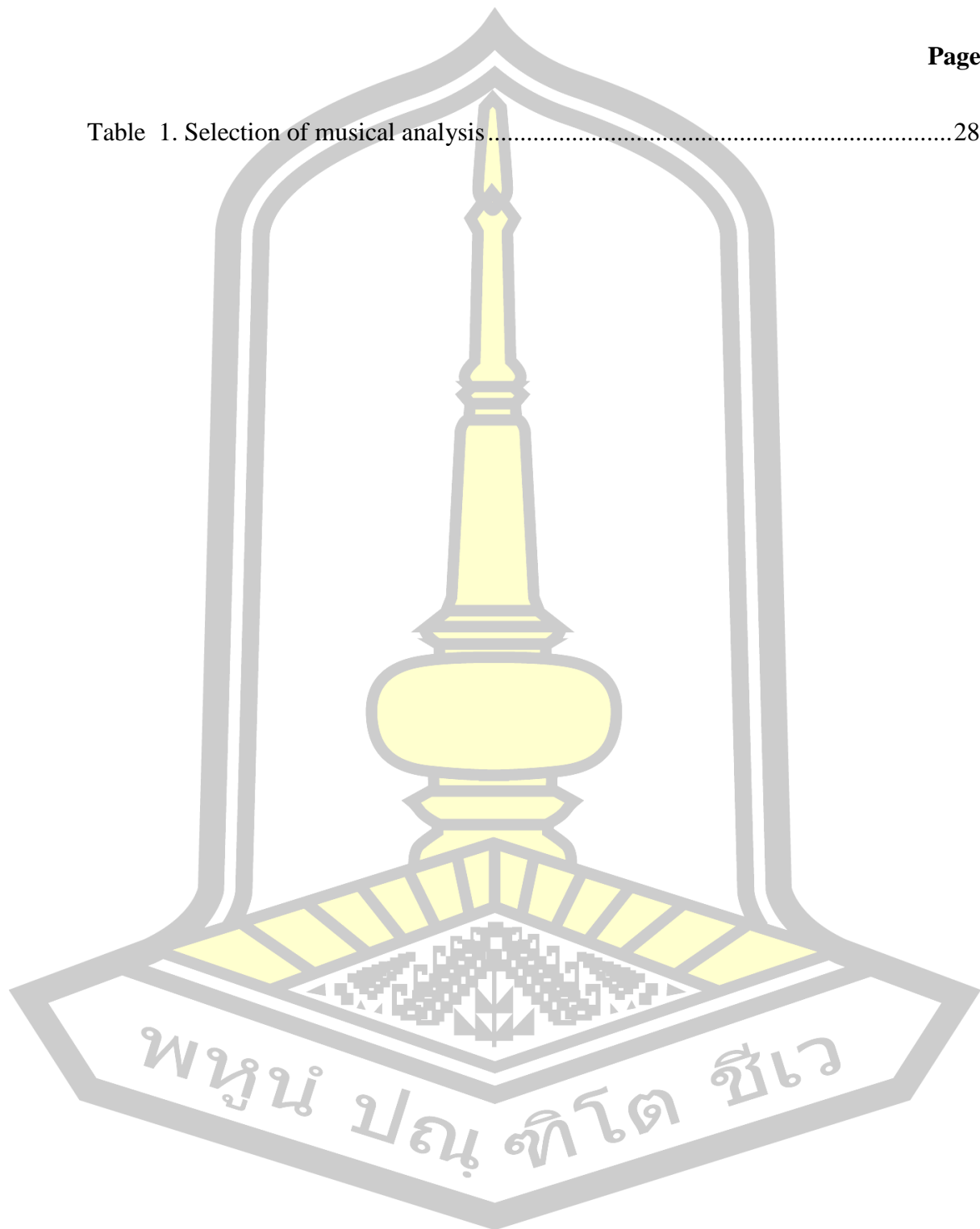
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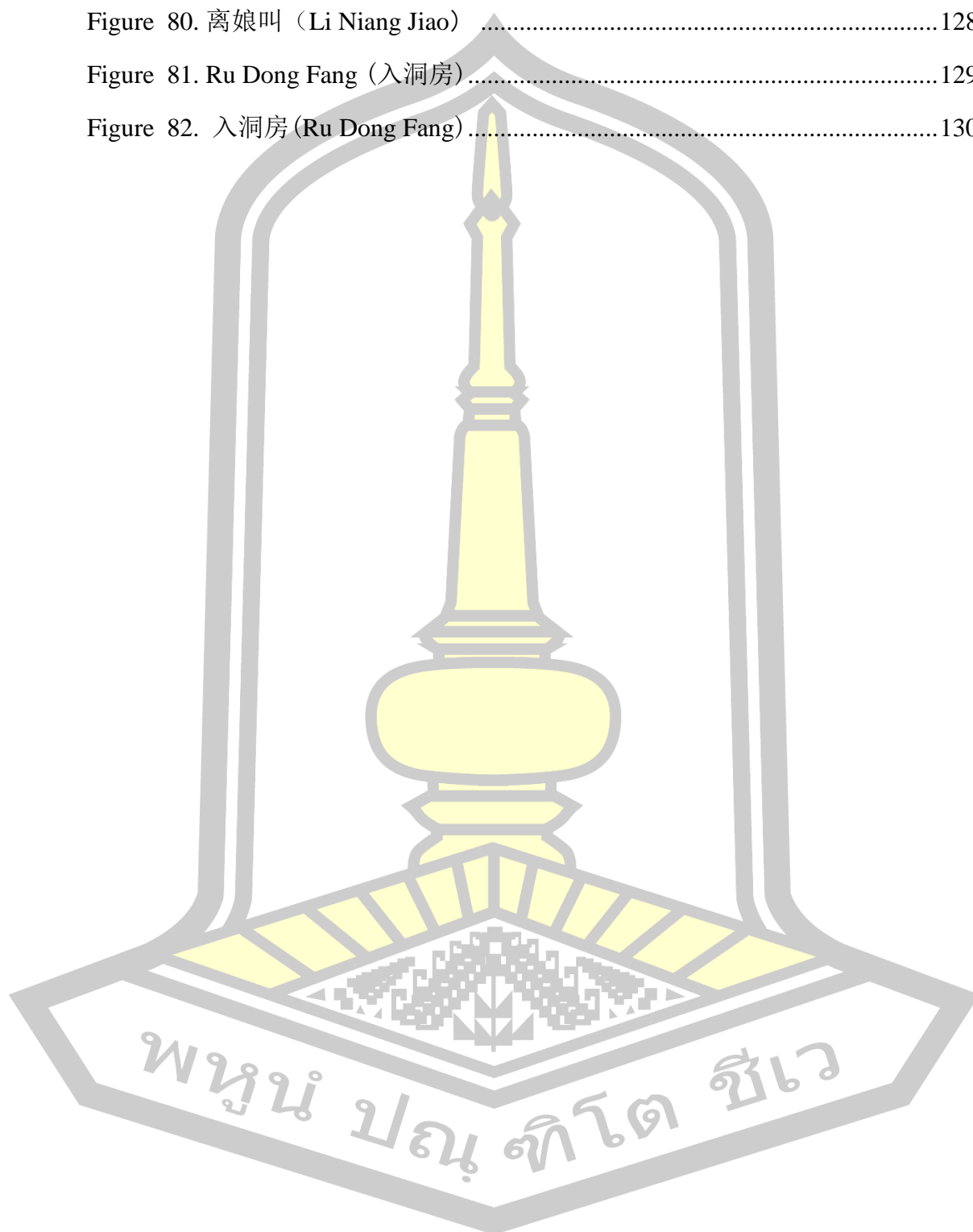
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CHAPTER I

Introduction

1. Research Background

The Guangxi Zhuang Autonomous Region is situated at the southeast edge of the Yunnan-Guizhou Plateau, within the second step of China's terrain, and to the west of the hills of Guangdong and Guangxi. It is primarily characterized by various landforms, including mountains, hills, plateaus, and plains. The central and southern regions are predominantly hilly and flat, forming a basin-like shape. Guangxi stands as an autonomous region inhabited by multiple ethnic groups, with its population of ethnic minorities ranking as the largest in the country. Among the 12 ethnic groups residing in the region are Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing, Yi, Shui, and Gelao. Notably, Zhuang constitutes 31.4% of the permanent population in the region (Quark Encyclopedia Editing Group, 2022).

Within the Guangxi Zhuang Autonomous Region, a rich music culture known as the Baxian thrives. Firstly, the Baxian instrument, a type of Suona, is popular in Fengshan County, Hechi City. This instrument is a wind performance staple. Secondly, the "Eight Immortals for Greeting," also referred to as "Baxian," or simply "Eight Immortals," is favored among the Zhuang people in Tian'e County, Hechi City (Qing Ning & Huan Ning, 2011). Thirdly, the "Eight Immortals" band style finds popularity among the Mubing Yao community in Tianlin County, northwest Guangxi Zhuang Autonomous Region (Yao Yao, 2016). Fourthly, Nanlu Bayin (also called Bayin in certain areas) holds favor in Nanning, Yongning, Wuming, and other jurisdictions (Liu Min, 2016).

Baxian music is a subset of Chinese folk music. Its application extends beyond wedding ceremonies, encompassing six categories: marriage, bridal celebrations, birthday celebrations, daily activities, Baxian installations, and guest receptions. Each category boasts a diverse repertoire, catering to distinct ritual and moral aspects. These tunes and compositions utilize instruments to convey meaning, with variations seen across different regions.

Fengshan County, located within Hechi City, Guangxi Zhuang Autonomous Region, China, resides in the northwest of Guangxi, positioned at the southern edge of the

Yunnan-Guizhou Plateau. The terrain slopes from northwest to southeast, characterized by more mountains than flatland. The region displays the typical karst landform of a Karst Plateau and boasts abundant natural resources. The area comprises 70% of the Dashishan District and 30% of the Tushan District. It experiences a subtropical monsoon climate (Baidu Baike Editing Group, 2022). Owing to its relatively close geographical environment, Fengshan County's traditional culture remains less affected by external factors, leading to a relatively intact national cultural heritage, which includes the Baxian. In Fengshan, the Baxian is colloquially known as Suona and holds a local custom of being played during various ceremonies. For instance, in wedding ceremonies, specific Baxian melodies correspond to each ceremony segment.

Amidst the rapid advancement of modern society, the Baxian wedding ceremony music in Fengshan County, a form of Chinese folk music, has gradually vanished into the annals of history. The accelerating pace of economic globalization poses unprecedented challenges to traditional folk instruments like the Baxian, raising concerns about the art form's future development.

The study of the Baxian Chinese folk music in wedding ceremonies in Fengshan County holds paramount importance in safeguarding and perpetuating China's esteemed national culture. For researchers, this investigation is compounded by geographical remoteness, high-mountain risks, and challenging terrain. Yet, it offers innovative and valuable research prospects. By concurrently bolstering socio-economic development and safeguarding local traditional culture, we can enhance public awareness of the Baxian's allure, ensuring the continuity and preservation of Chinese national culture.

Through qualitative research, this research delves into the Baxian music within Fengshan County's wedding ceremonies. The study will explore the historical, cultural, and musical significance of Baxian wedding ceremony music in the Guangxi Zhuang Autonomous Region's Fengshan County, including aspects such as scale, melody structure, rhythm patterns, musical instruments, and stylistic evolution. Moreover, the research will scrutinize the dissemination and preservation practices of music from the Baxian wedding ceremony within the region.

2. Research objectives

2.1 To investigate the historical and cultural significance of Baxian, Chinese folk music, in wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region.

2.2 To analyze the musical characteristics of Baxian, Chinese folk music, in wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region.

2.3 To propose guidelines for the transmission and preservation of Baxian, Chinese folk music, in wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region, China.

3. Research Questions

3.1 What is the historical and cultural significance of the Baxian Chinese folk music in wedding ceremonies within Fengshan County, Guangxi Zhuang Autonomous Region?

3.2 What are the musical characteristics of the Baxian Chinese folk music in wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region?

3.3 What are the transmission and preservation of the Baxian Chinese folk music in wedding ceremonies within Fengshan County, Guangxi Zhuang Autonomous Region?

4. Research Benefits

4.1 Investigating its historical and cultural significance will raise awareness about this musical tradition's importance, helping safeguard it as an integral part of the local cultural heritage for future generations.

4.2 The analysis of the musical characteristics of Baxian in wedding ceremonies will provide valuable insights into this traditional form of Chinese folk music. As a result, it will enhance the appreciation and understanding of the distinctive musical elements, artistic expressions, and cultural nuances inherent to Baxian.

4.3 The proposed guidelines for the transmission and preservation of Baxian in wedding ceremonies have the potential to positively impact the local community. By ensuring the continued practice of Baxian, this research can foster social cohesion,

strengthen cultural identity, and contribute to the preservation of unique wedding traditions.

5. Research Definitions

5.1 Baxian refers to the "Eight Immortals," legendary figures in Chinese mythology and folklore that symbolize virtues and supernatural beings. It is associated with the use of the Suona, a musical instrument found in Fengshan County and Tian'e County of Hechi City, Guangxi Zhuang Autonomous Region, China.

5.2 Historical and cultural significance refers to the historical roots and cultural importance of Baxian, a Chinese folk music tradition, within the context of wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region.

5.3 Musical characteristics refer to the distinctive features and elements of Baxian, such as instrumentation, mode, rhythms, melody, and structure, as it is performed in wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region.

5.4 Transmission and preservation refers to the strategies, recommendations, and guidelines proposed to ensure the long-term survival and maintenance of Baxian as a Chinese folk music tradition in the context of wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region, China.

6. Research Conceptual Framework

This research employs a qualitative research method, including observational and interview methods, and seeks to propose guidelines for effectively transmitting and preserving Baxian folk music. The study's theoretical foundation is built upon musicology, ethnomusicology, folkloristics, and qualitative research. In contrast, the research process involves careful selection of research sites, key informants, and songs, as well as systematic data collection, management, analysis, and presentation. The outcomes of this study aim to contribute to the broader field of cultural preservation and the sustainability of intangible cultural heritage within the region.

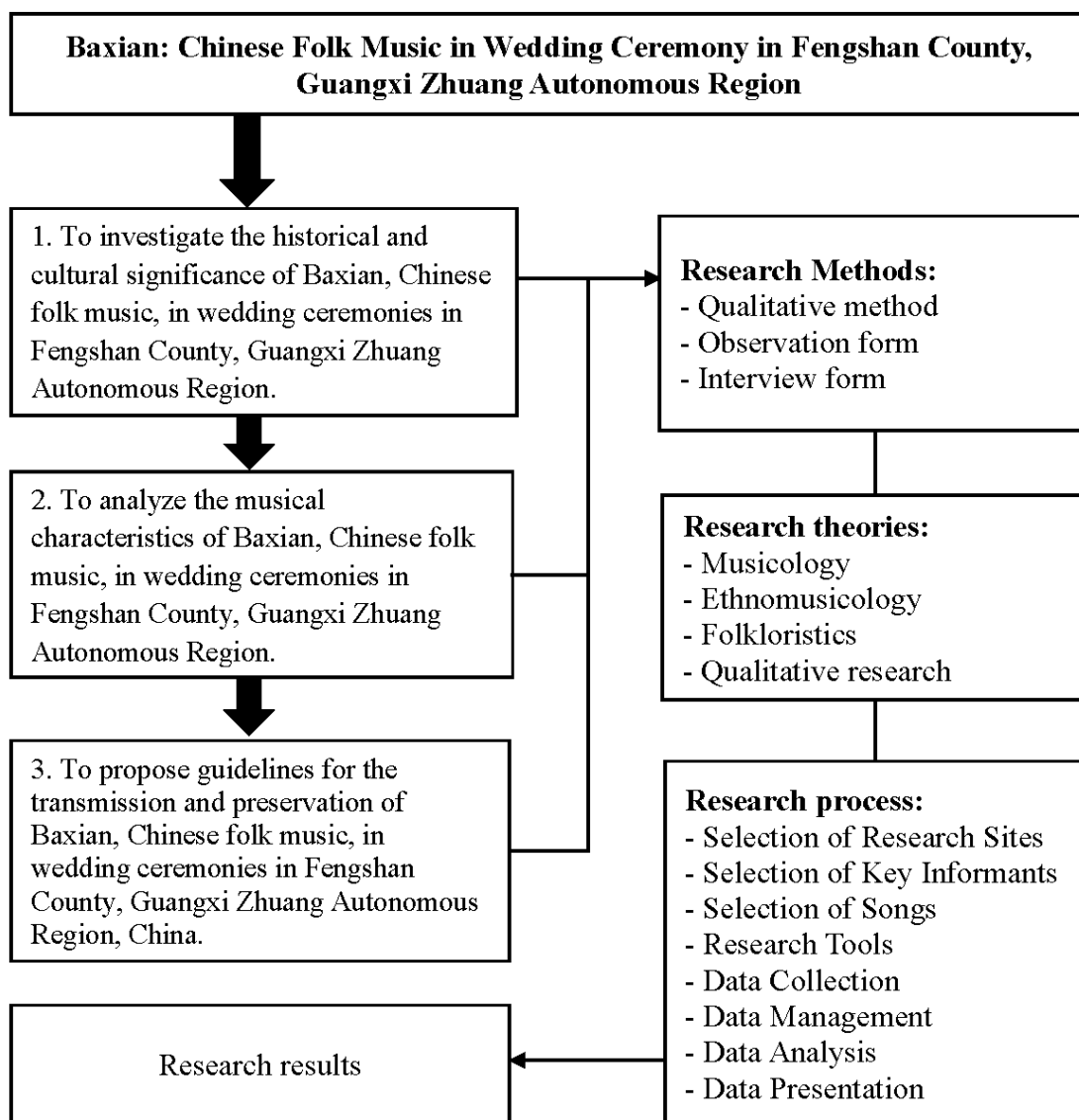


Figure 1. The Research Conceptual Framework



CHAPTER II

Literature review

This study extensively gathers and utilizes the most comprehensive document information available. The researchers have reviewed the following topics:

1. General knowledge of Chinese folk music
2. General knowledge of Chinese folk music in the wedding ceremony
3. General knowledge of the characteristics of Chinese folk music
4. General knowledge of proposed guidelines for transmission and preservation
5. Theories used
6. Research related

1. General Knowledge of Chinese Folk Music

1.1 Concept of Chinese folk music

Chinese folk music constitutes one of China's traditional cultural heritages, offering distinct forms of expression across its diverse regions. Folk music represents a segment of traditional musical heritage, which can be divided into two primary parts. The first segment primarily comprises professional literary music, religious music, and official music. Literary music, predominantly enjoyed by literati, encompasses self-entertainment and self-appreciation compositions such as qin songs, guqin songs, pipa songs, and a variety of lyrical melodies. Religious music encompasses Taoist music, Buddhist music, and other vocal and instrumental compositions associated with religious practices. Palace music, an art form originating from palace musicians, includes refined music and banquet performances that find use in palace sacrificial activities and court ceremonies. The other segment comprises folk music, largely arising from collective amateur efforts by the masses (Jiang Mingyun & Wang Linlong, 2020).

Folk music broadly refers to diverse musical genres that have taken shape and spread amongst the populace. Examples encompass Chinese folk songs, folk dance music, folk instrumental music, folk opera, and rap music. The primary distinction from professional music resides in the creative methodologies; folk music relies on oral

tradition, while professional music is often composed in written form. This distinction leads to divergent creative techniques, styles, and characteristics resulting from the varied creative processes (Mao Wei, 2011).

1.2 The background of the formation of Chinese folk music

1.2.1 Geographic environment

The geographical environment provides the material conditions for the emergence of culture, and diverse natural conditions can give rise to varying cultural expressions. The term "geographical environment" pertains to the natural environmental and geographical climate conditions. This environment wields a significant influence in the culture's formation, impacting all facets of people's lives, and also playing a crucial role in shaping and advancing ethnic folk music. Our nation encompasses an expansive territory characterized by varied terrains, with each region boasting its distinct geographical setting, leading to disparities across multiple dimensions. These distinctions manifest prominently in aspects like climate, agricultural practices, water and soil characteristics, production outcomes, and patterns of human settlement.

In the northern regions, temperatures generally remain lower, leading to a colder climate with reduced precipitation and frequent sandstorms. Crop yields are relatively modest, and the lifestyle leans towards nomadism. Due to the abbreviated farming period, the population tends to be less dense. Conversely, the southern climate markedly contrasts with its northern counterpart. The southern areas experience higher temperatures, a milder climate, augmented precipitation, fewer sandstorms, and abundant crop production. With an agrarian lifestyle marked by stability and longevity, the southern regions harbor significantly denser populations than the north.

Music finds its origins in life, stemming from labor. The inhabitants of distinct geographical environments adopt disparate means of livelihood, which in turn yields varied production methods and outcomes. These diverse lifestyles shape unique social relationships, subsequently resulting in distinct forms of music (Jiang Mingyun & Wang Linlong, 2020).

1.2.2 Cultural environment

In a given environment, the geographical setting exerts an influence on the shaping of regional culture and significantly impacts people's creative sensibilities.

Owing to the diverse geographical locations that individuals inhabit, their customs and surroundings also vary, thereby engendering distinct psychological states, traditional ideologies, and cultural environments that are attuned to specific contexts. The populace's residence within different regions subjects them to the sway of differing regional cultures. Against this backdrop, ethnic and folk music similarly assumes unique characteristics and styles. Consequently, the accumulation and evolution of regional culture have catalyzed the emergence of ethnic folk music, giving rise to discernible cultural disparities within musical compositions from diverse locales (Jiang Mingyun & Wang Linrong, 2020).

1.2.3 Language environment

Language holds a highly significant role in human existence, functioning as a means of interpersonal communication and an essential prerequisite for the translation of language into music. The language we employ in our daily interactions, literature, and music, while displaying certain distinct characteristics across languages, must adhere to the inherent rules and peculiarities of language during its utilization. Within the realm of language, numerous factors exert considerable influence on the genesis and progression of ethnic and folk music forms. These factors encompass language combinations, states, intricacy, intonation, rhythm, and tonal aspects (Jiang Mingyun & Wang Linrong, 2020).

The establishment and maturation of folk music maintain a profound interconnection with the geographical, cultural, and linguistic environments. These facets share a symbiotic and constraining relationship with the emergence and evolution of folk music, exerting mutual influence upon one another. The Baxian music prevalent in Fengshan County's wedding ceremonies has evolved and proliferated through the realm of folk expression. By delving into the shared knowledge of folk music through study and research, we have gained a more comprehensive insight into the panorama of Chinese folk music. This enriched perspective empowers us to more effectively explore the Baxian music associated with wedding customs (Jiang Mingyun & Wang Linrong, 2020).

In Summary, this literature review explores Chinese folk music, dividing it into professional literary and folk music segments. It highlights the distinction between these, emphasizing folk music's oral tradition and professional music's written form.

The review also discusses the influence of geographic, cultural, and linguistic environments on folk music formation, highlighting the interconnectedness of these factors in shaping regional music styles. This literature review provides a comprehensive framework for research on Baxian music in Fengshan County's wedding ceremonies, highlighting cultural, geographic, and linguistic influences. It distinguishes between folk and professional music, emphasizes oral tradition, and provides a strong foundation for understanding Chinese folk music's relevance in wedding customs.

2. General knowledge of Chinese folk music in the wedding ceremony

This section focuses on the profound connotation and extensive influence of Chinese folk music in the wedding ceremony, aiming to comprehensively outline the historical context, cultural value, musical characteristics, and their impact on social life of this culture. The wedding ceremony is not only a sacred moment for the union of two people, but also a vivid stage for the inheritance and exchange of family, community, and even ethnic culture. Folk music plays an indispensable role on this stage.

2.1 Historical context

The history of Chinese folk music in the wedding ceremony can be traced back to ancient times. With the evolution of society and the accumulation of culture, various local music traditions have gradually formed. From the ancient ritual and music system to the evolution of folk customs, wedding music not only carries the wish for a happy marriage, but also reflects the social style, aesthetic concepts, and religious beliefs of different historical periods.

2.2 Cultural values

Chinese folk music in the wedding ceremony is not only a presentation of music, but also a carrier of cultural significance and emotional expression. It is a form of expressing joy, blessings, and good wishes to newlyweds, their families, and the entire community. It conveys the harmony and inheritance between families, the blessings and expectations of the people, and the new couple's aspirations for a better future. Each piece of music has symbolic significance, conveying auspicious information. Through music, people express their loyalty to love, respect for their families, and infinite

longing for future life, strengthening emotional connections and identity recognition among members of society.

2.3 Musical Features

Chinese folk music in the wedding ceremony is known for its unique musical features, including beautiful melodies, lively rhythms, and profound lyrics. The wedding music of different regions and ethnic groups has their own characteristics, with both commonalities and differences. For example, the folk wedding music in the water towns of Jiangnan is gentle and delicate, while the folk wedding music in the northern regions is rough and bold, showcasing the charm of the diverse culture of the Chinese nation. Chinese folk music in the wedding ceremony includes a variety of instruments and vocal styles, among which instruments such as Suona, pipa, guzheng, and flute are widely used, adding emotional and lyrical dimensions to the wedding celebration. In addition, folk wedding ceremony music often incorporates various artistic forms such as opera, rap, and folk songs, making the wedding venue more colorful and lively.

2.4 Social influence

Chinese folk music in the wedding ceremony has a wide and profound influence in social life. Wedding ceremony music can evoke emotional resonance and transmission among people. When playing or singing these music during the wedding ceremony, people will feel the emotional power and beautiful meaning inside, and then transmit this emotion and beauty to the people around them, promoting emotional communication and exchange between people. Chinese folk music in the wedding ceremony not only enriches people's cultural life, enhances community cohesion, but also promotes the inheritance and development of national culture.

3. General Knowledge of the Characteristics of Chinese Folk Music

3.1 Locality

The term "locality," also referred to as "localism" or "regionalism," pertains to the specific attributes of a given region. China, encompassing a vast expanse, displays diverse terrains such as plateaus, mountains, hills, plains, and basins. Climatically, the nation encompasses four distinctive temperate zones, evergreen subtropical zones spanning the year, and tropical zones in the southernmost reaches. Economically, diverse production methods thrive, encompassing industries, agriculture, forestry,

animal husbandry, and fishing. Thus, within the overarching unity of major ethnic groups and cultural elements, each region is marked by distinct geographical climates, natural production conditions, cultural legacies, dialect pronunciations, and more. Such distinctions translate into variations in lifestyles, customs, personalities, and aesthetic preferences among the populace. Furthermore, the extent of these distinctions and variations inversely correlates with the level of transportation development and the frequency of foreign interactions. Consequently, pronounced regional traits in folk music, particularly prevalent in secluded and mountainous villages, can pose challenges in resonating with newcomers. This phenomenon elucidates why music originating in highly isolated environments often struggles to attain broader dissemination.

Regionality imparts distinct musical attributes to folk music in different locales, contributing to differences in musical composition elements among regions. For instance, northern folk music commonly employs a seven-tone scale, while southern folk music typically embraces a five-tone scale. Melodic intervals in northern folk music are often broader, featuring frequent leaps, whereas southern folk music utilizes smaller melodic intervals with multi-level melodic progressions. Melodic lines in northern folk music frequently adopt angular contours, whereas southern folk music leans towards intricate trajectories. Northern folk music tends to emphasize narrative qualities, while southern folk music is characterized by lyrical richness (Mao Wei, 2011).

3.2 Improvisation

The fundamental mode of folk music dissemination lies in oral instruction. Veteran singers, artists, or apprentices rely on singing and performance when imparting their skills, whereas novice singers, young artists, or apprentices depend on their auditory perception and memory when acquiring these skills. Generally, written musical scores are not extensively used for transmission. In this regard, a definitive notation system for folk music in China has yet to be fully developed. The oral transmission method has cultivated the diversity within folk music and facilitated opportunities for collective refinement. This continuous process of collective refinement has progressively enhanced the quality of folk music passed down through generations (Mao Wei, 2011).

3.3 Transmission variability

The oral transmission and local improvisational characteristics of folk music contribute to its variability during the dissemination process. For instance, when a folk melody spreads to a new location, alterations in lyrics and tonalities can cause shifts in the melody, while the emotional nuances of the tune might transform due to differing personality traits among individuals in distinct regions (Mao Wei, 2011).

In addition to the aforementioned attributes, it's important to highlight the close interconnection between traditional Chinese instruments and folk music with local customs. For instance, traditional wedding and funeral ceremonies often feature dedicated folk bands. Similarly, in folk events like deity processions and festivals, the participation of folk bands is integral (Zhang Yongcong, 2012).

Folk music boasts a lengthy history, having been interwoven into people's daily lives and labor for an extended duration. Despite enduring on the fringes for significant periods, folk music has persevered due to its distinctive musical style and unique transmission methods. Its most striking feature lies in its direct expression of human emotions.

In Summary, this literature review explores Chinese folk music, highlighting its unique characteristics due to geographical, climatic, economic, and cultural diversity. It highlights differences between northern and southern folk music, oral transmission, and the connection between traditional Chinese instruments and folk music in local customs. The review emphasizes its rich history and emotional expression. It highlights regional diversity, musical attributes, oral transmission, improvisation, and traditional Chinese instruments in local customs. The review provides a contextual background for the comprehensive investigation of Baxian wedding music.

4. General Knowledge of Proposed Guidelines for Transmission and Preservation

4.1 Clarify the significance of transmission and protecting Chinese folk music

China boasts a rich historical legacy and cultural accumulation spanning thousands of years, encompassing intangible cultural heritage within the realm of music. This heritage not only represents an exceptionally unique repository of spiritual civilization within China but also stands as an essential pillar of traditional culture. The preservation of intangible cultural heritage music culture is pivotal for safeguarding

China's cultural memory and upholding its traditional values. The country exhibits an abundance of folk music genres, particularly prevalent in regions inhabited by ethnic minorities. Owing to their remote locations and cultural constraints, the transmission of music culture often hinges upon oral instruction.

In contemporary times, with the continuous evolution of regional economies, numerous areas and ethnic groups have gradually integrated with modern lifestyles, albeit at the cost of diminishing cultural self-assurance. The consciousness of transmission and protecting folk music has consequently waned. This has led to the unfortunate loss of innumerable forms of folk music, constituting a lasting lament within China's cultural trajectory. Bolstering the safeguarding of intangible cultural heritage music culture not only enriches the available cultural resources for the study of folk music culture but also serves to protect the exploration of musical traditions (Tan Zhilin, 2023).

4.2 Analysis of the Current Situation and Problems in the transmission and Protection of Chinese Folk Music

The existing situation and challenges regarding the transmission and preservation of Chinese folk music can be analyzed through the following lenses:

Firstly, considering the perspective of the younger generation, the extent to which young individuals acknowledge the significance of ethnic music art transmission and actively participate in the process significantly impacts the development of folk music art's preservation and continuity.

Secondly, examining the obsolete methods of disseminating folk music reveals that many ethnic minority regions lack awareness of employing modern media for communication, which hinders effective transmission.

Thirdly, the question arises whether some individuals fail to recognize the value of folk music transmission and lack an awareness of the necessity for protection. This disregard presents substantial obstacles to the conservation and propagation of folk music art.

Fourthly, from the viewpoint of those transmitting folk music, the current transmitters tend to be from older generations. The younger cohort's inclination towards exploring novel aspects diminishes their interest in traditional folk songs, leading to a situation where no one is stepping into the role of transmitter.

Fifth, considering the availability of an environment conducive to the propagation of ethnic music culture, the ongoing expansion of China's economy and the influx of external cultures have prompted young people to seek employment beyond their localities. As a result, many traditional customs are progressively assimilated into modern life concepts, leading to the erosion of the foundational aspects of intangible cultural heritage music culture and hastening the decline of folk music.

Sixth, a discrepancy exists between the emphasis on declaration and the negligence of management. While safeguarding intangible cultural heritage music culture, a recurring pattern is observed wherein there is heightened attention during the application phase, accompanied by significant material and financial support from government bodies and relevant institutions. Nonetheless, after the project approval, the necessary protective measures for intangible cultural heritage music culture often fail to materialize, thus hindering the desired conservation outcomes (Tan Zhilin, 2023).

4.3 Developing guidelines for transmission and preservation of Chinese folk music

To establish a comprehensive framework for the transmission and preservation of Chinese folk music, the following measures can be undertaken:

Firstly, there's a need to fortify the government's protective responsibilities and facilitate the inheritance and innovation of folk music. This involves clarifying the pivotal role of government entities at various levels, ensuring that their protection functions are fully realized. Specific protective measures encompass conducting investigations, recordings, summaries, and reports on ethnic and folk music and art. Additionally, efforts should be directed towards conducting rescue work on endangered music and art forms, along with organizing research conferences dedicated to saving imperiled cultural expressions.

Secondly, it's imperative to heighten societal awareness about the importance of protection and broaden avenues for folk music transmission. Government personnel should be well-versed in professional theories spanning disciplines such as ethnic studies, social sciences, and psychology. This knowledge ensures that all planning decisions are founded on scientific and rational principles. Initiating small-scale innovative cultural events is crucial. By enhancing existing transmission plans and redefining protection approaches, the government can effectively safeguard folk music.

Thirdly, those who transmit folk music artistically must evolve their perspectives on transmission and protection. Timely shifts in their views towards ethnic folk music's artistic essence are essential.

Fourthly, promoting a sense of cultural responsibility among young ethnic group members is pivotal. They should embrace correct and consistent transmission concepts aligned with socialist core values. Active engagement from ethnic minority individuals in folk activities should be encouraged to disseminate ethnic folk music and art more extensively.

Fifth, there's a need to explore diverse forms of folk transmission. To enhance the efficiency of transmitting and protecting ethnic folk music and art, pertinent governmental departments should actively explore additional methods for facilitating folk music's transmission.

Sixth, reinforcing intangible cultural heritage education is critical. This involves delineating protection responsibilities, bolstering social education initiatives, instituting a protection responsibility system, enhancing digital resource development, and enriching transmission and protection technologies.

Chinese folk music holds profound value within human spiritual civilization. Throughout history, it has enriched the cultural and spiritual lives of numerous ethnic groups and rural communities in China. Elevating the protection of Baxian music in Fengshan County's wedding ceremonies, creating a robust protection system, instituting a digital preservation framework, and developing comprehensive transmission and protection guidelines hold immense significance for sustaining, transmitting, and protecting folk music. Moreover, these measures offer a positive impetus for the advancement of spiritual civilization (Tan Zhilin, 2023).

In Summary, the literature review highlights the importance of Chinese folk music in China's cultural heritage, highlighting challenges like lack of awareness among younger generations, limited modern media use, and discrepancies between declaration and management. It provides guidelines for transmission and preservation, emphasizing government responsibilities, societal awareness, artist perspectives, and education. It offers practical strategies for documenting and protecting Baxian music, emphasizing government involvement, societal awareness, and cultural responsibility. The review ensures the relevance and impact of the research.

5. Theories Used

5.1 Ethnomusicology

Ethnomusicology is a theoretical branch within musicology that delves into the traditional music of diverse global ethnic groups and its evolutionary trajectories. This discipline closely intertwines insights from sociology, folklore, anthropology, history, and other related fields. By employing fundamental field investigation techniques, it scrutinizes how members of ethnic communities—whether individuals or groups—construct, employ, propagate, and evolve various forms of music in accordance with their cultural traditions. This exploration unravels the fundamental morphological characteristics and underlying survival principles of these musical forms, as well as their embodiment of national cultural traits.

Ethnomusicological research hinges upon two pivotal dimensions. Firstly, it scrutinizes the intrinsic characteristics of music. For instance, it involves collecting folk music from the field, audio recording, written documentation, video capture, systematic organization of amassed materials, establishing a data repository, meticulous technical analysis, and scientific comparative studies.

Secondly, ethnomusicology delves into the cultural context intricately intertwined with the genesis of such music. This involves meticulous investigation and research into the historical, societal, national, cultural, religious, and customary aspects prevalent in the field of study.

The research methodology of ethnomusicology is extensively employed in this study. My research seamlessly integrates ethnomusicological techniques to examine the natural environment, societal setting, wedding ceremonies procedures, musical modes and scales, structures, scopes, melodies, rhythms, development, protection, and transmission of Baxian music. This approach incorporates historical and contextual data collection, culminating in a comprehensive analysis of Baxian music (Tan Zhilin, 2023).

5.2 Musicology

Musicology entails the academic and systematic examination of music. Various definitions of musicology exist. Methodologically, it embodies a scholarly approach distinguished by a process of research. A straightforward interpretation of the term is "the academic study of music." Historically, musicology draws from "the

historiographical paradigm of art history and the principles of palaeogeography and linguistics of literary study" (Treitler, 1955). The American Musical Society's 1955 committee also defined musicology as "a field of knowledge whose object is the study of the art of music as a physical, psychological, aesthetic, and cultural phenomenon."

Human beings are the creators of music; hence, the study of music necessitates an understanding of human behavior, emotions, and movement. By comprehending human behavior, we gain insights into the music they produce. For instance, when examining music in rituals, delving solely into the musical aspects without considering behavior and beliefs fails to uncover the deeper meaning of the songs.

Musicological research encompasses an extensive array of subjects, encompassing not just European and other art music, but also encompassing all forms of folk and non-Western music. This incorporates investigations into rituals, regional cultures, beliefs, social dynamics, as well as the study of musical content and characteristics. This involves analyzing musical elements, characteristics, instruments, solo and ensemble performances, playing techniques, special skills, and the semantic significance of songs. Specific aspects such as musical scales, tonality, melody, and rhythm are all areas of study.

The examination of folk music holds a pivotal role within music theory. In accordance with this premise, the present study conducts field investigations on Baxian Wedding ceremonies Music in Fengshan County. This research aims to explore the historical and cultural significance of Baxian wedding ceremonies music in Fengshan County, analyze its musical attributes, assess transmission and preservation, and formulate long-term guidelines for its protection and perpetuation within the Guangxi Zhuang Autonomous Region, China.

This research employs musicological research methodology. The researcher has collected pertinent videos and audio recordings of Baxian Wedding ceremonies Music, subsequently applying a scientific and standardized notation method to delve into its musical attributes. This approach involves an in-depth analysis of musical elements including scale, melodic structures, rhythmic patterns, instrumentation, and stylistic variations. The goal is to achieve a comprehensive understanding of the music's distinct qualities (Tan Zhilin, 2023).

5.3 Folkloristics

Folkloristics, as its name suggests, focuses on the study of folklore, a term originally denoting "the knowledge of the people" or "the wisdom of the people". The professional concept of folklore was first introduced in the UK in 1846. William Thomas, a British archaeologist, was the pioneer who proposed this concept and initiated its study (Wang Degang, 2018).

Folklore research encompasses several objectives. The primary goal is to identify tradition bearers within a social group and gather their lore, preferably within its original context. Once collected, this data requires documentation and preservation to facilitate further access and examination. Documented lore subsequently becomes available for analysis and interpretation by folklorists and other cultural historians, forming the foundation for investigations into specific customs or comparative studies. Various platforms, such as museums, journals, or folk festivals, serve as outlets for presenting research findings. The final step in this methodology involves advocating for the distinctiveness of these cultural groups (Wilson, William, 2006).

This research employs the research method of Folkloristics, primarily focusing on the utilization of Baxian instruments within folk rituals, along with their functions and roles throughout these ceremonial processes.

5.4 Qualitative

Qualitative research involves researchers utilizing approaches such as historical reviews, literature analysis, field investigations, interviews, audio and video recordings, observations, and experiential participation to collect research data. Subsequently, non-quantitative methods are employed to analyze this data and derive research conclusions. Qualitative research is predominantly carried out within a natural setting, emphasizing the integration of diverse approaches like observation, interviews, and data collection to attain a comprehensive and in-depth understanding of the research problem.

Qualitative theories and methodologies were applied to this research. For instance, qualitative research methods were employed to acquire research data during stages such as literature analysis, historical reviews, field investigations, interviews, and observations. These methods were then employed to analyze the gathered data and draw research conclusions.

In Summary, the literature review discusses theoretical frameworks for research, including ethnomusicology, musicology, folkloristics, and qualitative research. Ethnomusicology studies traditional music within diverse ethnic groups, musicology examines various music subjects, folkloristics focuses on documentation and preservation of cultural lore, and qualitative research methods like historical reviews and field investigations are essential. This section outlines theoretical frameworks for research on Baxian music in Fengshan County's wedding ceremonies. It provides insights into ethnomusicology, musicology, folkloristics, and qualitative research methods. By integrating these theories, the study can explore the historical and cultural significance of Baxian wedding ceremonies in Guangxi Zhuang Autonomous Region, China.

6. Research Related

Through a literature review, it becomes evident that there is a scarcity of papers focusing on the music of the Baxian Marriage Ceremony in Guangxi Zhuang Autonomous Region. The related papers can be summarized as follows:

Ning Qing and Ning Huan (2011) undertook a study on the Cultural Connotation of the Music Activities of the "Greeting Ceremony for the Eight Immortals" among the Tian'e Zhuang Ethnic Group in Guangxi. Their research introduced the geographical and ethnic context of Tian'e County and described traditional rituals along with their musical aspects. The study provided a detailed account of the extensive process of marriage customs and ceremonies.

Ning Changhong (2011) conducted research on the Marriage Customs of the Blue Clothes Zhuang Village in Tian'e County. This study delved into the distinct customs of the Lanyi Zhuang in Tian'e County, analyzing their differences in marriage practices between the bride's and groom's homes. The author explored the cultural significance and formation of these marriage customs, aiming to enhance comprehension of Zhuang marriage culture.

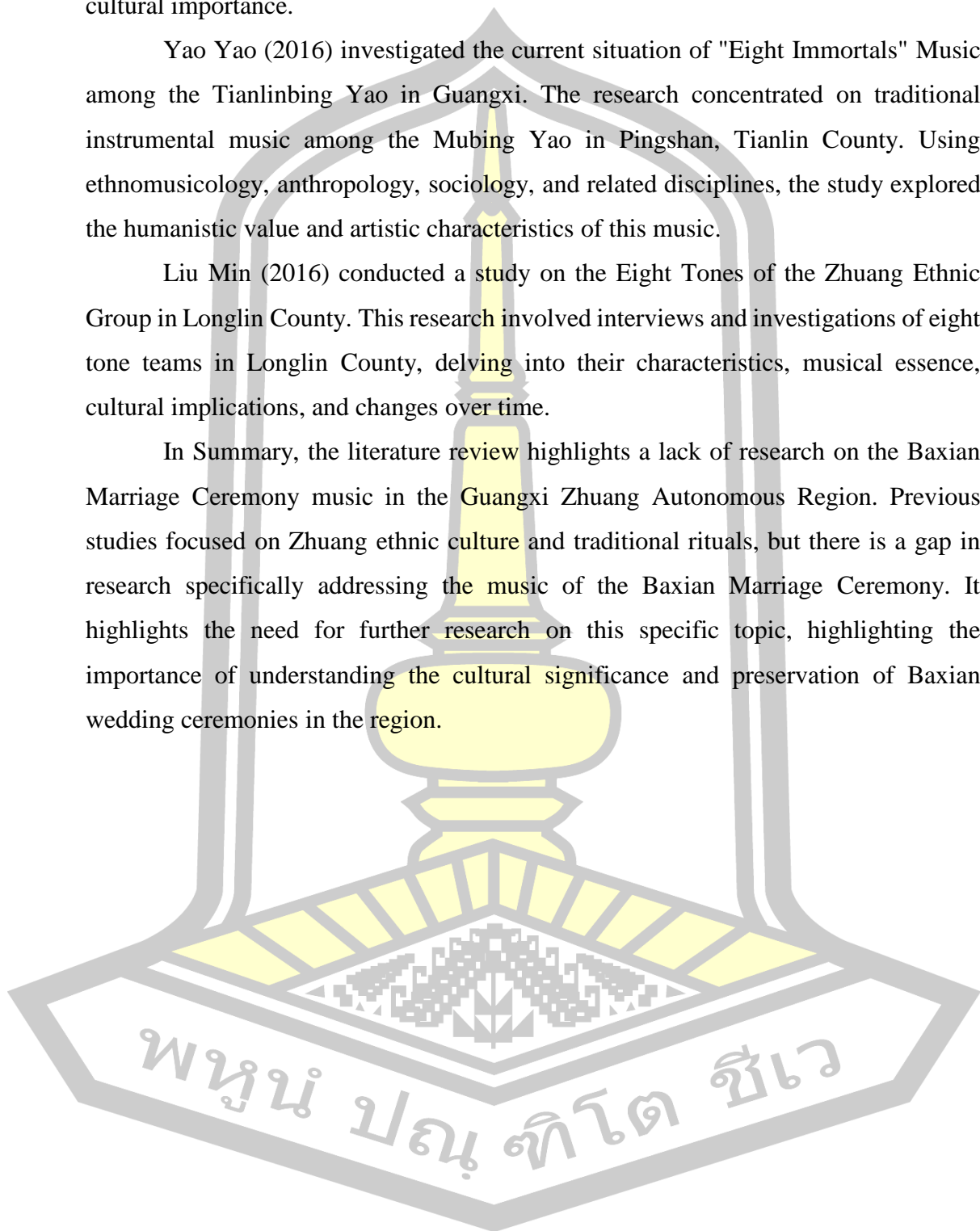
Luo Xinhao (2019) created a documentary titled "Tiane Eight Immortals of Zhuang Nationality" under the banner of Guangxi University. This work documented the Eight Immortals culture of the Zhuang nationality in Tian'e County, aiming to preserve and promote it through audiovisual media. The documentary depicted the

performance process and transmission methods of the Eight Immortals, highlighting its cultural importance.

Yao Yao (2016) investigated the current situation of "Eight Immortals" Music among the Tianlinbing Yao in Guangxi. The research concentrated on traditional instrumental music among the Mubing Yao in Pingshan, Tianlin County. Using ethnomusicology, anthropology, sociology, and related disciplines, the study explored the humanistic value and artistic characteristics of this music.

Liu Min (2016) conducted a study on the Eight Tones of the Zhuang Ethnic Group in Longlin County. This research involved interviews and investigations of eight tone teams in Longlin County, delving into their characteristics, musical essence, cultural implications, and changes over time.

In Summary, the literature review highlights a lack of research on the Baxian Marriage Ceremony music in the Guangxi Zhuang Autonomous Region. Previous studies focused on Zhuang ethnic culture and traditional rituals, but there is a gap in research specifically addressing the music of the Baxian Marriage Ceremony. It highlights the need for further research on this specific topic, highlighting the importance of understanding the cultural significance and preservation of Baxian wedding ceremonies in the region.



CHAPTER III

Research Methodology

In this study, the researcher utilizes qualitative research methods and adopts a research design based on case study and ethnography. This research design enables a profound understanding of the unique characteristics and processes involved. Therefore, the study is conducted following the steps outlined below.

1. Research Scope
 - 1.1 Scope of Content
 - 1.2 Scope of Time
2. Research Process
 - 2.1 Selection of Research Site
 - 2.2 Selection of Informants
 - 2.3 Selection of musical analysis
 - 2.4 Research Tools
 - 2.5 Data Collecting
 - 2.6 Data Management
 - 2.7 Data Analysis
 - 2.8 Data Presentation

1. Research scope

The research scope includes an exploration of the historical origins and cultural significance of Baxian, a Chinese folk music tradition, particularly within the context of wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region. It also delves into the unique musical characteristics of Baxian, including its instrumentation, mode, melody, rhythms, and structural aspects, emphasizing its role in these ceremonies. Additionally, the study examines transmission and preservation strategies designed to ensure the enduring existence and safeguarding of Baxian as a vital part of the region's cultural heritage.

1.2 Scope of time

January 2022 to January 2024.

2. Research Process

2.1 Selection of research site

The scope of research is the Baxian Chinese folk music in wedding ceremonies in Guangxi Zhuang Autonomous Region of China. The selected research site and field study site is Fengshan County, Hechi City, Guangxi Zhuang Autonomous Region of China

Fengshan County has a long history and rich cultural heritage. Fengshan County has rich cultural traditions and unique folk customs, among which the folk music culture of the Baxian Wedding is an important component of local culture. Choosing Fengshan County as the research site allows for a deeper understanding of the local history and culture, providing richer background information for the study; The second is to better understand and explore the origin, development, and evolution process of folk music for the Baxian Wedding in Fengshan County; The third aspect is to gain a deeper understanding of the style, characteristics, and forms of expression of folk music in the Baxian Wedding in Fengshan County, providing more representative samples for research and strong support for in-depth research.

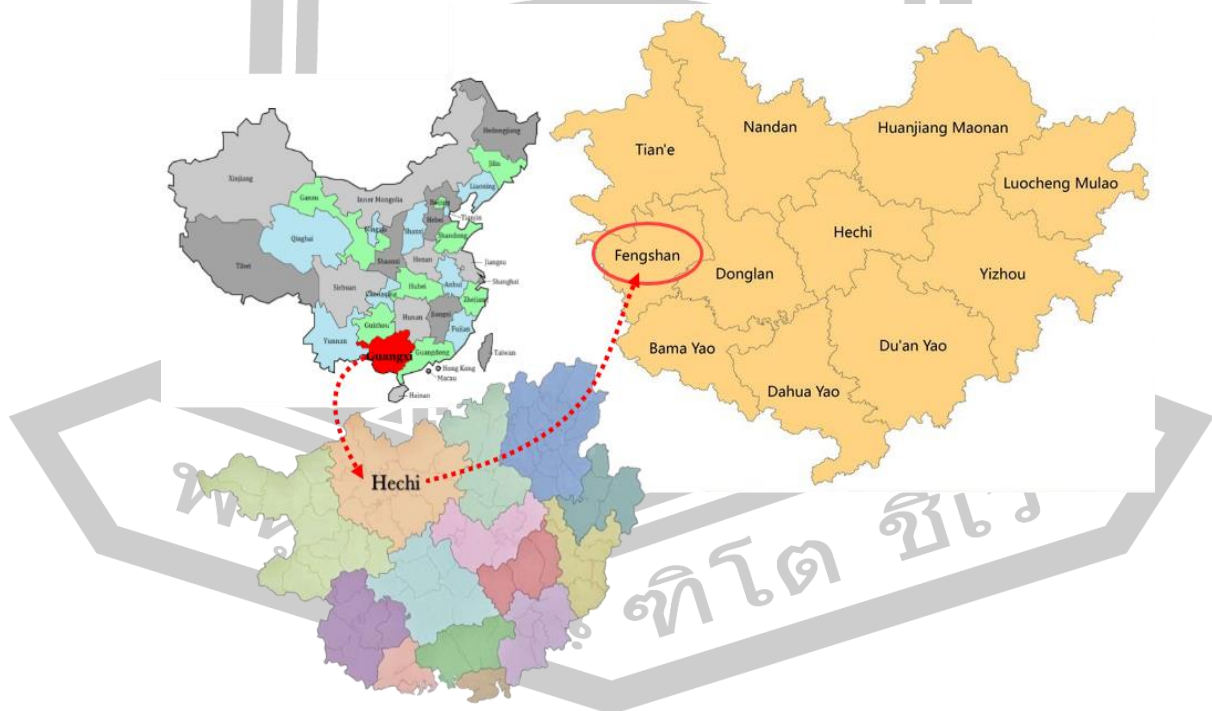


Figure 2. Site of Fengshan County, Guangxi Zhuang Autonomous Region of China

Source: Chinafolio

2.2 Selection of Informants

Based on the research objectives, the researcher selected three groups of people as the interviewees in the field research. They are: key informants, general informant and casual informants. The following selected criteria and selected personnel will be presented.

2.2.1 Key informants

The criteria for selecting key informants are:

- 1) He or she was a local born and raised in Fengshan County, Hechi City, Guangxi Zhuang Autonomous Region.
- 2) He or she knows the culture development of the Baxian.
- 3) He or she is older and has many years of experience in playing the Baxian.

Based on the above selection criteria, two key informants were selected. They are the transmitters of the Baxian from Fengshan County, presented on the below:

- 1) Mr.Liu Daquan, as shown in Figure 3.



Figure 3. Liu Daquan

Source: Ruiling Liu, from research fieldwork in March 2023

Mr. Liu Daquan comes from Fengshan County, Guangxi Zhuang Autonomous Region. He was born in 1964 in Fengshan County. He began learning about the Baxian with an 80 year old transmitter in 1979. Mr. Liu Daquan has been playing the Baxian for over 40 years. According to Mr. Liu Daquan's oral statement, he practices playing the Baxian every day because if he doesn't practice for a day, he feels that his skills have regressed. With his love for the Baxian, he insists on practicing every day and is invited to

various ceremonies. He will definitely actively participate. Mr. Liu Daquan has exquisite skills in playing the Baxian, and has participated in various folk ceremonies with rich practical experience.

2) Mr. Liu Yongjiang, as shown in Figure 4.



Figure 4. Liu Yongjiang

Source: Ruiling Liu, from research fieldwork in March 2023

Mr. Liu Yongjiang comes from Fengshan County, Guangxi Zhuang Autonomous Region. He is over 70 years old and has been studying the Baxian since childhood. At the age of 13, he began to learn from the transmitters of the Baxian. Mr. Liu Yongjiang has been playing the Baxian for over 50 years now. According to Mr. Liu Yongjiang's oral account, he has a great love for the Baxian and also for the Chinese folk music and art of the Baxian. Although he is quite old, he insists on practicing every day and actively participates in various ritual and celebration activities. Mr. Liu Yongjiang has played the Baxian for a long time, with exquisite skills. He actively participates in various folk activities and has rich practical experience.

2.2.2 General informant

The criteria for selecting general informants are:

- 1) He or she was a local born and raised in Fengshan County, Hechi City, Guangxi Zhuang Autonomous Region.
- 2) He or she knows the culture development of the Baxian.
- 3) He or she has many years of experience in playing the Baxian.

Based on the above selection criteria, two general informants were selected. They are the transmitters of the Baxian from Fengshan County, presented on the below:

1) Mr.Liu Fayao, as shown in Figure 5.



Figure 5. Liu Fayao

Source: Ruiling Liu, from research fieldwork in March 2023

Mr. Liu Fayao comes from Fengshan County, Guangxi Zhuang Autonomous Region. He was born in 1977 and has been learning about the Baxian since childhood. He has been playing the Baxian for over 30 years. He is very passionate about the Baxian and also loves the Chinese folk music art of the Baxian. He insists on practicing the Baxian and actively participates in various ritual and celebration activities, with rich practical experience.

3) Mr.Wu Liangqing, as shown in Figure 6.



Figure 6. Wu Liangqing

Source: Ruiling Liu, from research fieldwork in March 2023

Mr. Wu Liangqing comes from Fengshan County, Guangxi Zhuang Autonomous Region. He is over 70 years old and has been studying the Baxian since childhood. Mr. Wu

Liangqing has been playing the Baxian for over 50 years. He practices the Baxian every day and actively participates in various ceremonies and celebrations. Wu Liangqing plays the Baxian for a long time, with exquisite skills and rich practical experience in performance.

3) Mr. He Zeyong, as shown in Figure 7.



Figure 7. He Zeyong

Source: He Zeyong(2023)

Mr. He Zeyong comes from Fengshan County, Guangxi Zhuang Autonomous Region. He was born in 1976 in Fengshan County and is now over 47 years old. He has been learning the Baxian from a young age, practicing them every day and actively participating in various ceremonies and celebrations.

4) Mr. Man Zhenglie, as shown in Figure 8.



Figure 8. Man Zhenglie

Source: Ruiling Liu, from research fieldwork in October 2023

Mr. Man Zhenglie comes from Fengshan County, Guangxi Zhuang Autonomous Region. He was born in 1978 in Fengshan County and is now over 45 years old. He has been learning the Baxian from a young age, practicing them every day and actively participating in various ceremonies and celebrations.

2.2.3 Casual informant

The criteria for selecting casual informants are:

- 1) He or she was a local born and raised in Fengshan County, Hechi City, Guangxi Zhuang Autonomous Region.
- 2) He or she knows the culture development of the Baxian.

This is one of the casual informants from Fengshan County. (See Figure 9)



Figure 9. Zhang Jiaquan

Source: Zhang Jiaquan (2023)

From Figure 9: Mr. Zhang Jiaquan comes from Fengshan County and works at the Cultural and Tourism Bureau of Fengshan County. In addition to his regular job, he is interested in or has a certain understanding of the Baxian. (See Figure 9)

Audience representatives

Sampling Strategy:

A purposive sampling strategy will be employed to select individuals who have a deep understanding and experience with Baxian in Fengshan County, Hechi City, Guangxi Zhuang Autonomous Region.

2.3 Selection of musical analysis

1) Songs are the Baxian music that must be played in all aspects of the wedding ceremonies.

2) The song is the representative repertoire of the Baxian in the wedding ceremonies music.

3) Songs have an important influence on the whole wedding ceremonies.

4) The songs are recommended by the transmitter of the Baxian.

Table 1. Selection of musical analysis

Type of songs	Description	Total songs	Selected song
1.Baxian Chinese Folk Music in the Wedding ceremonies of Fengshan County	These songs must be played during the wedding ceremonies	There are dozens of songs, and I am still in the process of collecting them	5
2.Baxian Chinese Folk Music on the Road	These songs can be played on the road	There are dozens of songs, and I am still in the process of collecting them	3

2.4 Research Tools

To achieve the research objectives of this project, the main research tools I use in the research process of this topic are as follows:

2.4.1 Observation Form: Observation Form is a tool aimed at systematically collecting data from field investigations related to the study of Chinese folk music of the Baxian at weddings in Fengshan County, Guangxi Zhuang Autonomous Region.

Creation: The research involves defining research objectives, identifying key observables, designing a structured form, developing section details for each key observable, including visual documentation, captions, and notes, attaching photos or sketches, allocating space for additional observations, and adding a section for the observer's signature and date to authenticate the data.

Usage: To conduct a research study, ensure you have printed Observation Forms and necessary equipment. Conduct observations by visiting relevant locations or

events, and recording details, behaviors, and context. Document observations visually by labeling and timestamping photos or sketches. Provide detailed descriptions, contextual information, notes, and comments. Authenticate the recorded data by signing and dating the form. Securely store completed Observation Forms for analysis.

2.4.2 Interview Form: The Interview Form aims to organize and record interviews on the Baxian Chinese folk music during the wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region

Creation: The interview process involves defining interview objectives, identifying key interviewee information, designing a structured form, introducing the purpose and importance of the interview, developing clear, open-ended questions, probing and clarifying, recording equipment, providing informed consent, and including the interviewer's signature. It also includes space for probing and seeking clarification, recording equipment, and providing space for interviewees to provide their consent.

Usage: The process of conducting an interview involves printing interview forms, introducing the purpose, gathering background information, obtaining informed consent, asking detailed questions, probing questions for deeper insights, recording the interview for analysis, obtaining the interviewee's signature, closing the interview, authenticating the data, and organizing and securely storing the interview forms for analysis. This process ensures accurate data collection and analysis.

2.5 Data Collection

The data collection process aims to collect information and materials related to the Baxian Chinese folk music during the wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region, in both historical and contemporary contexts. It involves a systematic approach to ensure accurate and comprehensive data is obtained through the following steps:

2.5.1 Preparation: Before initiating data collection, researchers should define their research objectives, select appropriate research sites, and identify key informants. They should also develop research tools, including the Observation Form and Interview Form.

2.5.2 Observation: Researchers visit selected locations, events, and activities related to the Chinese folk wedding ceremonies music of the Baxian. During

the observation process, they use observation tables to record visual and contextual data. This includes detailed information about the performance, audience, environment, and any unique aspects. Attend the wedding ceremonies in Fengshan County and record the Baxian Wedding ceremonies music performance, recording audio and video for detailed analysis.

2.5.3 Interviews: Conduct interviews with musicians, cultural experts, and community members to gather insights into the historical and cultural significance of Baxian music, its musical characteristics, and transmission practices. Researchers conducted interviews with key information providers such as transmitters of the Baxian, fans of the Baxian, and community members. The interview form guides these dialogues, allowing for structured questioning while also allowing for flexible and in-depth exploration of relevant topics.

2.5.4 Recording: All observations and interviews are documented in detail using the respective forms. Researchers should ensure that the data collected is accurate and complete. Audio or video recording of interviews can be used with consent for later reference.

2.5.5 Data Analysis: After data collection, researchers analyze the collected information. This includes reviewing and categorizing observation results and interview responses, identifying recurring themes, and extracting valuable insights related to the Baxian Chinese folk music in the wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region.

2.5.6 Data Presentation: The findings are presented using appropriate formats, such as reports, presentations, or academic papers. Researchers may include visuals and quotes from key informants to illustrate their points.

2.6 Data Management

Efficient data management is integral to maintaining the integrity and accessibility of research findings. Once data is collected through observations and interviews, it needs to be organized, stored securely, and made ready for analysis. Researchers will establish a structured database or filing system to categorize data based on themes, locations, or time periods. This ensures that information is easily retrievable for future reference or verification.

Additionally, data management includes measures to protect the confidentiality and privacy of informants, especially when sensitive information is involved. Regular backups and data security protocols are implemented to prevent data loss or unauthorized access. Proper data management practices contribute to the reliability and credibility of the research outcomes.

After the data collection, all the collected data shall be classified and managed.

1) Literature:

The literature in this section is classified and organized based on the research objectives of this paper.

2) Audio and video materials:

Audio and video are classified based on different content, while marking the time and content.

3) Photo materials:

Classify images based on their content, such as scenery, musical instruments, performances, etc., and sort them according to the time of shooting in each category.

4) Ethical Considerations:

Obtain informed consent from participants, ensuring their privacy and confidentiality. Any observations or interviews will only be conducted with participants' full understanding and consent.

5) Validity and Reliability:

To increase validity and reliability, use triangulation, which involves using multiple methods (interviews, observation, document analysis) to collect data. This helps to cross-check information and deepen your understanding of the issues.

2.7 Data analysis

2.7.1 For objective 1: Transcribe and organize interview data for thematic analysis. Identify recurring themes, patterns, and perspectives related to the historical and cultural significance, musical characteristics, and transmission and preservation of Baxian music. Transcribed recordings of songs from each stage of the wedding to form music score. Classify the music score and analyze the music score.

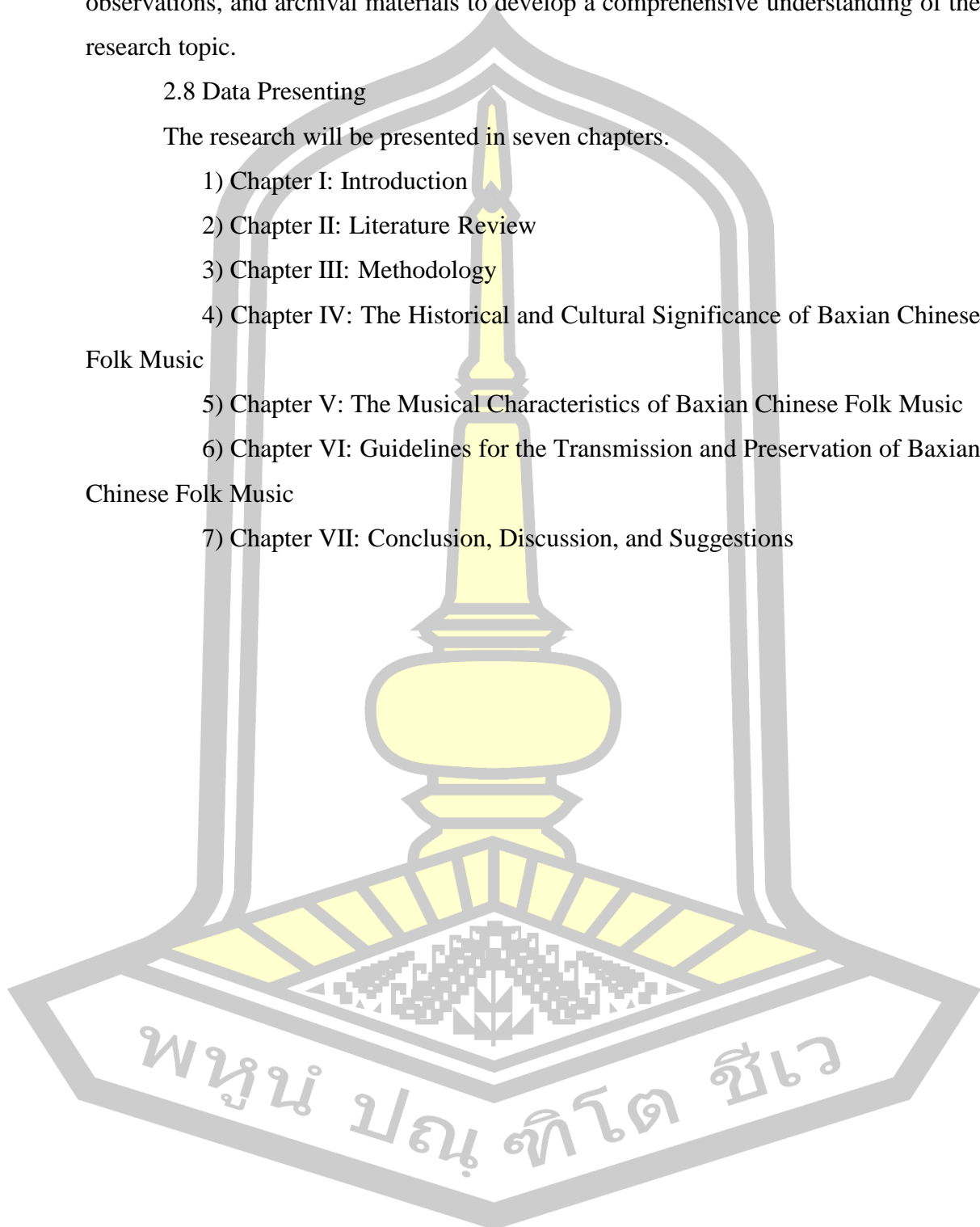
2.7.2 For objective 2: Analyze musical recordings, field notes, and music scores to explore the scale, melodic structures, rhythmic patterns, instrumentation, and stylistic variations in Baxian music.

2.7.3 For objective 3: Interpret and compare the findings from interviews, observations, and archival materials to develop a comprehensive understanding of the research topic.

2.8 Data Presenting

The research will be presented in seven chapters.

- 1) Chapter I: Introduction
- 2) Chapter II: Literature Review
- 3) Chapter III: Methodology
- 4) Chapter IV: The Historical and Cultural Significance of Baxian Chinese Folk Music
- 5) Chapter V: The Musical Characteristics of Baxian Chinese Folk Music
- 6) Chapter VI: Guidelines for the Transmission and Preservation of Baxian Chinese Folk Music
- 7) Chapter VII: Conclusion, Discussion, and Suggestions



CHAPTER IV

The Historical and Cultural Significance of Baxian Chinese Folk Music

The Baxian Chinese folk music used in wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region, is a musical art manifestation of historical and cultural traditions. It carries the local people's love for life and yearning for a better future. Through this form of music, the local people convey their blessings and joy to the marriage. The use of Baxian folk music in wedding activities in Fengshan County adds a strong cultural color and unique national charm to the lives of local people. In this chapter, I will elaborate on the historical and cultural significance of the Baxian Chinese folk music in Wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region, from the following aspects:

1. The historical of Baxian in wedding ceremonies
2. The rituals and Baxian in wedding ceremonies
3. The cultural significance of Baxian in wedding ceremonies

1. The Historical of Baxian in Wedding Ceremonies

1.1 Historical Background of the Baxian

The music of the Baxian's wedding rituals in Fengshan County, Guangxi Zhuang Autonomous Region has not yet attracted the attention of music scholars. Regarding the specific development history of Suona in Guangxi, there are currently no detailed historical records, so it is difficult to give a complete description of the process.

There are many theories on the route and time when the Suona instrument was introduced into China. According to the literature, the Suona was first introduced to China from Persia and Arabia, which can be traced back to the 3rd century AD. With the opening of the Silk Road, the musical instrument Suona began to be introduced to China. In the Ming Dynasty, Suona began to be recorded in ancient books. Qi Jiguang, a military general in the Ming Dynasty, once used Suona in military music. In his "New Book of Ji Xiao· Wu Bei Zhi", it is mentioned: "Everyone holding the flute is playing

the Suona." A more detailed record can be found in "Sancai Tuhui" compiled by Wang Qi of the Ming Dynasty (1607): "The Suona, its production It's like a trumpet, with seven holes; the head and tail are made of copper, and the pipe is made of wood." "Trumpet, lock the horn, the tune is small and the tune is loud, the official ships are coming and going in a mess, it all depends on you to raise your voice. The army listened to the army The people are worried, and the people are afraid after hearing it." In the late Ming Dynasty, Suona already occupied an important position in opera music, and in folk instrumental music based on opera music, Suona also became an inseparable instrument.

The exact records about Suona are mainly from the documents of the Ming and Qing Dynasties. According to the literature, Suona was not generally popular in the Central Plains until the middle and late Ming Dynasty. Therefore, the introduction of the Baxian (Suona) to the remote ethnic minority areas in northwest Guangxi could only be in the middle and late Ming Dynasty or the later Qing Dynasty. The Baxian have a long history and profound cultural heritage in Guangxi, and play an important role in local folk music.

1.2 The origin of the name of the Baxian

As for the origin of the name of the Baxian, there are different opinions from different places. In some places in Guangxi, it is called "Bayin" and in other places it is called "Baxian" and "Eight Immortals". To sum up, there are mainly three explanations.

1.2.1 Myths and Legends of the Baxian

The transmitters of the Baxian explained that the musical instrument Baxian (Suona) is considered to be the incarnation of the "Eight Immortals" such as Zhang Guolao. The seven holes on the surface of the Baxian (Suona) represent Zhang Guolao and other seven male immortals respectively. The following holes One hole represents He Xiang, the goddess among the Baxian. The transmitters of the Baxian worship the eight immortals as ancestor gods, which shows that the transmitters of the Baxian have a strong sense of protection and pride in the Baxian.

1.2.2 Theory of the eight-tone relics of the Zhou Dynasty

Chinese music has been quite prosperous by the Zhou Dynasty. In the Zhou Dynasty, musical instruments were classified according to the types of materials they were made of, including "gold, stone, earth, leather, silk, wood, gourd, and bamboo",

collectively called "eight tones". It represents the musical instrument of the nation created by the working people of the pre-Qin Dynasty. With the progress and development of music culture, "eight tones" gradually represent the meaning of numerous musical instruments. For example, "Bayin" in Guangxi only follows the ancient word "Bayin", but the overall meaning is still a performance form composed of many musical instruments.

1.2.3 The statement of eight people and eight musical instruments

The transmitters of this type of "Eight Immortals" generally believe that the most standard and common formation of the "Eight Immortals" band is: eight instruments and eight people. Since ancient times, Chinese people have liked even numbers, especially the number "eight", which they regard as a symbol of peace.

The name Baxian of the Baxian Chinese folk music in Wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region comes from the first explanation. The musical instrument Baxian (Suona) is considered to be the incarnation of the "Eight Immortals" such as Zhang Guolao in Fengshan County, Guangxi Zhuang Autonomous Region. .

1.3 Distribution and classification of Guangxi Baxian in different regions of Guangxi

The folk music of the Baxian in Guangxi differs in form and content due to different regions, and is specifically divided into the following categories.

1.3.1 Using the Baxian (Suona) instrument as a form of wind performance

The Baxian (Suona) musical instrument is popular in Fengshan County, Hechi City, Guangxi Zhuang Autonomous Region as a form of wind performance. It is usually performed with two Baxians or two pairs of Baxians (four Baxians). There are three types of performance: sit play, stand play and walk play . The performance venue of the seated and standing instruments does not change during the performance, usually in the dining room of the host's house or during worship ceremonies, as shown in Figure 10 and Figure 11; the walk play instruments are played while walking, for example: when picking up the bride, "Baxian" The band needs to follow the groom's escort team to the bride's home and play along the way, as shown in Figure 12. Here, even numbers are auspicious numbers.



Figure 10. Musician sitting and playing
Source: Ruiling Liu, from fieldwork in October 2023



Figure 11. Musician standing and playing
Source: Ruiling Liu, from fieldwork in October 2023



Figure 12. Musician walking and playing

Source: Ruiling Liu, from fieldwork in October 2023

1.3.2 Congratulations to the Eight Immortals

Congratulations to the Eight Immortals, also known as "Eight Immortals" for short, is a form of wind and percussion music with Suona as the main instrument, supplemented by large brass instruments, and percussion instruments such as gongs, drums, and cymbals. This form is popular in Zhuang ethnic group in Tian'e County, Hechi City, Guangxi Zhuang Autonomous Region. Common musical instruments: trombone, Baxian (Suona), leather drum, and cymbal. It requires at least 4 people, including 2 Baxians (Suonas), 1 leather drum and 1 cymbal. 6-person setup: 2 Baxians, 2 leather drums, and 2 cymbals. 8-person setup: 4 Baxians (Suonas), 2 leather drums, and 2 cymbals. The trombone is used in the melody. The township administrative regions that currently have "Eight Immortals" artists in this form of performance include: Xiangyang Town and Liupai Town in Tian'e County, Xinxin Township, Nazhi Township, Xialao Township, and the adjacent Luoxi Township in Leye County.

1.3.3 In the form of performance by the "Eight Immortals" band

It is played in the form of the "Eight Immortals" band, usually eight people, sometimes six people. The instruments used include Suona, transverse flute, trombone, erhu, tambourine, small gongs, cymbals, etc., most of which are played in unison.

Among them, the required musical instruments are trombone, large and small Suonas, and transverse flutes. The selected musical instruments include tambourine, small gong, cymbals, erhu, etc. Popular among the Mubing Yao people in Tianlin County, northwest Guangxi. Tianlin County has a long history and is home to Zhuang, Han, Yao, Miao, Yi, Mulao, Dong, Hui, Manchu, Buyi and other ethnic groups. Among them, the Yao people are divided into several branches, such as Landong, Pangu, Beilu, and Mupin. Mupin Yao live in Pingshan Village, Langping Township, more than 90 kilometers away from Tianlin County. It is located in the mountains, with a small population and concentrated distribution.

1.3.4 Nanlu Bayin

It is composed of large and small Suonas, drums, gongs, cymbals, wooden fish and other instrumental music. The common band composition: two small and large Suonas, one large gong, small gong, drum, cymbal and wooden fish. This form is popular in Nanning City, Guangxi and its subordinate counties such as Yongning and Wuming.

2. The Rituals and Baxian in Wedding Ceremonies

For prospective grooms and brides in Fengshan County, Guangxi Zhuang Autonomous Region, after confirming the wedding, some families will use a grand wedding ceremony to carry out the wedding activities, in which the transmitters of the "Baxian" will be invited to follow the entire wedding process. This kind of wedding ceremonies usually lasts for three days, with the second day being the busiest. Nowadays, due to the convenient transportation, some wedding activities last for two days. But whether it lasts 3 days or 2 days, the process and content of the ceremony are not much different.

The transmitters of the Baxian play an important role in the entire wedding ceremonies. At different stages, the transmitters of the Baxian will play corresponding music. In an interview with the transmitters of the Baxian, according to the oral accounts of the transmitters of the Baxian, there are a total of 74 pieces of music corresponding to different links. However, in the long history, there are no longer as many as 74 pieces of music that have been passed down. According to the oral accounts of the transmitters, their The inheritance method is in the form of oral transmission.

There is no music score. They perform how the transmitters of the previous generation taught them. Regardless of whether it is 3 days or 2 days, the process and content of the ceremony are not much different. Based on the author's field investigation of Wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region, this article will give a rough overview of the ceremony and music based on 2 days of Wedding ceremonies. introduce.

2.1 Wedding ceremonies and music on the first day

On the first day, the groom will pick up the bride at her home. In the early morning, the transmitters of the Baxian arrived at the groom's house and played the music "Man Tang Hong" as he walked in. After arriving at the groom's house, the transmitters of the Baxian played the music "Gua cai". At this time, the groom's family presented a red silk cloth and tied the red silk cloth to the groom's house. Enter the Baxian, the successor of the Baxian. The groom's team prepared many gifts and set off from the groom's home. Two or four transmitters of the Baxian walked at the front of the team, playing the music of the Baxian as they walked. As shown in Figure 13.



Figure 13. The groom's reception team

Source: Ruiling Liu, from fieldwork in October 2023

Along the way, appropriate music is played. For example, if a large group of troops walks together, they will play the tune "Da Bu Dui"; sometimes when they walk too fast, the successor of the Baxian will play the tune "Man Man Zou"; sometimes when they pass by a green river, they will play the tune "Sui Lu Yin", sometimes when

you have to climb over mountains and ridges, you will play "Jin Ji Fan Ling"; sometimes when you are walking very fast and want to play slower, you will play "Horse Crossing the Bridge"; where you encounter bamboo, you will play "Bamboo Leaf Sound"; when walking through the mountains, they will play "Crossing Mountain Sound"; if they are walking too slowly and want to go faster, they will play "Hurry Up" to urge them to go faster and wait. There are many repertoires on the way.

When they are about to arrive at the bride's house, the groom's army will be waiting not far away, waiting for the auspicious moment to enter, as shown in Figure 14. Auspicious time is a concept with great cultural significance, which is usually affected by many factors such as the birth dates of the groom and the bride, the process of the wedding, etc. In traditional Chinese concepts, the auspicious times for marriage are usually even numbers, which means that they are in pairs and that the couple has entered a new stage of marriage, full of vigor and vitality. In terms of specific choices, the auspicious time will be selected based on the birth dates and times of the groom and the bride, or a highly respected "sir" in traditional folk customs will be found to calculate the auspicious time.



Figure 14. The groom's team is waiting for an auspicious time not far from the bride's house

Source: Ruiling Liu, from fieldwork in October 2023

When the auspicious time comes, firecrackers are set off to welcome the groom's procession. The transmitters of the Baxian walks at the front of the groom's

procession and plays the music "Man Tang Hong". The sound of firecrackers continued and it was very lively. The groom's team walked into the bride's house carrying gifts. After entering the living room of the bride's house, the transmitters of the Baxian played the music "Gua Cai". At this moment, the bride's family also presented red silk cloth and tied the red silk cloth to the Baxian of the transmitters of the Baxian. Then the heir of the Baxian played "Place the Gifts" and placed numerous gifts in front of the incense stand in the bride's living room, as shown in Figure 15.



Figure 15. The transmitters of the Baxian plays "Place the Gifts"

Source: Ruiling Liu, from fieldwork in October 2023

Throughout the process, the transmitters of the Baxian continued to play music and firecrackers continued to sound.

The incense stand is a stand used to worship ancestors or gods at home. It is also called the ancestor stand or the sacred stand. In traditional Chinese culture, worshipping ancestors or gods is a belief and traditional custom. People usually set up incense stands at home to express respect and gratitude to ancestors or gods. It is also a kind of inheritance and continuation of traditional culture. The incense stand usually consists of an offering table, an incense burner, a candlestick, etc. The offering table is used to place offerings, incense burners, candlesticks and other sacrificial supplies.

After the gifts were placed, the transmitters of the Baxian stopped playing the Baxian and sat not far to the left under the incense platform. The highly respected "sir" presided over the ceremony under the incense platform and said beautiful blessings. As shown in Figure 16. "Sir" presided over the ceremony, burning incense candles and

placing them on the candlesticks, while the successor of the Baxian played the music of the Baxian.



Figure 16. The highly respected "sir" presided over the ceremony under the incense altar

Source: Ruiling Liu, from fieldwork in October 2023

Then the respected "Sir" continued to say blessings, and the successor of the Baxian played the music "Put Water and Pour Tea". Then the bride's family served tea, and the "Sir" took a red envelope and put it on the tea tray. After "Sir" finished speaking, he held the paper money wrapped in red paper and prepared to burn the paper money. At this time, the transmitters of the Baxian stood up together and played the music of the Baxian "Shao Zhi". At the same time, firecrackers were lit outside the door. "Sir" and the bride's Families burn paper money and put it in a basin on the ground under the incense stand. This part of the ceremony is mainly presided over by the highly respected "Mr."

At the end of the ceremony, everyone removed the gifts under the incense table. The transmitters of the Baxian sat and played the music "Bai Zhuo". Firecrackers were fired outside the door. The bride's family began to set the table in the living room and put local food on the table. As shown in Figure 17.



Figure 17. The transmitters of the Baxian sat and played the music "Bai Zhuo"

Source: Ruiling Liu, from fieldwork in October 2023

After the food and dishes were laid out, the successor of the Baxian played the music "Qing Ke", which means inviting everyone to come down to the table and invite the guests to sit down and eat. As shown in Figure 18.



Figure 18. The transmitters of the Baxian played the music "Qing Ke"

Source: Ruiling Liu, from fieldwork in October 2023

After playing "Qing Ke", the transmitters of the Baxian also ate together. After finishing the meal, the transmitters of the Baxian need to play the music "Getting Up".

The first day of ceremony is almost coming to an end. On the night of the first day, the groom, his family and friends, and the transmitters of the Baxian will stay at the bride's house for one night.

2.2 Wedding ceremonies and music on the second day

Early in the morning, before dawn, the transmitters of the Baxian would get up and play the music "Nao Wu Geng". The bride would get up, and her mother would help the bride complete the washing process and assist the bride in a series of dressing tasks. At dawn, the heirs of the Baxian play the music "Tian Ming Liang", and when the bride's house opens, the heirs of the Baxian play the music "Small Open Door". After everything is ready, the bride's parents will go to the living room with the bride and groom to pay homage to their ancestors. This process has the important meaning of wishing the bride and groom a long life together and the birth of a child soon. Then the groom will take the bride back to the groom's home. When the bride is about to leave home, the bride and her family are reluctant to leave. At this time, the transmitters of the Baxian plays the music "Ci Niang Jiao" and " Li Niang Jiao". The music is touching and everyone present will shed tears.

The large procession of the groom and the bride starts from the bride's home and goes to the groom's home, as shown in Figure 19. Two or four transmitters of the Baxian walk at the front of the procession, playing the music of the Baxian as they go. On the way, always play appropriate music. As mentioned before, the songs that will be played on the way are: " Da Bu Dui", "Man Man Zou", "Water and Green Sound", " Jin Ji Fan Ling", "Horse Crossing the Bridge", "Bamboo Leaf Sound", "The Sound of Passing the Mountain" and "On the Road" are waiting for many songs.

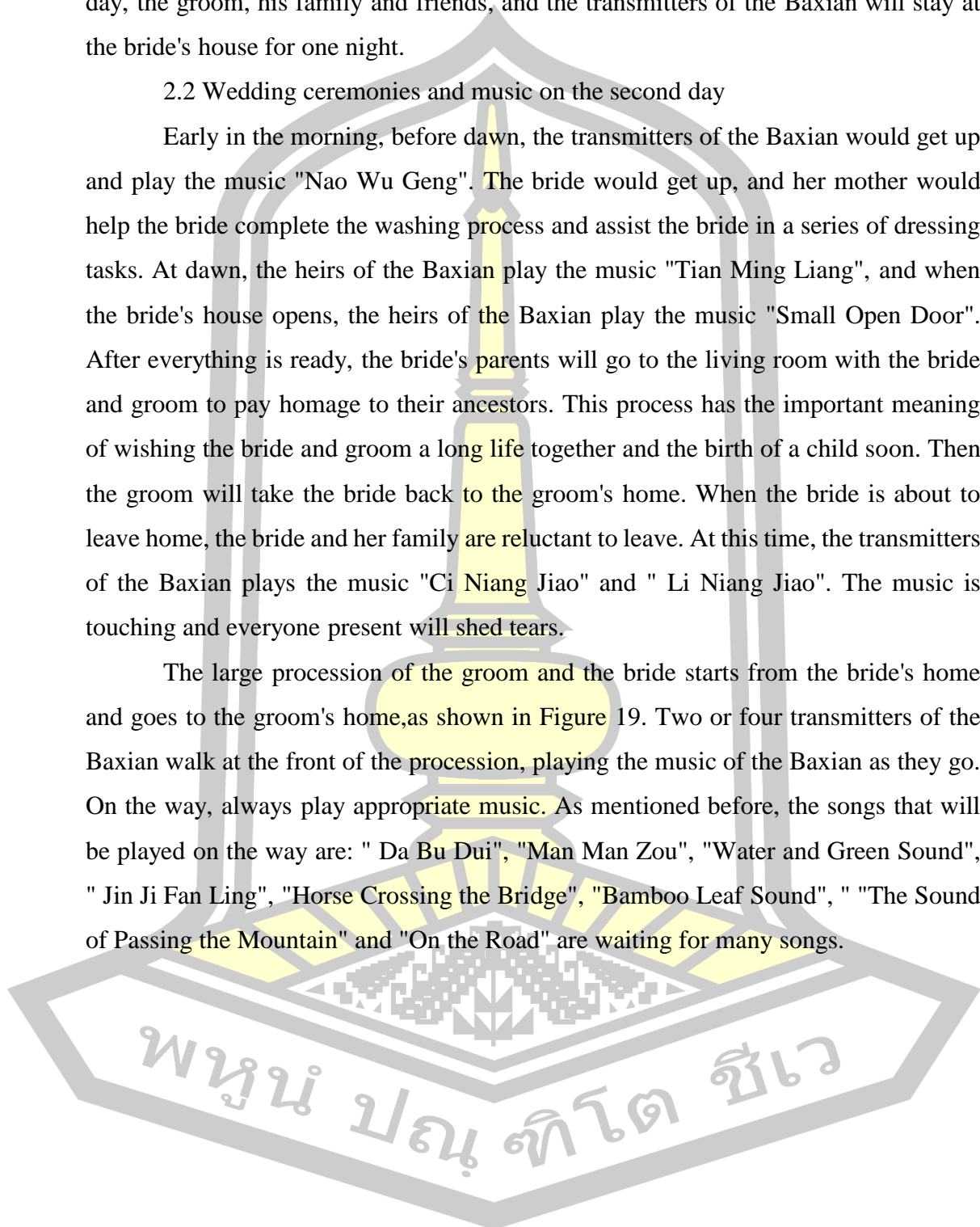




Figure 19. The procession of the groom and bride goes to the groom's house

Source: Ruiling Liu, from fieldwork in October 2023

When they are about to arrive at the groom's house, a large group of the groom and the bride will be waiting not far from the groom's house, and they also need to wait for the auspicious time to enter. When the auspicious time comes, firecrackers are set off. The successor of the Baxian walks at the front of the groom's procession and plays the music "Man Tang Hong", as shown in Figure 20. The groom and the bride's troops follow behind and enter the groom's home together.



Figure 20. The transmitters of the Baxian played the music "Man Tang Hong"

Source: Ruiling Liu, from fieldwork in October 2023

The sound of firecrackers continued loudly, and the bride and groom walked into the living room of the groom's house together, facing the incense table to worship their ancestors and worship the heaven and earth. After the ceremony of worshipping ancestors and worshipping heaven and earth, the heirs of the Baxian played the music "Ru Dong Fang". The groom and the bride thanked everyone for their blessings and immediately went to their wedding room. Then, they returned to the new house and performed some traditional rituals and activities, such as drinking Hand over a glass of wine, sit on the bed, etc. During the process of entering the bridal chamber, the bride and groom usually enter the bridal chamber first, sit on the bed or on the ground, and wait for blessings and gifts from relatives and friends. Relatives and friends will come one after another to send blessings to the newlyweds and meaningful gifts, such as red envelopes, jewelry, household items, etc. There are also some traditional customs and precautions during the process of entering the bridal chamber. For example, the bride and groom cannot stand or move around; visitors cannot come empty-handed and must give gifts; the newlyweds cannot refuse gifts and must express gratitude, etc. Entering the bridal chamber is one of the important parts of the wedding. This ceremony adds joy and blessings to the newlyweds and marks the beginning of their life together. After entering the bridal chamber, the groom and the bride can take a short rest, and the bride can touch up her makeup at this time. At the same time, everything inside and outside the living room was very lively. There were red lanterns, red balloons, and red ribbons everywhere. The sound of firecrackers continued. The transmitters of the Baxian sat on the right side of the incense stand and played festive music. The people laughed and expressed their wishes to the bride and groom. bless.

After the bride and groom enter the bridal chamber, they return to the living room and the heir to the Baxian plays "Zhuang Cha Dao Shui", as shown in Figure 21. The groom and the bride serve tea to their family members and then to the heir to the Baxian. As shown in Figure 22.



Figure 21. The transmitters of the Baxian plays "Zhuang Cha Dao Shui"

Source: Ruiling Liu, from fieldwork in October 2023



Figure 22. The groom and bride offer tea to their family

Source: Ruiling Liu, from fieldwork in October 2023

After the tea ceremony, the heirs of the Baxian sat and played the music "Bai Zhuo", as shown in Figure 23. Firecrackers were fired outside the door, and the groom's family began to set the table and put food from their hometown on the table.



Figure 23. The transmitters of the Baxian plays "Bai Zhuo"

Source: Ruiling Liu, from fieldwork in October 2023

After the food and dishes were laid out, the successor of the Baxian played the music "Invite Guests" and invited everyone to come down to the table and eat. Then the guests went to the table to eat, and the groom and the bride also sat down to eat with everyone. After finishing the meal, the transmitters of the Baxian need to play the music "Getting Up".

In this two-day wedding ceremonies, there were various ceremonial links, one after another, and the atmosphere was lively. The Baxian Chinese folk music by the transmitters of the Baxian ran throughout the entire wedding event. The transmitters of the Baxian played a lot of folk music of the Baxian, such as: "Man Tang Hong", "Gua Cai", "Da Bu Dui", "Man Man Zou", "Water and Green Sound", "Jin Ji Fan Ling", "Horse Crossing the Bridge", "The sound of bamboo leaves", "The sound of crossing the mountain", "On the road", "The house is full of people", "Presenting gifts", "Filling water and pouring tea", "Shao Zhi", "Qing Ke", "Getting up", "Tian Ming Liang", "Small Opening Door", "Call of Farewell", "Call of Departure", etc. These rituals and music give the bride and groom and the people attending the wedding a sense of completeness. These repertoires can also be performed flexibly according to the actual situation. Play repeatedly.

3. The Cultural Significance of Baxian in Wedding Ceremonies

3.1. The cultural significance of Baxian Chinese folk music in Wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region

"Baxian " is a kind of folk music with a history of at least more than 200 years. It is closely related to customs, etiquette and belief rituals. It is mainly used in Zhuang people's folk customs such as weddings, birthday celebrations, housewarming, and welcoming guests. Regardless of festival celebrations, weddings and funerals, birthday celebrations, welcome etiquette, banquets and entertainment, productive labor, and religious sacrifices, the "Baxian " are always inseparable, and music itself is also an important part of etiquette and customs.

The Baxian are a manifestation of national religion and belief in Fengshan County, Guangxi Zhuang Autonomous Region. In interviews with the Baxian transmitters, according to the description of the Baxian transmitters, in the eyes of the people, the Baxian (Suona) are the eight immortals who descended to the earth and were transformed into the human world. According to the explanation of the transmitters of the Baxian Chinese folk music, the seven scale holes on the surface of the instrument represent men. Starting from the "reed" of the blowing mouth, they represent Zhang Guolao, Lu Dongbin, Han Zhongli, Tieguaili, Han Xiangzi, and Cao Guo in order. Uncle, Lan Caihe, a hole under the instrument represents a woman, that is, He Xianggu among the Eight Immortals. It can be seen that people worship the eight gods very much.

The Baxian (Suona) performance in Fengshan County, Guangxi Zhuang Autonomous Region is not only used in wedding ceremonies. It has six categories: marriage, new house congratulations, birthday celebrations, wedding ceremonies, playing the Eight Immortals, and welcoming guests. In actual use, each category is There are rich repertoires, and rich and different repertoires are used to target different ritual links. There are so many tunes and repertoire that you can use musical instruments to express your meaning instead of language.

Of course, there are also different repertoires in different regions. For example, in Fengshan County, there are tunes such as "Red Everywhere", "Ru Dong Fang", "Putting Water and Tea", "Li Niang's Cry", "Wonderful Night", "Full House Red" and so on. Among the wives, there are tunes such as "Looking for a Village", "Asking

Home", "Opening the Door", "Inviting People to Dinner", "Drinking Wine", "Congratulations", and "Thank You". The Baxian (Suona) in Tian'e County have also derived corresponding Zhuang ancient songs in their long-term development. So far, the manuscripts of ancient song books discovered include "Meeting the Wife", "Placing the Eight Immortals", "Congratulations on the New House", and "White Matters". There are more than a thousand ancient songs, which are rare materials.

Due to the relatively closed geographical environment, traditional culture is rarely disturbed by external factors. Therefore, the unique national cultural heritage of Baxian music has been relatively intact. However, due to the rapid development of modern society, many excellent folk music have gradually been lost. In order to inherit and protect, various localities have taken a series of measures, such as: conducting a comprehensive census of the Baxian' performances, understanding the distribution of the Baxian' performance masters, establishing detailed text files and audio-visual files, and sorting and collecting various repertoires and ancient songs of the Baxian; Establish an Baxian performance team and a practice hall; introduce the Baxian culture into the campus to let students understand the Baxian; select "Baxian Performance Masters" and award them with plaques; compile an outline of the Baxian protection plan, etc. Although various governments in the Guangxi Zhuang Autonomous Region have made substantial efforts to protect the Baxian, there is still a lack of protection for the Baxian system as a whole. Therefore, the research and protection of the Baxian's performance customs are urgently needed.

As a folk music art form, Baxian Chinese folk music in Wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region is the materialized form of social cultural consciousness and tradition. Along with the social life of the Zhuang people, it has experienced a long period of social changes and changes of the times. It has a strong local ethnic style and unique aesthetic value. It has a rich repertoire and broad performance functions. With its artistic charm and appeal, it has exerted It has a positive social influence and is an important part of the ethnic customs and habits in Guangxi Zhuang Autonomous Region, China.

3.2 The social and cultural impact of Baxian Chinese folk music in wedding activities in Fengshan County, Guangxi Zhuang Autonomous Region

The performance custom of the Baxian has a positive impact on social culture and has important social value, entertainment value, communicative value, academic value, aesthetic value and practical value.

3.2.1 Social Value

When people play the Baxian, they reveal their yearning for a better life, cultivate their moral character, and inspire the entire nation to unite and forge ahead. By transmission and performing the folk music of the Baxian, we can inherit and promote Chinese culture and enhance people's cultural confidence and sense of identity. On the other hand, it can promote communication and interaction within townships and communities, and enhance cohesion and a sense of belonging. In festivals, weddings and other occasions, the performance of Baxian Chinese folk music can create a rich cultural atmosphere and enrich local cultural life.

3.2.2 Entertainment value

Music itself has the nature of entertainment. Naturally, the "Baxian" folk music of Wedding ceremonies in Fengshan County, Hechi, Guangxi also has this function. From the past to the present, the folk music of the "Baxian" has enabled performers to express their emotions and delight their bodies and minds, while also bringing a sense of beauty to the audience. The folk music of the "Baxian" does not depend on literacy. It is passed down by word of mouth, and everyone can hum a few lines of music. In addition, it is a form of entertainment that can provide people with relaxation and rest after work.

3.2.3 Communication value

The folk music of the Baxian does not require the understanding of words or language. It can convey emotions and meanings through the music itself, allowing people of different nationalities and cultural backgrounds to communicate and communicate through music and enhance mutual understanding. By appreciating the music of the Baxian during wedding rituals, it can stimulate people's common emotions and emotional resonance, which can enhance communication between people, bring people closer to each other, and enhance friendship and unity.

3.2.4 Academic value

The performance customs of the Baxian are diverse. Rich repertoire. It is of great significance to the study of the Baxian' musical aesthetics, characteristics of tunes,

etiquette and customs, beliefs and worship, etc. It is also of great significance to the study of literary characteristics, national history, world view, etc.

3.2.5 Aesthetic value

The Baxian Chinese folk music has a unique aesthetic style and artistic value. It shows unique national customs and artistic charm through beautiful melody, rhythm and performance form. Appreciating the folk music of the Baxian during wedding ceremonies can improve people's aesthetic ability and artistic accomplishment, and enrich people's spiritual life.

3.2.6 Practical value

The custom of the Baxian has greatly enriched the cultural life of the people and played a positive role in promoting the construction of spiritual civilization in rural areas and building a harmonious new countryside. Moreover, playing the Baxian not only adds to the lively atmosphere, but also makes the wedding ceremonies more grand.

Summary

Baxian Chinese folk music in wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region, holds deep historical and cultural significance, embodying the local people's traditions, beliefs, and aspirations for a prosperous life. Historically, the Suona instrument, central to Baxian music, has a rich yet underexplored background, with its introduction to China dating back to the 3rd century AD. The cultural significance of Baxian music is closely tied to its role in various rituals, particularly wedding ceremonies, where it plays a crucial part in expressing blessings, joy, and social values. The music is deeply rooted in the Zhuang people's customs, with its performances seen as a manifestation of national religion and beliefs. The Baxian's social, entertainment, communication, academic, aesthetic, and practical values contribute significantly to the community's cultural life, enriching social interactions, promoting cultural continuity, and enhancing the spiritual well-being of the people. Despite its importance, there is an urgent need for systematic research and preservation efforts to protect this unique cultural heritage from the impacts of modernization.

CHAPTER V

The Musical Characteristics of Baxian Chinese Folk Music

This chapter delves into the musical characteristics of the Baxian ethnic music during wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region. Including various aspects such as musical instruments, song selection criteria, selected 8 folk songs, as well as background and music analysis of the songs, the themes are as follows:

1. The Baxian musical instruments
2. The musical characteristics of Baxian

1. The Baxian Musical Instruments

There are various types of Suona, and my research focuses on traditional Suona, because in Fengshan the transmitters of the Baxian used the Baxian Musical Instruments are traditional Suona.

1.1 Background introduction of the Baxian musical Instruments

1.1.1 History and Tracing of the Baxian Musical Instruments

In Fengshan County, Guangxi Zhuang Autonomous Region, the instrument "Baxian" is popular. In Fengshan, people call the Suona "Baxian", so "Baxian" is actually the Suona. According to the transmitter of the Baxian, they should have been introduced to Fengshan County, Guangxi Zhuang Autonomous Region during the mid to late Ming Dynasty or later Qing Dynasty. Explanation from the transmitter of the Baxian in Fengshan County: In Fengshan, the instrument "Baxian (Suona)" is considered to be the embodiment of the "Baxian" of Zhang Guolao and others. The seven holes on the surface of the instrument "Baxian" (Suona) represent the seven male immortals of Zhang Guolao and others, and the hole below represents the goddess He Xiangnu. The transmitters of the Baxian worship the Baxian as their ancestral gods. The Baxian music belongs to Chinese folk music. In Fengshan, the Baxian run through various major events and ceremonies, such as weddings, celebrating new houses, birthday celebrations, Bai Shi, performing the Baxian, and entertaining guests. Each category has different tracks that cater to different ritual stages. There are numerous

melodies and repertoire, and different melodies and repertoire express different meanings. The Baxian have a history of hundreds of years in Fengshan County and are deeply loved by people.

1.1.2 The Value and Significance of the Baxian

The "Baxian" musical instrument is a type of folk musical instrument closely related to customs, rituals, and beliefs. It is mainly used in the folk customs of Zhuang people, such as marriage, birthday celebration, housewarming, welcoming and sending guests. In Fengshan County, regardless of festival celebrations, weddings and funerals, birthday celebrations, welcoming etiquette, banquets and entertainment, production labor, and religious worship, the "Baxian" are always indispensable. It has a strong local ethnic style and unique aesthetic value, with a rich repertoire and broad expressive functions, playing a positive social influence role, and is an important component of ethnic customs and habits in Fengshan County, Guangxi Zhuang Autonomous Region, China. The Baxian Musical Instruments and their performance customs have a positive impact on the local social and cultural heritage, with important social, entertainment, communicative, academic, aesthetic, and practical values.

1.1.3 Learning of Baxian Musical Instruments

From March 3rd to 5th, 2023, I went to Fengshan County, Guangxi Zhuang Autonomous Region for field sampling and interviewed four transmitters of the Baxian. According to the transmitters, they have been learning the instrument of the Baxian since childhood. Before learning the Baxian, they need to perform an apprenticeship ceremony, which is a process full of ritual. After the apprenticeship ceremony, the transmitters of the previous generation of the Baxian began to teach them the performance of the Baxian instruments, learning various tunes and music of the Baxian instruments. It is worth noting that during their learning process, they do not have music scores. They learn through oral transmission. The transmitters of the Baxian from the previous generation taught them one sentence, and they learned one sentence until they learned the entire melody and memorized it. They slowly learn and over several decades, they have accumulated a large number of repertoire and melodies to cater to different ritual stages.

So, in order to learn the Baxian, one should first have a keen sensitivity to music, such as the level of sound, the speed, the strength of the force, the rhythm of the

beat, etc., and also have good music memory ability, such as being able to quickly and accurately imitate and sing one or two phrases. In folk culture, people refer to this sensitivity to music as having a natural talent for music. Secondly, the sound produced by the Baxian (Suona) requires the performer to have a certain amount of expiratory pressure and flow rate. Therefore, if there are diseases or hidden dangers in the respiratory organs, physiological defects, or poor physical fitness, it is not advisable to learn the Baxian (Suona). Of course, those who are not suitable for learning the Baxian (Suona) are still in the minority. For learners who possess a somewhat less acute ability to discern between musical notes and sensations, it is still entirely feasible to attain mastery and proficiency in playing the Baxian (Suona) through dedicated practice and effective learning strategies.

The transmitters of the Baxian have passed down the musical instruments and music of the Baxian in this way throughout the long river of history to today.

1.2 Structure of the Baxian Musical Instruments

The Baxian (Suona) are composed of five components: a reed, an air disc, a copper core, a wooden pipe, and a trumpet bowl. Each component plays a corresponding important role in the sound quality, pitch, color, volume, stability of the sound, persistence of playing, and normal performance of various techniques produced by the Baxian (Suona). As shown in Figure 24 and Figure 25.



Figure 24. The front of the Baxian (Suona)

Source: Ruiling Liu, from fieldwork in February 2023



Figure 25. The back of the Baxian (Suona)

Source: Ruiling Liu, from fieldwork in February 2023

1.2.1 Reed

The reed is the primary component for the sound of Suona. The performer produces sound by blowing air and stimulating the vibration of the reed. Reed pieces are generally made of reeds, and can also be made from oil wheat straw. It has two shapes: fan-shaped and pocket shaped. The size of the reed depends on the size of the Baxian (Suona). The softness and hardness of reeds depend on the style, technical content, or personal preferences of the musical work. As shown in Figure 26.



Figure 26. Reed

Source: Ruiling Liu, from fieldwork in February 2023

On March 4, 2023, during a field sampling interview, transmitters introduced their Baxian sentinel, and some transmitters of the Baxian in Fengshan County used insect shells as sentinel. Insect shells are the shells of insects on trees, formed by the silk they spit out. As shown in Figure 27.

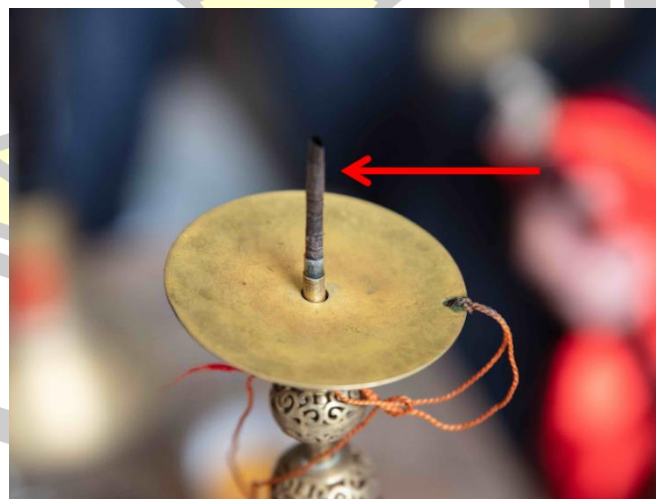


Figure 27. Reed

Source: Ruiling Liu, from fieldwork in October 2023

1.2.2 Air disc

Air discs are generally made of organic glass, plastic sheets, wood, or bone materials, and are circular with a diameter of 2.5 to 3 centimeters. The function of the air disc is to reduce fatigue of the lip muscles, which is beneficial for the player to control the reed and perform their skills. As shown in Figure 28.

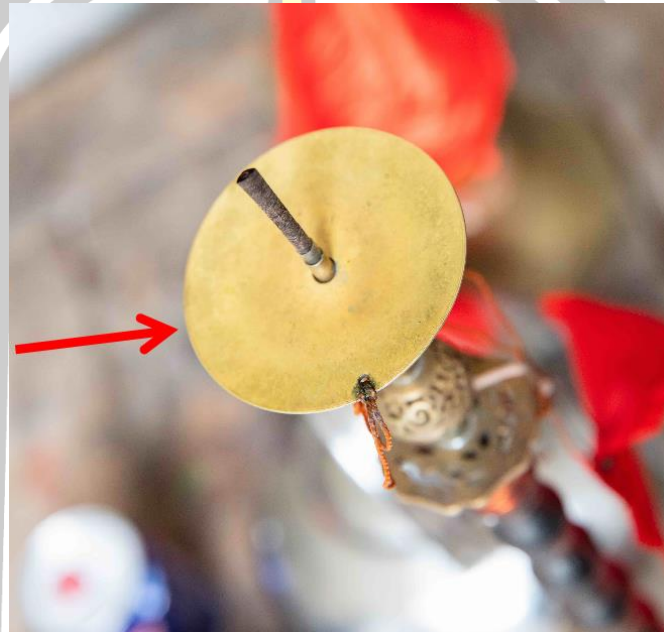


Figure 28. Air disc

Source: Ruiling Liu, from fieldwork in October 2023

1.2.3 Copper core

Copper core is the connecting component between the reed and the wooden tube. The main function of a copper core is to transmit the sound waves generated by the reed to the wooden tube, which in turn excites the air column inside the tube to vibrate and produce musical sounds. The copper core is rolled with thin copper sheets, presenting a cone-shaped small tube with a thin top and a thick bottom. The upper end is equipped with a reed, and the lower end needs to be inserted into the wooden tube. The length, thickness, and depth of the copper core inserted into the wooden tube directly affect the sound quality, timbre, and pitch of the Baxian (Suona). If the copper core is thick and short, the sound produced may be smooth and loud, but the sound quality is loose and the tone lacks beauty. If the copper core is thin and long, the pronunciation will be relatively stable, but the sound quality will be dry and the volume

will be slightly lower, making it suffocating when blowing. The slight movement of pulling out and inserting the copper core can play a fine tuning role in pitch, but the fine tuning cannot exceed a second degree. Inserting too deep or too shallow will cause deviation in the entire sound column. The size of Suona varies, and the length and thickness of the copper core used also vary. As shown in Figure 29 and Figure 30.



Figure 29. Copper core

Source: Ruiling Liu, from fieldwork in February 2023



Figure 30. The Copper core

Source: Ruiling Liu, from fieldwork in October 2023

1.2.4 Wooden pipe

Wooden pipes are made of hardwood with fine wood fibers, such as ebony, redwood, jujube, sandalwood, rosewood, cypress, etc. (tin or copper are also used in folk production). Wood that is hard, such as ebony, may have a bright pronunciation, but the tone is not smooth enough; Slightly soft wood, such as rosewood, jujube wood, and cypress wood, has a loose tone, poor rigidity, and is easily affected by climate, leading to thermal expansion and contraction, and poor consistency in pitch. Wooden pipes made of mahogany and sandalwood have a pure sound quality and can have a strong or soft tone. Most performers prefer to use this material to make wooden pipes. As shown in Figure 31.



Figure 31. Wooden pipe

Source: Ruiling Liu, from fieldwork in February 2023

1.2.5 Trumpet Bowl

The trumpet bowl is made of copper sheets, shaped like a trumpet, and is placed at the bottom of a wooden tube. The main function of the trumpet bowl is to increase the volume. The size and thickness of the speaker bowl also have an impact on volume, pitch, and timbre. A good trumpet bowl should be of moderate size, height, thickness, and thickness, capable of producing a loud, firm, and full-bodied sound when played strongly, and a sweet, gentle, and beautiful expression when played weakly. The

specifications of the trumpet bowl are determined by the size of the Baxian (Suona). As shown in Figure 32.



Figure 32. Trumpet bowl

Source: Ruiling Liu, from fieldwork in February 2023

1.3 Performance Methods of Baxian Instruments

The performance style of the Baxian (Suona) is also very particular. Below, we will elaborate on several aspects such as the holding method of the Baxian, the posture of playing the Baxian, the mouth shape and reed of the Baxian, and the breathing method of the Baxian.

1.3.1 Baxian Handheld Method

The fingers of both hands should be naturally extended, slightly separated. The little finger, ring finger, middle finger, and index finger of the right hand should press the first, second, third, and fourth sound holes in sequence. The fingertip of the thumb should be located behind the second and third sound holes. The ring finger, middle finger, thumb, and index finger of the left hand should press the fifth, sixth, seventh (behind the wooden tube), and eighth sound holes in sequence. The little finger of the left hand should naturally attach to the side between the fourth and fifth sound holes. The right thumb and left little finger are responsible for supporting the Baxian

(Suona) and preventing them from swaying when all the sound holes are open. After becoming proficient, you can also let your left little finger hang in the air. When playing the Baxian, press the sound hole with your fingers. If the sound hole is not pressed tightly, it can cause inaccurate pronunciation or make noise easily.

1.3.2 The posture of playing the Baxian

In the process of practice or ritual performance, the performer must feel free and comfortable, while also achieving a natural and generous form, in order to have a good performance posture. The Baxian play in three vertical positions: sitting, standing, and walking. These three postures require the head to be upright, the chest to be slightly straightened, both hands to naturally raise the Suona, the demeanor to be calm, and the eyes to look straight ahead. If playing in a sitting position, the performer's legs are slightly apart and their feet are flat on the ground. In short, no matter which posture is played, it should make people feel comfortable and free spirited, simple and generous. Playing the Baxian should not involve burying one's head, bending one's chest, sitting with legs tilted, or looking askew or blowing. These postures not only affect smooth breathing, but also give people a negative impression.

1.3.3 The shape of the mouth and the reed in mouth method when playing the Baxians

The mouth shape played by the Baxian refers to the shape of the mouth during the playing process. When not played, the mouth is full and the lip and cheek muscles are in a relaxed state. When playing, the labial muscles contract and approach the center of the reed, while the cheek muscles contract synchronously. At this time, the oral cavity is elliptical. When the performer blows air on the reed to produce sound, control over the reed is formed due to the contraction of the labial muscles.

The position of the reed should be in the middle of the two lips, and it is advisable to control two-thirds of the reed on both lips. The control force (pressure) of the two lips on the reed should be coordinated with the flow control of the blowing, and the size of the lip control force and the amount of blowing flow should be determined based on different requirements such as pitch, volume, and timbre. As for the amount of lip control force and blowing flow required to obtain the appropriate pitch, it is difficult to measure and express in words. Only through practical playing practice can we understand and master it. The control of volume and timbre is the same, and it is

necessary to explore and master the lip control force and blowing flow required for different volumes and timbres in practical practice.

1.3.4 Breathing Methods of the Baxian Playing

Breathing is the foundation for playing the Baxian. A good playing method is not only beneficial for the normal performance of performance skills, but also for freely expressing the emotions of the music. The breathing when playing the Baxian is completely the same as the natural breathing of the human body in the active parts of the body, but the respiratory function, characteristics, methods, and requirements are different.

The natural respiration of the human body is the exchange of gases between the human body and the external space. The natural respiration of the human body is a subconscious instinctive activity, with roughly equal inhalation and exhalation times and a certain rhythmicity. Under normal circumstances, the breathing dynamics are relatively slow and calm, without the need for large lung capacity. The main inlet and outlet of air during breathing is the nasal cavity.

The breathing of the Baxian when playing is mainly aimed at "blowing", blowing out airflow through the human body to make the Baxian produce sound. The amount of air intake determines the duration of playing. The speed of inhalation affects the accuracy of note timing. The size, urgency, or pause of exhalation can achieve the rhythm, rhythm, pause, and cadence of a piece of music, expressing rich musical emotions. The breathing activity during the playing process is an active and conscious behavior. The main characteristics and requirements of breathing when playing the Baxian include the following:

Inhalation should be timely, rapid, and in moderation. Inhaling earlier will affect the duration of the previous note, while inhaling later will cause a delay in rhythm. Fast is the process of inhaling in a relatively short amount of time, ensuring that the duration and rhythm of the sound are not delayed. Moderate intake refers to the intake of air that meets the energy consumption requirements of the musical phrase being played, including length, short, strong, weak, high, and low. Excessive inhalation can cause chest tightness and suffocation due to incomplete use. Insufficient inhalation can lead to insufficient air to complete the musical performance.

In addition to the method of "circulation ventilation", inhaling is more done through the mouth rather than the nose. The oral passage is wider than the nasal cavity, allowing for the breathing of more air in a very short amount of time. When inhaling in the mouth, the lip muscles should be slightly opened. If the mouth is opened too wide, it can give people a feeling of tension and easily disrupt the normal whistling position.

Generally speaking, playing continuously for a long time is not appropriate. So we often use the method of "circulating air circulation" to make the music last and never stop.

1.4 The timbre and characteristics of the Baxian (Suona)

There are many types of Baxian (Suona) popular among the people, and their timbres and performance characteristics are different. Below, we will introduce the traditional Suona. Traditional Suona is divided into five types: high pitched Suona, sub high pitched Suona, alto Suona, tenor Suona, and bass Suona.

The high pitched Suona has a high pitched and intense sound, sharp and crisp, and is usually used in ensemble with other Suona instruments. Of course, it is also used to play folk music with special styles.

The sub high pitched Suona has a bright and crisp, clear and bold high note. When blown strongly in the mid to low frequency range, the sound is strong and rich, while when blown weakly, the sound is sweet. The mid to low frequency range can be rigid or flexible, and is easy to control and utilize for changes in intensity and common playing techniques, with rich expressive power and relatively effortless playing. Playing folk music with it has a special artistic effect, and it has strong adaptability to playing traditional music of different regional styles and works that express real life. It is the most commonly used solo Suona.

The sound of the alto Suona is relatively flat and rounded. Of course, using a harder whistle can also produce strong and powerful melodies. This type of Suona is not only suitable for solo performances, but also commonly used for ensemble and percussion music.

The sound of the tenor Suona is full and mellow, with both rigidity and softness. Can be performed solo or used in ensemble and percussion music.

Bass Suona refers to the Northeastern Suona popular in the southern Liaoning region of China. This Suona has a deep, rich, rustic, and rounded tone, with strong expressive power.

In recent years, the vigorous development of ethnic orchestral music has brought about significant changes in the composition of orchestras. The combination of traditional Suona instruments such as high pitched Suona, sub high pitched Suona, alto Suona, tenor Suona, and bass Suona can increase the thickness and expressiveness of the orchestral parts when used in ensemble.

2. The Musical Characteristics of Baxian

According to the oral account of the transmitter of the Baxian, there are a total of 72 tunes corresponding to different ritual and activity stages. However, during the inheritance process, many tunes have been lost because they were all passed down through oral transmission and there was no record of music scores. The following is a music analysis of 8 representative pieces of music collected from this field collection. The analysis results of the 8 songs are as follows:

2.1 Jin Ji Fan Ling(金鸡翻岭): Jin Ji Fan Ling means 'golden rooster crossing mountains and mountains'. This song is used for people's walking process. On the way for the groom to pick up the bride from the bride, or on the way for the bride and groom to return to the groom's home together, whenever encountering high mountains and crossing them, the transmitter of the Baxian will play this music. Everyone climbed mountains and crossed mountains while the transmitters of the Baxian played this piece of music. According to the transmitter of the Baxian, this piece is relatively difficult to play, and the transmitter with shallow martial arts skills cannot even play this piece. The rhythm of this piece is varied, and some notes are too high, while others are too low. Especially in the music, there are often places where the high notes suddenly drop to the low notes, making it difficult to play this piece well. The musical mood of this piece is indeed like crossing mountains and mountains. As shown in Figure 33 (appendix III, Figure 67), and the Chinese notation see in Figure 34 (appendix III, Figure 68).

Jin Ji Fan Ling

(金鸡翻岭)

Transcription by Liu Ruiling



Figure 33. Jin Ji Fan Ling (金鸡翻岭)

Source: Ruiling Liu (2023)

金鸡翻岭

演奏: 刘大权、刘永江、刘发要、吴良青

记谱: 刘芮伶

1 = $\flat B$ $\frac{2}{4}$

2 6 5 | 6 1 1 2 | 5 3 5 5 | 6 1 2 3 2 | 6 5. | 3 5 2 2 |

3 3 2 3 | 5 5 | 6 1 6 5 | 3 2 6 5 | 2 2 2 3 | 5 |

6 5 3 5 | 3 2 1 2 3 | 2 6 5 | 5 - | 3 5 2 3 | 2 3 2 1 6 1 |

Figure 34. 金鸡翻岭 (Jin Ji Fan Ling)

Source: Ruiling Liu (2023)

2.1.1 Time Signature: The song has a 2/4 beat, with each segment ending with a free extension. The entire song ends with a 2/4 beat.

2.1.2 Rhythm: The song has a rich variety of rhythm types. In this piece of music, the rhythm types that appear include: two eighth note rhythm types, first sixteenth note and then eighth note rhythm types, first eighth note and then sixteenth note rhythm types, four sixteenth note rhythm types, dotted rhythm types, two eighth note rhythm types, and one quarter note rhythm type. In terms of rhythm, it imitates the

process of crossing mountains and valleys without flinching in the face of numerous difficulties, bravely moving forward, crossing mountains and valleys until reaching the other side of victory. As shown in Figure 35.



Figure 35. Variety of rhythm types

Source: Ruiling Liu (2023)

2.1.3 Melody: The melody is rich, presenting a pattern of variation, repetition, and up and down. In the melody, there are some notes that are too high, some notes that are too low, and some places that suddenly drop from high notes to low notes, setting a model for crossing mountains and valleys. As shown in Figure 36. Rich in sentences, each paragraph consists of four sentences with different melodies. The melody ultimately stays at the C note.



Figure 36. The melody presents an up and down pattern

Source: Ruiling Liu (2023)

2.1.4 Structure: The song consists of three parts: introduction, A, and A1. The introduction consists of 1-2 phrases, with 20 phrases in section A and 21 phrases in section A1. Period A consists of four sections: a+b+c+d, where section a has four phrases, section b has seven phrases, section c has four phrases, and section d has five phrases. Period A1 consists of four sections: a+b1+c1+d1, where section a has four phrases, section b1 has seven phrases, section c1 has four phrases, and section d1 has six phrases. As shown in Figure 37.

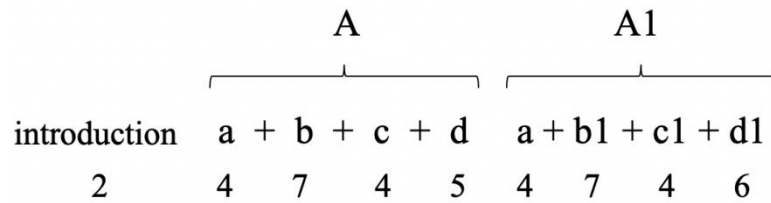


Figure 37. The structure of the Jin Ji Fan Ling

Source: Ruiling Liu (2023)

2.2 Man Tang Hong(满堂红): Man Tang Hong means 'the whole room is red

'When the transmitters of the Baxian want to enter the master's house, they must play the song "Man Tang Hong", which is indispensable at all times and must be played. Before the transmitter of the Baxian arrives at the main house, they should first greet and inform the main house that the transmitter of the Baxian has arrived. After receiving the news that the transmitter of the Baxian was about to arrive at home, the master immediately burned the candles in the house and prepared to set off firecrackers. The transmitter of the Baxian is about to enter the door. The master is going to set off firecrackers to welcome the transmitter of the Baxian. At this moment, the sound of firecrackers echoed, and the transmitter blew the tune of "Man Tang Hong" while playing the Baxian, as he walked into the master's house. In China, red is considered a color with special symbolic significance, representing joy, auspiciousness, happiness, and prosperity. In activities such as weddings and Spring Festival, people usually decorate their homes with red decorations, such as red lanterns and window flowers. Red is used to decorate houses, clothing, and gifts to express joy and blessings. Red is also related to love and marriage. At weddings, the groom and bride usually wear red clothes to show joy and happiness. When entering the house, the song "Man Tang Hong" is played, representing joy, auspiciousness, blessings, and happiness. As shown in Figure 38 (appendix III, Figure 69), and the Chinese notation see in Figure 39 (appendix III, Figure 70).

Man Tang Hong

(满堂红)

Transcription by Liu Ruiling



Figure 38. Man Tang Hong (满堂红)

Source: Ruiling Liu (2023)

满堂红

1 = $\flat B$ $\frac{2}{4}$ $\frac{3}{4}$

演奏：刘大权、刘永江、刘发要、吴良青
记谱：刘芮伶

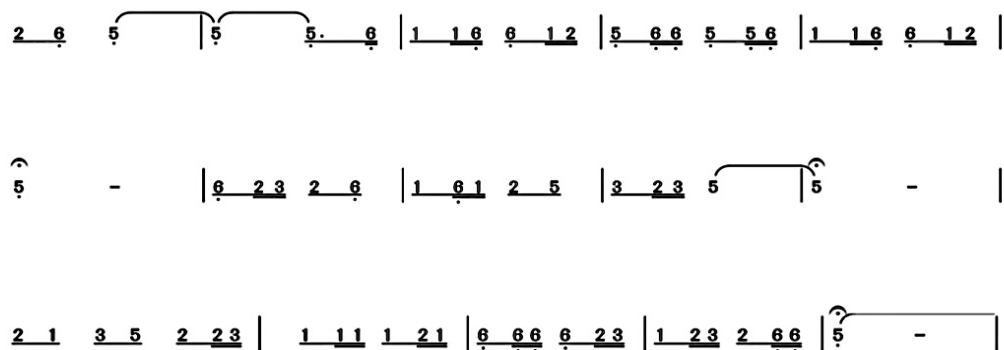


Figure 39. 满堂红 (Man Tang Hong)

Source: Ruiling Liu (2023)

2.2.1 Time Signature: The song adopts a mixed beat, combining 2/4 and 3/4 beats. The main beat is 2/4, with three 3/4 beats inserted in the middle. This song ends each short section with a free extension at the end, ending in a 2/4 beat. As shown in Figure 40.



Figure 40. The song adopts a mixed beat

Source: Ruiling Liu (2023)

2.2.2 Rhythm: The song adopts a combination of 2/4 beats and 3/4 rhythms, with most of it being performed in 2/4 beats. The main rhythm patterns of the entire piece include the rhythm of the first eighth note and the second sixteenth note, interspersed with the rhythm of the first eighth note and the second sixteenth note, as well as a combination of the rhythms of two eighth notes. Occasionally, there are rhythm patterns of the first sixteenth note and the second eighth note. The rhythm of the first eighth and last sixteenth notes is a combination of long and short notes, emphasizing the preceding long notes and creating a sense of pause and continuation. The combination of the rhythm of the first eighth and last sixteenth notes, as well as the rhythm of two eighth notes, is a combination of slow, fast, and average, giving people a stable and emotionally stable feeling.

2.2.3 Melody: The pattern of repeating three parts of a melody, and then rising to the end of the C note. The opening melody is relatively stable, and the 7-10 phrase melody presents an upward progression. The second and third parts are the same, with the first line having a stable melody, the second line moving upwards, and then returning to stability. The music ultimately moves upwards and stays at the C note.

2.2.4 Structure: The song consists of four parts: introduction, A, A1, and A2. The introduction consists of 1-2 phrases, with A having 14 phrases and A1 having 13 phrases. Section A2 has 13 sections. Period A consists of three sections: a+b+c,

where section a has four phrases, section b has four phrases, and section c has six phrases. Period A1 consists of three sections: a1+b1+c1, where a1 section has four phrases, b1 section has three phrases, and c1 section has six phrases. Period A2 consists of three sections: a1+b2+c2, where section a1 has three phrases, section b2 has three phrases, and section c2 has six phrases. This song is based on theme A, with changes repeated twice: A1 and A2. As shown in Figure 41.

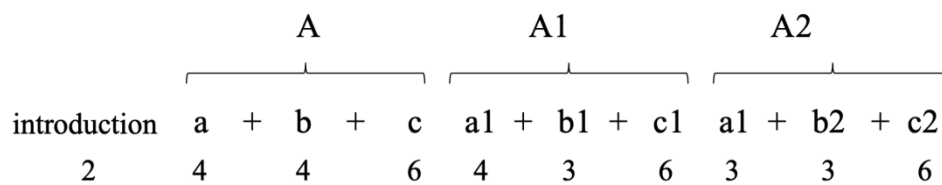


Figure 41. The structure of the Man Tang Hong

Source: Ruiling Liu (2023)

2.3 Bai Zhuo(摆桌): Bai Zhuo means 'set the table'. The process of the host setting the table involves the transmitter of the Baxian playing the music "Bai Zhuo". Before setting the table, the host will prepare food, drinks, and utensils according to the number of guests. When setting up the table, the host will orderly bring out hot dishes from the kitchen and place them on various dining tables. Chicken, duck, fish, and stewed pig trotters are the four essential items. Among them, chicken symbolizes good luck, duck symbolizes peace and beauty, fish symbolizes abundance every year, and stewed pig trotters symbolize wealth, happiness, and beauty. Throughout the entire process of setting the table, the transmitters of the Baxian repeatedly played the music "Bai Zhuo", as shown in Figure 42 (appendix III, Figure 71), and the Chinese notation see in Figure 43 (appendix III, Figure 72).

Bai Zhuo

(摆桌)

Transcription by Liu Ruiling



Figure 42. Bai Zhuo (摆桌)

Source: Ruiling Liu (2023)

摆桌

1 = bB $\frac{2}{4}$ $\frac{3}{4}$ 演奏：刘大权、刘永江、刘发要、吴良青
记谱：刘芮伶

2 6 | 5 - | 6 5 6 1 | 5 5 | 6 5 6 1 | 5 6 1 1 | 6 5 1 1 |

6 1 2 3 1 1 | 6 1 2 3 | 1 2 3 3 | 5 2 3 3 | 5 2 3 2 | 1 1 6 1 | 2 3 2 |

2 1 6 1 | 2 3 2 2 1 | 6 6 6 2 | 1 1 6 | 5 - | 5 1 6 | 5 5 |

Figure 43. 摆桌 (Bai Zhuo)

Source: Ruiling Liu (2023)

2.3.1 Time Signature: The song adopts a mixed beat, combining 2/4 and 3/4 beats. The main beat is 2/4, with three 3/4 beats inserted in the middle. This song ends each short section with a free extension at the end, ending in a 2/4 beat.

2.3.2 Rhythm: The song has a regular rhythm, and the main rhythm types of the entire song are two octaves and one quarter note. This average type of rhythm is simple

a meal. Accompanied by the music played by the transmitters of the Baxian, guests took their seats and were about to start eating. This stage is also an essential part of wedding customs activities, where the transmitter of the Baxian plays the music "Qing Ke" in order for guests to dine in, as shown in Figure 46 (appendix III, Figure 73), and the Chinese notation see in Figure 47 (appendix III, Figure 74).

Qing Ke
(请客)

Transcription by Liu Ruiling



Figure 46. Qing Ke (请客)
Source: Ruiling Liu (2023)

请客

1 = $\flat B$ $\frac{2}{4}$

演奏：刘大权、刘永江、刘发要、吴良青
记谱：刘芮伶

2̣ 6̣ 5̣ 5̣ - | 6̣ 5̣ 1̣ 1̣ | 6̣ 1̣ 5̣ 5̣ | 6̣ 5̣ 1̣ 1̣ | 6̣ 1̣ 2̣ 2̣ | 3̣ 3̣ 6̣ 1̣ | 2̣ 1̣ 6̣ 6̣ | 5̣ 5̣ |

5̣ - | 3̣ 3̣ 5̣ | 2̣ 3̣ 2̣ 1̣ | 1̣ 1̣ 1̣ | 2̣ 2̣ 3̣ 5̣ | 2̣ 2̣ 5̣ | 3̣ 5̣ 3̣ 2̣ | 1̣ 1̣ 3̣ 5̣ | 2̣ 3̣ 2̣ 1̣ |

6̣ 1̣ 5̣ 6̣ | 2̣ 2̣ 1̣ | 6̣ 1̣ 5̣ 6̣ | 2̣ 3̣ 2̣ 1̣ | 6̣ 6̣ 6̣ 2̣ | 1̣ 1̣ 6̣ | 5̣ - | 5̣. 6̣ | 5̣ 5̣ 6̣ |

Figure 47. 请客 (Qing Ke)

Source: Ruiling Liu (2023)

2.4.1 Time Signature: The song has a 2/4 beat, which is very regular. Each short segment ends with a free extension, and the entire song ends with a 2/4 beat.

2.4.2 Rhythm: The song has a regular rhythm, and the main rhythm types of the entire song are two octaves and one quarter note. There have also been a few rhythmic patterns of the first eighth and last sixteenth notes. The rhythm type is simple and stable, with minimal variation and strong coherence.

2.4.3 Melody: The melody presents a pattern of contrast, repetition, and upward and downward variation. For example, in the first sentence, one can clearly see the actions of walking up, down, up, and down. The theme melody was repeated twice, and the music eventually moved upwards to stop at the C note.

2.4.4 Structure: The song consists of four parts: introduction, A, A1, and A2. The introduction consists of 1-2 phrases, with 24 phrases in section A and 24 phrases in section A1. Section A2 has 25 sections. A consists of three sections: a+b+c, where section a has 8 phrases, section b has 8 phrases, and section c has 8 phrases. Period A1 consists of three sections: a1+b+c, where a1 section has 8 phrases, b section has 8 phrases, and c section has 8 phrases. Period A2 consists of three sections: a2+b+c1, where a2 section has 8 phrases, b section has 8 phrases, and c1 section has 9 phrases. The structure of this song mainly revolves around theme A, and it has been repeated twice on the basis of theme A. As shown in Figure 48.

	A			A1			A2								
introduction	a	+	b	+	c	a1	+	b	+	c	a2	+	b	+	c1
2	8		8		8	8		8		8	8		8		9

Figure 48. The structure of the Qing Ke

Source: Ruiling Liu (2023)

2.5 Da Bu Dui(大部队):Da Bu Dui means 'large army'. A large unit, as the name suggests, means a large group of people walking together. When the groom's reception unit is about to depart for the bride's house to pick her up, or when the bride and groom are about to return to the groom's house together, due to the large number of people traveling, it is necessary to organize the team first before they can depart together. At

this time, the transmitters of the Baxian will play the music "Da Bu Dui", indicating the need to organize the team, organize the team, and prepare to depart. As shown in Figure 49 (appendix III, Figure 75), and the Chinese notation see in Figure 50 (appendix III, Figure 76).

Da Bu Dui
(大部队)

Transcription by Liu Ruiling



Figure 49. Da Bu Dui (大部队)

Source: Ruiling Liu (2023)

大部队

1 = $\flat B$ $\frac{2}{4}$ $\frac{3}{4}$

演奏：刘大权、刘永江、刘发要、吴良青
记谱：刘芮伶

2 6 | $\hat{5}$ - | $\hat{5}$ - | 5. 3 | 2 2 3 | 5 5 3 | 2 2 3 | 6 5 5 3 | 2 2 1 |

6 6 6 1 | 2 2 1 2 | 6 6 1 6 | 5 6 5 | $\hat{5}$ - | 1 6 1 6 | 5 5 | 1 1 6 1 | 6 5 2 2 2 |

3 2 3 1 | 2 3 2 | 6 $\hat{5}$ | $\hat{5}$ - | 5. 3 | 2 2 3 | 5 5 3 | 2 2 3 | 6 5 5 3 |

Figure 50. 大部队 (Da Bu Dui)

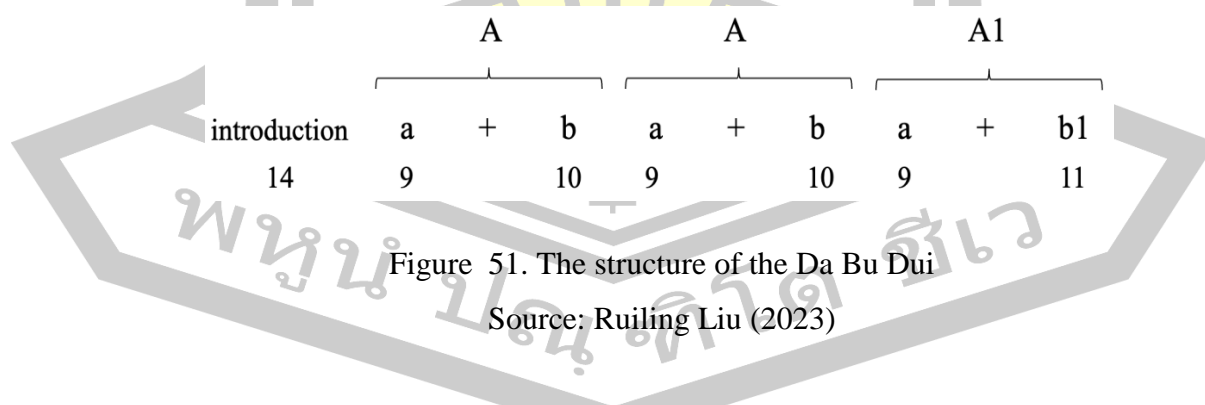
Source: Ruiling Liu (2023)

2.5.1 Time Signature: The song adopts a mixed beat, combining 2/4 and 3/4 beats. The main beat is 2/4, with three 3/4 beats inserted in the middle. Each paragraph is freely extended at the end. End with a beat of 2/4.

2.5.2 Rhythm: The song has a regular rhythm, and the main rhythm types of the entire song are two octaves and one quarter note. The rhythm gives people a sense of stability, orderliness, regularity, strength, and weakness, which is a bit like walking step by step.

2.5.3 Melody: The melody presents a pattern of contrast, repetition, and upward and downward progression. The introduction cites the melody content of the second sentence of the theme passage for development. The theme of the melody was repeated once in its original form, followed by a change and repeated once until the end. The entire melody shows a continuous upward, downward, upward, and downward development trend, and then rises to the end. The last three phrases of the music move upwards, ultimately stopping at the C note.

2.5.4 Structure: The song consists of four parts: introduction, A, A, and A1. The introduction consists of 1-14 phrases, with 19 phrases in section A and 20 phrases in section A1. Period A consists of two sections: a+b, where a has 9 phrases and b has 10 phrases. Period A1 consists of two sections: a+b1, where a has 9 phrases and b1 has 11 phrases. The structure of this song mainly revolves around theme A, with the introduction citing section b from theme A. Theme A appeared twice as before, and then expanded to the end paragraph of A1. As shown in Figure 51.



2.6 Man Man Zou (慢慢走): Man Man Zou means 'walk slowly'. This song is used for people's walking process. On the way for the groom to pick up the bride from the bride, or on the way for the bride and groom to return to the groom's house together,

whenever the army moves too fast, the Baxian transmitter will play this song, telling everyone to walk slowly and slowing down their pace. So the name of this piece of music is "Man Man Zou", as shown in Figure 52 (appendix III, Figure 77), and the Chinese notation see in Figure 53 (appendix III, Figure 78).

Man Man Zou
(慢慢走)

Transcription by Liu Ruiling



Figure 52. Man Man Zou (慢慢走)
Source: Ruiling Liu (2023)

慢慢走

演奏：满正烈、何泽永
记谱：刘芮伶

1 = A $\frac{2}{4}$ $\frac{3}{4}$

$\underline{\underline{6\ 6}}\ \underline{\underline{5}}\ |\ 6\ 1\ |\ 5\ 5\ |\ 6\ 1\ |\ \underline{\underline{2\ 1}}\ 2\ |\ \underline{\underline{2\ 1}}\ \underline{\underline{6\ 1}}\ \underline{\underline{6\ 1}}\ |\ 3\ \underline{\underline{3\ 1}}\ |$
 $2\ \underline{\underline{2\ 1}}\ |\ \underline{\underline{6\ 1}}\ \underline{\underline{6\ 1}}\ |\ 3\ \underline{\underline{3\ 1}}\ |\ 2\ 2\ |\ 3\ \underline{\underline{2\ 3}}\ |\ \hat{5}\ -\ |\ 3\ \underline{\underline{2\ 3}}\ |$
 $5\ \underline{\underline{5\ 5}}\ |\ \underline{\underline{3\ 5}}\ \underline{\underline{3\ 2}}\ |\ 1\ \underline{\underline{1\ 1}}\ |\ \underline{\underline{6\ 1}}\ \underline{\underline{5\ 6}}\ |\ 1\ \underline{\underline{1\ 1}}\ |\ \underline{\underline{6\ 1}}\ \underline{\underline{2\ 3}}\ |\ \underline{\underline{1\ 2}}\ 6\ |$

Figure 53. 慢慢走 (Man Man Zou)

Source: Ruiling Liu (2023)

2.6.1 Time Signature: The song adopts a mixed beat, combining 2/4 and 3/4 beats. The main beat is 2/4, with four brief 3/4 beats inserted in between, and then returning to 2/4 beats. Each paragraph is freely extended at the end. End with a beat of 2/4.

2.6.2 Rhythm: The song has a regular rhythm, and the main rhythm types of the entire song are two octaves and one quarter note. The rhythm is a uniform type of rhythm, with a slow and steady pace, regular, and consistent with the theme of the song's slow movement.

2.6.3 Melody: The melody presents a relatively gentle pattern without significant or sudden upward and downward movements. The melody is beautiful, with a relatively gentle melody line and no significant fluctuations. Melody can penetrate deeply into people's hearts, giving them a sense of tranquility and slowing down.

2.6.4 Structure: The song consists of three parts: Introduction, A, and A1. The Introduction consists of one phrase, with 27 phrases in Period A and 29 phrases in Period A1. Period A consists of 5 sections: a+b+c+d+e, where section a has 4 phrases, section b has 8 phrases, section c has 6 phrases, section d has 4 phrases, and section e has 5 phrases. Period A1 consists of 5 sections: a+b+c+d+e1, where section a has 4 phrases, section b has 8 phrases, section c has 6 phrases, section d has 4 phrases, and section e1 has 7 phrases. In the A and A1 periods of this song, the four sections a, b, c, and d are the same, but the difference lies in the last section e. As shown in Figure 54.

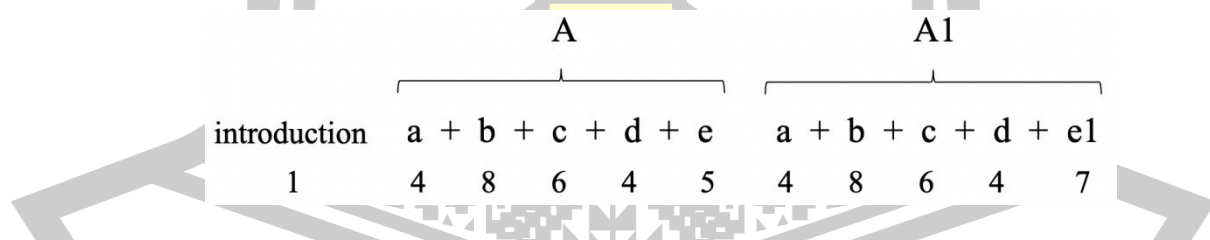


Figure 54. The structure of the Man Man Zou

Source: Ruiling Liu (2023)

2.7 Li Niang Jiao(离娘叫): Li Niang Jiao means 'the cry when leaving mother'. When the bride is ready to go out, the transmitter of the Baxian will play the music "Li Niang Jiao". When the transmitter of the Baxian plays this music, the speed will be slower, and the music will sound more tragic. When playing this music, many people

will cry, and the bride will leave her family and familiar environment to live with the groom in another place. The bride and her family will feel very reluctant. It is worth mentioning here that there are many things to pay attention to during this process, such as the bride being carried by others. The bride's uncle or brother carries the bride on their own back, then goes to the incense burner, where the bride bows, burns paper, pays respects, and then carries the bride to the stool outside the door. After changing shoes on the stool, the bride can walk on the ground. The meaning of letting family members recite it is: the bride cannot be allowed to cross the threshold. For example, when the bride goes out, she cannot turn her head back to her mother's house to look. According to the elderly in the village, if the bride turns her head back to look, the children she will give birth to in the future will look like those of the bride's family. Of course, this is just a legend and there is no scientific basis for it. As shown in Figure 55 (appendix III, Figure 79), and the Chinese notation see in Figure 56 (appendix III, Figure 80).

Li Niang Jiao

(离娘叫)

Transcription by Liu Ruiling



Figure 55. Li Niang Jiao (离娘叫)

Source: Ruiling Liu (2023)

离娘叫

$1 = {}^bB \frac{2}{4}$

演奏：刘大权、刘永江、刘发要、吴良青

记谱：刘芮伶

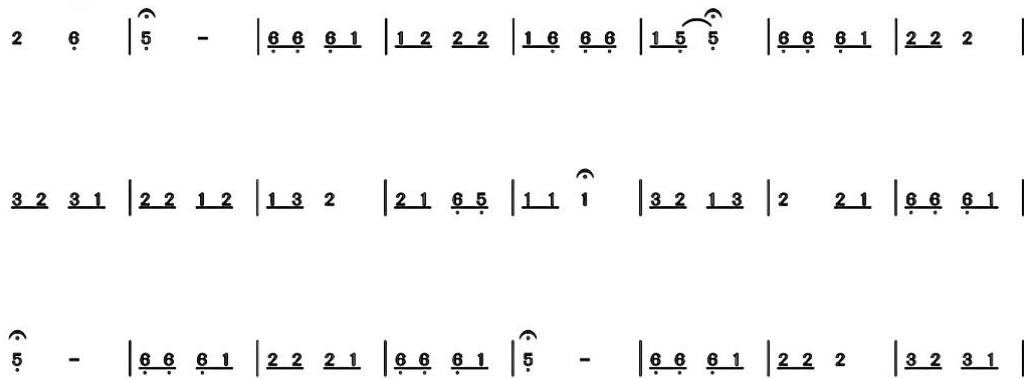


Figure 56. 离娘叫 (Li Niang Jiao)

Source: Ruiling Liu (2023)

2.7.1 Time Signature: The song has a 2/4 beat, with each segment ending with a free extension. The entire song ends with a 2/4 beat.

2.7.2 Rhythm: The song has a regular rhythm, and the main rhythm types of the entire song are two octaves and one quarter note. The ending appears rhythmic with dots, slightly pushing the emotions of the rhythm upwards.

2.7.3 Melody: The melody presents a pattern of contrast, repetition, and upward and downward progression. The song is slow and immersive, allowing people to feel the deep emotions and beautiful melody, as well as expressing a strong sense of reluctance towards the bride. After each sentence, there is a free extension, and the melody slowly moves up and down, repeatedly, until the melody finally stops at the C note sound.

2.7.4 Structure: The song consists of five parts: introduction, A, A, A, and A1. The introduction consists of 1-6 phrases, with 15 phrases in section A and 13 phrases in section A1. Period A consists of three sections: a+b+c, where a has 7 phrases, b has 4 phrases, and c has 4 phrases. Period A1 consists of two sections: a+b1, where a has 7 phrases and b1 has 6 phrases. The structure of this song mainly revolves around

theme A, which appears three times in its original form and then extends to the ending paragraph of A1. As shown in Figure 57.

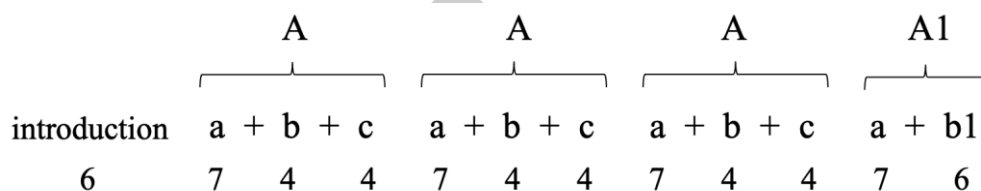


Figure 57. The structure of the Li Niang Jiao

Source: Ruiling Liu (2023)

2.8 Ru Dong Fang(入洞房): Ru Dong Fang means 'enter the bridal chamber'. After entering the groom's house for worship, it is the stage of entering the bridal chamber. In this stage, the transmitter of the Baxian plays the music "Entering the bridal chamber". At the same time, the groom and bride will enter their new chamber amidst the blessings and cheers of their families and friends. The custom of entering the bridal chamber symbolizes that newlyweds are about to start a new life and is an important component of the wedding ceremonies. As shown in Figure 58 (appendix III, Figure 81), and the Chinese notation see in Figure 59 (appendix III, Figure 82).

Ru Dong Fang

入洞房

Transcription by Liu Ruiling



Figure 58. Ru Dong Fang (入洞房)

Source: Ruiling Liu (2023)

入洞房

演奏：刘大权、刘永江、刘发要、吴良青

记谱：刘芮伶

1 = $\flat B$ $\frac{2}{4}$ $\frac{3}{4}$

2 6 5 - | 2 1 6 1 | 5 6 6 1 6 | 5 6 5 | 5 - |

2 1 6 1 | 5 6 6 1 6 | 5 6 5 | 5 - | 6 5 1 2 | 6 2 6 5 |

1 1 6 1 2 3 | 1 1 6 1 2 3 | 1 2 3 3 | 5 2 3 3 | 3 2 1 2 | 3 3 3 3 |

Figure 59. 入洞房 (Ru Dong Fang)

Source: Ruiling Liu (2023)

2.8.1 The song adopts a mixed beat, combining $\frac{2}{4}$ and $\frac{3}{4}$ beats. The main beat is $\frac{2}{4}$, with three $\frac{3}{4}$ beats inserted in the middle and then returning to the end of $\frac{2}{4}$ beats. This song has a longer duration of $\frac{3}{4}$ beats, for example, in phrases 33 to 43, where it all lasts in $\frac{3}{4}$ beats. Each paragraph is freely extended at the end. End with a beat of $\frac{2}{4}$. As shown in Figure 60.

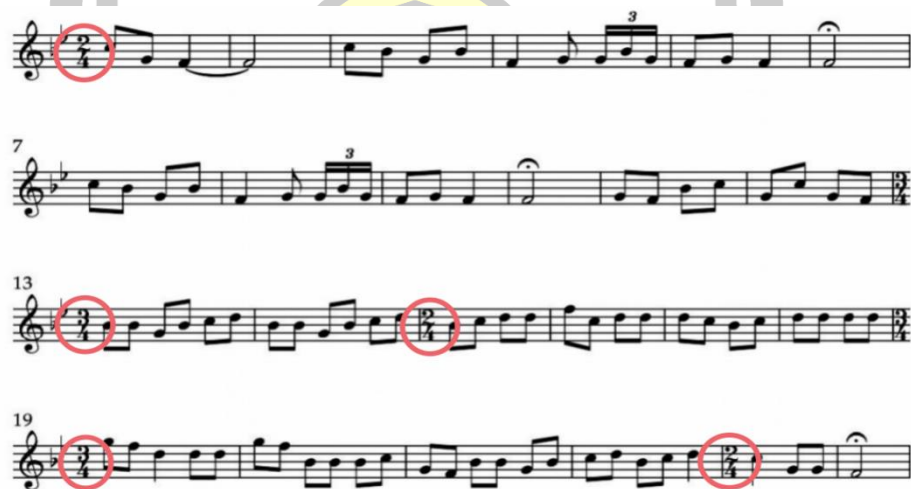


Figure 60. Combining $\frac{2}{4}$ and $\frac{3}{4}$ beats

Source: Ruiling Liu (2023)

2.8.2 Rhythm: The song has a regular rhythm, and the main rhythm types of the entire song are two octaves and one quarter note. Occasionally, a triplet rhythm pattern appears.

2.8.3 Melody: The melody presents a pattern of contrast, repetition, and up and down progression. The music melody has beautiful curves, giving people a soft and comfortable feeling. Create a festive and peaceful atmosphere, allowing people to feel warm and romantic emotions. After each section, there is a free extension, and the melody slowly moves upwards and downwards. The melody ultimately moves upwards and stops at the C note sound.

2.8.4 Structure: The song consists of three parts: Introduction, A, and A1. The Introduction consists of 1-2 phrases, A has 22 phrases, and A1 has 21 phrases. Period A consists of four sections: a+a1+b+c, where section a has four phrases, section a1 has four phrases, section b has eight phrases, and section c has six phrases. Period A1 consists of four sections: a+a1+b1+c1, where section a has four phrases, section a1 has four phrases, section b1 has six phrases, and section c1 has seven phrases. As shown in Figure 61.

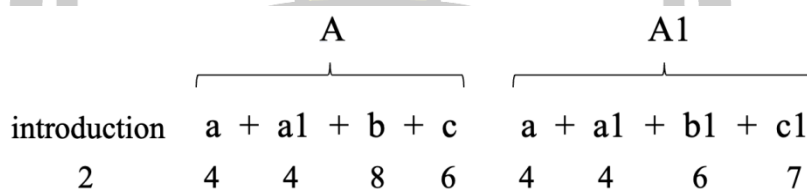


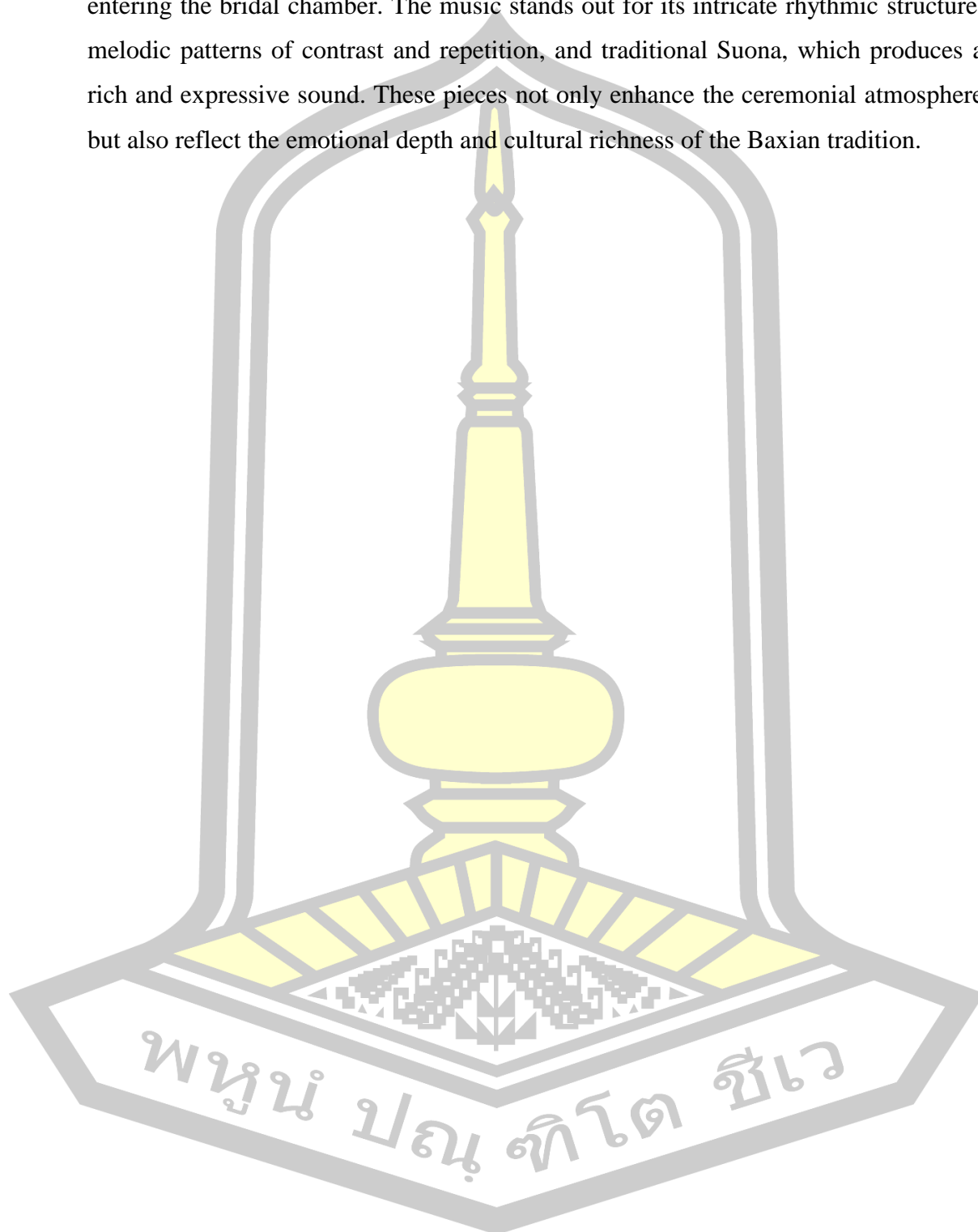
Figure 61. The structure of the Ru Dong Fang

Source: Ruiling Liu (2023)

Summary

The musical characteristics of Baxian Chinese folk music during wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region, are deeply rooted in the cultural and historical significance of the region. The traditional Suona instrument is central to Baxian music and is known for its structure, performance methods, and unique tonal qualities. Baxian music is closely intertwined with various ceremonial stages, such as weddings, and is characterized by various rhythms, melodies, and structures. The analysis consists of eight representative pieces, each associated with specific moments during wedding rituals, such as "Jin Ji Fan Ling" for

crossing mountains, "Man Tang Hong" for entering the house, and "Ru Dong Fang" for entering the bridal chamber. The music stands out for its intricate rhythmic structure, melodic patterns of contrast and repetition, and traditional Suona, which produces a rich and expressive sound. These pieces not only enhance the ceremonial atmosphere but also reflect the emotional depth and cultural richness of the Baxian tradition.



CHAPTER VI

Guidelines for the Transmission and Preservation of Baxian

In the wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region, the Baxian folk music runs through it. It conveys the blessings and joy of the local people for the newlyweds' marriage, touches people's hearts, enriches their lives and culture, has important significance and value, and has profound historical origins and rich cultural connotations.

But with the rapid development of modern society, the folk wedding music of the Baxian in Fengshan County is gradually disappearing in the long river of history. The sustainable inheritance and protection of the Baxian music culture face huge challenges. How to protect and inherit this precious culture is an urgent problem that needs to be solved.

The inheritance and protection of the folk wedding music culture of the Baxian in Fengshan County is of great significance for the protection and promotion of Chinese national culture, the inheritance and development of intangible cultural heritage, and other aspects. It is necessary to strengthen the protection and inheritance of local traditional culture, let more people understand the charm of the Baxian, and ensure the good protection and continuation of Chinese national culture. In order to ensure the sustainable development of these music cultures, effective measures should be taken for inheritance and protection. This chapter will discuss this issue from the following aspects:

1. The Current Status of Transmission and Preservation of Baxian
2. Guidelines for the Transmission and Preservation of Baxian

1. The Current Status of Transmission and Preservation of Baxian

1.1 Single inheritance method

Through interviews with the transmitters of the Baxian in the field, the author learned that the folk music of the Baxian in Fengshan County's wedding activities still relies on oral transmission to this day. This means that the skills and knowledge of the Baxian folk music are mainly passed down through oral transmission, personal

demonstration, and experience sharing among transmitters. Although this method has its unique value, it also has significant limitations, limited areas of transmission, and a single way of inheritance. This approach limits the dissemination and development of folk music in certain aspects, as it mainly relies on direct communication between individuals and lacks a systematic and standardized inheritance system, making it difficult to spread on a large scale. Therefore, in this context of inheritance, it is urgent to explore more convenient, fast, and effective ways of inheritance.

1.2 Cultural shock

With the process of globalization, various music styles and popular cultures have flooded in, causing a great impact on local traditional music, including the folk music of the Baxian in Fengshan County's wedding activities. Pop music is ubiquitous in daily life, attracting a large number of young people's attention and love. In contrast, the traditional elements and forms of folk music may be seen as outdated or disconnected from modern life, leading to a loss of interest among the younger generation. Young people are more inclined towards popular and Western music, leading to a gradual decrease in the audience for traditional music such as the Baxian folk wedding music.

On the other hand, influenced by Western music culture, Western music and music education system occupy a dominant position in music teaching, which leads to the risk of marginalization of many traditional folk music, including the Baxian folk music in Fengshan County's wedding activities. People tend to prefer learning Western instruments and music theory rather than local traditional folk music.

With the advancement of technology and the acceleration of social change, the ecological environment of the Baxian folk music has undergone tremendous changes. For example, the accelerated development of modernization has led to the loss of the original environment for the inheritance and development of many folk music.

1.3 Economic pressure

The inheritance and protection of folk music culture is a long-term and arduous task that requires financial support. However, Fengshan County in Guangxi Zhuang Autonomous Region has a relatively backward economy and limited financial support from the government. On the other hand, many transmitters of the Baxian folk music face economic pressure. They work to make a living while transmission the Baxian folk

music, making it difficult for them to focus on the inheritance of music. As a result, there is a problem that traditional folk music culture is difficult to effectively protect and inherit due to lack of funds.

1.4 Lack of records and organization

The folk music of the Baxian in Fengshan County's wedding ceremonies has not been effectively recorded and organized. Firstly, the inheritance method of the Baxian folk music is often oral transmission without a fixed score or written record, which increases the difficulty of recording and organizing the music. Secondly, recording and organizing the folk music of the Baxian requires certain funding and equipment support, such as recording equipment and video recording equipment. Furthermore, when recording and organizing the folk music of the Baxian, there may be obstacles to cross-cultural communication, such as differences in language and cultural background, which may affect the accurate understanding and expression of music. Finally, in the process of recording and organizing the folk music of the Baxian, copyright and other issues may be involved, which need to consider how to balance the protection of traditional culture and respect for the rights of the transmitters of the Baxian. However, due to limited resources, it is often difficult to obtain sufficient support, resulting in ineffective recording and organization.

1.5 Inheritance of talent loss

In Fengshan County, many transmitters who master the folk music skills of the Baxian are getting older. The main responsibility for protecting and transmission the folk wedding music of the Baxian is the inheritance of the older generation. However, as they are getting older, it is difficult for them to fully pass on their mastered skills, culture, and ideological system to the next generation. At the same time, most young people lack attention to traditional folk music culture, and their enthusiasm for participating in inheritance and protection is not high. Some young people even reject this, leading to the risk of a gap in transmitters for the Baxian folk music culture in Fengshan County. As these outstanding transmitters gradually leave, this excellent ethnic folk music also become less and less. With the development of social economy and changes in living environment, more and more music and art forms are entering people's lives. Compared to folk music culture, young people prefer modern popular music, etc. Young people have insufficient interest in traditional music, which is not

conducive to the cultivation and development of transmitters, leading to a serious loss of transmitters.

1.6 The dissemination channel of folk music among the Baxian in Fengshan County's wedding activities is single

The dissemination of folk wedding music among the Baxian is mainly limited to local folk transmitters and groups, lacking broader channels and platforms for dissemination. This limits the external understanding and recognition of the Baxian folk music. In terms of media promotion, the promotion of Baxian folk music is weak and lacks extensive media channels, which limits its popularity and influence in society. Due to the lack of promotion methods, the audience of Baxian folk music is relatively small, which limits the scope and influence of its dissemination. With the arrival of the new media era, although the dissemination channels of folk music have been expanded, they still face many challenges. For example, although music platforms on the Internet provide a large amount of music resources, folk music accounts for a relatively small proportion, and it is even more difficult to see and hear the Baxian folk music on the Internet. In addition, although television, radio and other media sometimes promote Fengshan County's Baxian folk music, these dissemination methods are often one-way and lack interaction and participation with the audience.

1.7 Academic research on folk music of the Baxian in Fengshan County's wedding activities is currently vacant

1.7.1 Lack of Researchers

At present, there are few researchers studying the folk music of the Baxian, which makes it difficult to meet the needs of comprehensive and in-depth research in this field. Among the existing researchers, their professional level is limited, and some may lack the professional background and ability to conduct in-depth research on folk music, which affects the depth and accuracy of the research. Due to limitations in funding, resources, and time, researchers may not be able to obtain sufficient support to conduct in-depth research on the Baxian folk music. Resulting in a lack of researchers with the professional knowledge and skills required for academic research in this field.

1.7.2 Limitations on research resources

Firstly, there is a lack of research resources necessary for conducting academic research on folk music, such as libraries, archives, literature materials, sheet

music, audio, etc. The literature is limited, and there is relatively little literature on the folk music of the Baxian. The existing data may not be sufficient to support in-depth research. This makes it difficult for researchers to search for and obtain relevant information, making it impossible to conduct in-depth research. Secondly, field research is difficult. As the inheritance of the Baxian folk music mainly relies on oral transmission and heart to heart teaching, conducting field research and integrating data is difficult, which increases the complexity and cost of research. Furthermore, the integration of interdisciplinary resources is difficult, and the study of Baxian folk music may involve multiple disciplines such as musicology, ethnology, and history. Integrating resources from different disciplines and conducting interdisciplinary research poses certain difficulties, requiring the establishment of effective cooperation mechanisms.

1.7.3 Tendency and Lagging of Academic Research

Academic research on folk music often focuses on certain hot spots or mainstream cultures, while there may be insufficient attention paid to folk music in relatively peripheral and niche areas, such as the folk wedding music of the Baxian in Fengshan County. The lag in academic research is reflected in the fact that academic research on folk music in some regions may not have received sufficient attention or is still in its early stages, such as the folk wedding music of the Baxian in Fengshan County, which requires time to gradually improve and develop.

1.8 Weak awareness of protection and inheritance

One of the important reasons why folk music faces difficulties is the lack of awareness of protecting and transmission folk music. In the process of modernization and globalization, many people have insufficient awareness of the importance of folk music, resulting in insufficient emphasis on its protection and inheritance.

On the one hand, some people believe that folk music is an outdated and backward culture that lacks appeal compared to modern society and popular music. This concept has led to the neglect and forgetting of folk music, gradually disappearing into people's daily lives.

On the other hand, some people, although recognizing the value of folk music, lack awareness and knowledge of protection and inheritance, and are unable to effectively participate in the inheritance and development of folk music. They may not

know how to protect and inherit folk music, or lack sufficient resources and support to promote related activities.

2. Guidelines for the Transmission and Preservation of Baxian

2.1 Innovation of inheritance methods

The innovation of the inheritance methods of the Baxian folk music can be carried out from multiple aspects. Firstly, currently, the inheritance of the Baxian music skills is mainly achieved through oral transmission, personal demonstration, and experience sharing among transmitters. Although this method has unique value, it also has limitations. It can change the inherent way of inheritance and learning, such as one to many person inheritance and learning, to improve learning efficiency and expand the scope of inheritance. Specifically, methods such as offering courses on the study of the Baxian folk music, organizing training courses on the study of the Baxian folk music, and establishing inheritance bases can be used to incorporate the Baxian folk music into school education and cultural activities.

2.2 Increase publicity efforts

Vigorously promoting the Baxian folk music can enhance its popularity and influence through various channels and strategies. Firstly, the power of modern media can be utilized to produce high-quality thematic programs or documentaries, showcasing the unique charm and cultural connotations of the Baxian folk music to the public. Through social media promotion, we can quickly expand the scope of promotion and increase the attention of the Baxian folk music.

Holding music festivals or performance activities is an important means of promotion. Famous transmitters of the Baxian can be invited to perform live, allowing the audience to personally experience the charm of the folk music of the Baxian.

Education popularization is also a crucial aspect. Carry out relevant courses and lectures in primary and secondary schools and universities to cultivate the interest and love of the younger generation for the Baxian folk music. The dissemination through educational channels can enable more young people to understand and inherit this cultural heritage.

Publishing books, music albums, and scores about the folk music of the Baxian is also an important way of promotion. This not only provides detailed theoretical

knowledge and rich musical works, but also allows more people to deeply understand and learn about the folk music of the Baxian.

Seeking support and cooperation from the government, enterprises, and social organizations to jointly promote the promotion of the Baxian folk music is also crucial. Through cooperation and sponsorship, more resources and financial support can be obtained to improve publicity effectiveness. Meanwhile, innovative marketing methods such as creative posters and promotional videos can also attract public attention.

Finally, organizing competitions and selection activities is also an important strategy for promotion. Through competitions, we can discover outstanding transmitters, enhance the vitality of the Baxian folk music, and inject new elements and vitality into it, attracting a wider audience.

In summary, promoting the Baxian folk music can be achieved through a combination of multiple methods. Through various means such as social media promotion, music festivals and performance activities, education popularization, publications, cooperation and sponsorship, competitions and selection activities, we aim to comprehensively enhance the popularity and influence of the Baxian folk music. This will help protect and continue this precious cultural treasure, while leading more people to deeply understand the unique charm and charm contained in the folk music of the Baxian.

2.3 Develop protection policies and provide economic support

2.3.1 Develop protection policies

In terms of the inheritance and protection of local folk music culture, the government plays an important role. The government and relevant departments should strengthen the legislative protection of the folk music culture of the Baxian in Fengshan County, formulate effective inheritance and protection measures, and explore appropriate protection policies based on the local actual situation. At the same time, it is necessary to strengthen publicity work, increase the public's awareness and importance of the folk music culture of the Baxian in Fengshan County, and stimulate the public's awareness of protection.

In order to build an environment conducive to the inheritance and protection of the folk music culture of the Baxian, government departments must carefully consider the actual situation and formulate reasonable and scientific development plans.

This requires government departments to issue policy documents that clearly define the responsibilities and functions that relevant departments should undertake in protection work, ensuring clear division of responsibilities and effective implementation of tasks. This measure not only helps to promote the smooth progress of inheritance and protection work, but also improves work efficiency and provides strong guarantees for the sustainable development of the Baxian folk music culture. The local government can establish specialized cultural inheritance and development organizations, responsible for formulating detailed inheritance and protection work plans and measures, and forming professional work teams to implement these plans specifically. Through these efforts, the inheritance of the folk music culture of the Baxian in Fengshan County can be implemented effectively.

In addition, the government and relevant departments can systematically organize and collect information on the development history and existing music content of the Baxian folk music culture in Fengshan County by constructing the Baxian Folk Music Culture Museum, Baxian Folk Music History Development Museum, and Music Exhibition Hall. This will help integrate scattered folk music culture into a comprehensive music culture inheritance and protection system, leaving valuable cultural heritage for future generations.

2.3.2 Provide economic support

The government can provide necessary financial support. On the one hand, it needs to increase funding to provide financial guarantees for the inheritance and protection of the Baxian folk music culture, and to assist in the inheritance and promotion of traditional folk music culture. At the same time, provide certain economic support, such as financial support and rewards, to the transmitters of the Baxian, and provide them with living guarantees to ensure that they can focus on music inheritance and protection work.

Specifically, firstly, the protection and inheritance of the folk music culture of the Baxian is a long-term and complex task that requires a large amount of funding as support. Therefore, government departments should increase investment and establish special funds in the process of promoting the excellent traditional culture of the Chinese nation, providing a solid financial guarantee for the inheritance and protection of the folk music culture of the Baxian in the new era. However, the financial

capacity of government departments is limited, and relying solely on the government is unrealistic and unreasonable. Therefore, social support can also be sought to expand funding sources. For example, models of government enterprise cooperation can be explored to encourage and guide local enterprises to participate in the protection activities of traditional folk music culture. This not only provides financial, venue, and talent support, but also promotes the fulfillment of corporate social responsibility. In addition, social donation channels can also be established to leverage the loving power of various sectors of society to assist in the protection and inheritance of traditional folk music culture through donations and other means. Such measures can not only alleviate the financial pressure on the government, but also widely mobilize all sectors of society to participate and jointly protect and inherit our cultural treasure of the Baxian folk music.

Secondly, in order to better protect and inherit the folk music culture of the Baxian, it is necessary to strengthen the attention and comprehensive protection of the transmitters of the folk Baxian. transmitters are the key force in the protection and inheritance of traditional culture, and they play a crucial role in the inheritance and development of folk music. Therefore, a series of measures need to be taken to ensure their rights and quality of life. For example, the government can provide necessary financial support to ensure that transmitters have sufficient resources and conditions to carry out inheritance work. At the same time, the government can regularly visit transmitters, provide them with care and assistance, and make them feel the attention and support of society. Through these measures, we can inspire transmitters to actively and proactively carry out cultural inheritance activities, further promote and disseminate the folk music culture of the Baxian, and lay a solid foundation for its development in the new era.

2.4 Establishing a database of materials and tracks

Establishing a database of folk wedding music materials and repertoire for the Baxian is an important measure to protect and inherit their folk music. By establishing a database, it is possible to systematically organize, store, and retrieve information and repertoire of folk music, providing strong support for academic research, artistic creation, and music activities. The establishment of a database of folk music materials

and repertoire for the Baxian in Fengshan County can be carried out from the following aspects:

Firstly, determine the database target and scope. Before establishing a database, it is necessary to clarify the goals and scope of the database, such as which place's Baxian folk music is targeted. At the same time, it is necessary to consider the user group of the database, as well as their needs and interests in folk music.

Secondly, widely collect information and repertoire of folk music, including scores, recordings, videos, images, textual materials, etc. Information can be obtained through field investigations, interviews with folk artists, and collection of historical documents. At the same time, attention should be paid to the completeness and accuracy of the information.

Thirdly, organize and classify the collected data according to different classification standards, such as music genre. Establishing a scientific classification system helps users better retrieve and use databases.

Fourthly, digitize traditional audio and video materials for easy storage and retrieval. At the same time, attention should be paid to the quality and standards of digital processing to ensure the accuracy and readability of data.

Fifth, establish a database management system. Choose a suitable database management system, design the structure of the database, define fields and data types, establish indexes and query functions, etc. And input the organized data into the database for proofreading and auditing to ensure the accuracy and completeness of the data.

Sixth, carry out maintenance and updates. Establish a maintenance and update mechanism for the database, regularly update data and information, and maintain the timeliness and integrity of the database. At the same time, it is necessary to ensure the security and privacy protection of data.

In short, establishing a database of folk music materials and repertoire for the Baxian is a long-term and arduous task that requires thorough preparation, scientific planning, and management. By establishing a database, we can better protect and inherit the precious cultural heritage of folk music, providing strong support for academic research, artistic creation, and cultural inheritance.

2.5 Strengthen the cultivation of transmitters

Due to the uniqueness and regional characteristics of local folk music, its inheritance process faces many challenges, among which the most crucial is the cultivation of music transmitters. In order to effectively carry out the ideological work of transmitters of ethnic and folk music and cultivate excellent transmitters, we need to take a series of measures.

Firstly, it is important to focus on enhancing the younger generation's understanding of the inheritance of folk music, so that they can deeply understand the importance and positive significance of this work. It is necessary to enhance their sense of responsibility and mission, and stimulate their enthusiasm and enthusiasm for the inheritance of folk music. Due to the differences in folk customs and cultural characteristics in different regions, it is necessary to develop a scientific, reasonable, and efficient talent training plan for inheritance in the process of inheritance and cultivation. This can cultivate the transmitters of the Baxian in an orderly manner, ensuring the continuous and professional inheritance of folk music.

We can also provide specialized training opportunities for the younger generation to systematically learn the relevant knowledge and performance skills of the Baxian folk music under the guidance of the Baxian transmitter. Training can take various forms, such as workshops, training classes, master classes, etc., to provide young scholars with rich practical opportunities.

Young people can be encouraged to participate in ritual activities of the Baxian folk music in daily life, and through communication with transmitters, they can gain a deeper understanding of the cultural connotations of the Baxian folk music. At the same time, provide necessary funding and resource support for young transmitters of the Baxian, such as scholarships, project funding, and equipment support. The support of funds and resources can help them solve practical difficulties and focus on learning and inheritance work.

A dedicated inheritance base and studio can be established to provide a centralized learning and communication platform for young transmitters. The inheritance base can provide necessary facilities and support, such as rehearsal rooms, recording rooms, databases, etc. Establish corresponding honor and reward mechanisms to commend and motivate young people who have made outstanding

contributions in the inheritance of the Baxian folk music. Such recognition can enhance their confidence and motivation, and stimulate more young people to participate in the inheritance work.

Through these measures, we can better cultivate outstanding young transmitters of the Baxian folk music, strengthen the team of transmitters, and contribute to the protection and inheritance of this precious cultural heritage.

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2.7 Expanding transmission channels

2.7.1 Communication channels such as radio, television, and programs

Firstly, media such as radio and television provide people with convenient ways to access current social events and information, while also providing important platforms for promoting and promoting traditional folk music culture. In the context of the new era, the propaganda role of media such as radio and television can be fully utilized to widely spread and promote the folk music culture of the Baxian. Through broadcasting and television, we aim to spread the rich and distinctive folk music culture of the Baxian to people, allowing more people to cultivate their sentiments, elevate their emotions, and enhance their aesthetic abilities under the baptism of the Baxian folk music culture. Through these dissemination channels, more people can understand and appreciate the profound history and cultural heritage of the Baxian folk music, stimulate people's love and interest in traditional folk music culture, encourage more people to consciously join the ranks of protecting and transmission excellent traditional folk culture, and promote the further growth of the cultural inheritance team. By creating a favorable cultural atmosphere, we can further promote traditional folk music culture and promote its inheritance and development in the new era.

Secondly, the program can serve as a medium to showcase the folk music culture of the Baxian to the general audience, effectively spreading and promoting

traditional culture. Currently, many variety shows are highly popular, presenting traditional culture to audiences in a vivid and intuitive way, bringing viewers closer to folk culture. TV program planners can deeply integrate cultural heritage with program content, not only enriching the cultural heritage of the program, but also providing a stage for showcasing the folk music culture of the Baxian. For example, special programs can be planned and recorded in popular and high rated programs, inviting transmitters of the Baxian to participate in the recording. Through game interaction and cultural display, promote and showcase the folk music culture of the Baxian to the audience, thereby achieving good promotional effects. This approach helps to spread traditional folk music culture and allows more people to understand and appreciate the unique charm of the Baxian folk music.

2.7.2 Short video dissemination channels

According to the 51st Statistical Report on the Development of China's Internet released by the China Internet Network Information Center, the number of short video users in China has reached 1.012 billion, accounting for 94.8% of internet users. A large number of people browse short videos every day. Short video is an emerging medium of communication, and the transmitters of the Baxian can share short videos through various short video software. People can also watch them anytime, anywhere through short video software, and share them with them. On the other hand, people can also directly interact with the transmitters of the Baxian through short video software, and this sense of participation and interactivity greatly promotes the efficient dissemination of music.

Spreading the folk wedding music of the Baxian in Fengshan County through short videos can greatly increase the exposure and attention of the music, break the spatial limitations of dissemination, and greatly change the way of dissemination. Short videos use advanced information dissemination technology to enhance the dissemination of content and achieve efficient visual dissemination.

2.7.3 Transmission channels of micro documentaries

Microdocumentaries play a positive role in recording, preserving, and disseminating the folk wedding music and culture of the Baxian in Fengshan County. It achieves permanent preservation of this culture through the assistance of technological equipment and information technology. The duration of micro

documentaries is moderate, ranging from 3 to 10 minutes. They are both unique and of high quality, impressive, and easy to spread.

During the creative process, micro documentaries have a high degree of flexibility. Creators can choose to record the performance of a piece of music or introduce a wedding ceremonies as needed. If the purpose of a micro documentary is to let the audience experience the preciousness of transmission the music and culture of the Baxian folk wedding, then in-depth explanations and introductions can help the audience understand the development process of folk music, the challenges faced, and the importance of cultural inheritance. On the other hand, if the creative theme of a micro documentary is to showcase the melodies and characteristics of the folk wedding music of the Baxian, the content can be planned through the actual presentation of the music and the performance of the transmitters of the Baxian. This can more intuitively showcase the characteristics of these folk music, allowing the audience to better understand and appreciate this unique art form.

Microdocumentaries cleverly combine various elements such as images, text, commentary, and videos to present the unique artistic characteristics of folk music to the fullest. For young people who have limited knowledge of the folk music of the Baxian, this novel form of expression can arouse their curiosity and encourage them to experience the rich and colorful folk music of the Baxian by watching micro documentaries. Through this approach, young people can gain a deeper understanding of the local cultural heritage and feel the love and passion of folk transmitters for music. This helps to enhance their sense of identification with local folk music culture, thereby better spreading it.

In addition, due to its moderate duration, micro documentaries have a relatively small data capacity in video files, thereby improving their dissemination speed. People can download and watch micro documentaries more conveniently, and this convenient operation greatly improves the dissemination efficiency of micro documentaries. Through efficient and fast dissemination channels, more people have the opportunity to be exposed to local folk music culture, gain a deeper understanding of its unique charm, and thus enhance their awareness of the protection and inheritance of intangible cultural heritage.

As an important component of local folk culture in Fengshan County, the music and culture of the Baxian folk wedding should also leverage the advantages of current micro documentaries to play a convenient and effective role in high-quality dissemination.

2.7.4 Campus communication channels

Schools play a crucial role in protecting and transmission folk music culture. As an important base for transmission folk music culture, schools should fully play their role, taking school education as the starting point, spreading the Baxian folk music culture through various means such as organizing campus cultural activities and combining teaching and classroom teaching, cultivating a large number of Baxian folk music culture enthusiasts, and encouraging them to actively participate in the protection and inheritance of traditional folk music culture.

There are various ways in which folk music can be spread on campus. For example, schools can organize campus cultural activities such as concerts, music festivals, music lectures, etc. to incorporate Fengshan County's Baxian folk music into the activities, and invite transmitters of the Baxian to teach students knowledge of folk music culture, so that students can feel and understand folk music culture from the activities. This can not only enhance students' sense of identification and pride in folk music, but also enhance their understanding of folk music, At the same time, it can also improve their music literacy and skills, and can have a good dissemination effect.

Secondly, the folk music culture of the Baxian in Fengshan County can be combined with school music teaching classrooms. Teachers can conduct teaching in a way that students enjoy, guiding them to explore, perceive, and experience the charm of folk music, allowing them to personally experience the folk and ethnic characteristics of folk music. At the same time, teachers also need to start from the perspective of social development and help students analyze the deep connotations and significance of traditional folk music culture. Through such teaching, not only can students enrich their music classroom, create a unique music teaching system, and improve the effectiveness of aesthetic education teaching, but students can also deeply understand the importance of protecting and transmission traditional folk music culture, enhance their cultural identity and pride. This teaching method can also provide new ways and channels for the dissemination and development of folk music culture.

2.8 Building an academic research platform

It is crucial to establish a specialized academic research platform in order to deepen the inheritance, protection, and academic research of the folk wedding music of the Baxian. This platform will provide a centralized place for scholars, experts, and researchers to exchange and collaborate, promote information sharing, display and exchange of academic achievements, and interdisciplinary cooperation and innovation. To build an academic research platform for the Baxian folk music, a series of measures need to be taken.

Firstly, it is necessary to establish a professional academic research team, including musicologists, folklorists, cultural researchers, etc., who will be responsible for in-depth research on the origin, development, stylistic characteristics, and cultural connotations of the Baxian folk music. Secondly, it is necessary to establish an academic research database for the Baxian folk music, collect and organize relevant academic materials and research results, and provide comprehensive data support for researchers. In addition, regular academic seminars and exchange activities can be held to promote communication and cooperation among researchers, and jointly promote the academic research and development of the Baxian folk music. Meanwhile, modern technological means such as audio analysis can be utilized to conduct in-depth research on the folk music of the Baxian, exploring its unique artistic value and academic significance. By building an academic research platform for the Baxian folk music, it can promote the in-depth development of academic research and provide strong academic support for the protection and inheritance of this precious cultural heritage.

2.9 Strengthen awareness of protection and inheritance

Strengthening people's awareness of protecting and transmission the folk wedding music of the Baxian can be approached from the following aspects:

Firstly, strengthen publicity and education. Widely promote the importance and value of protecting and transmission the folk music of the Baxian through various channels and platforms, such as television, radio, internet, social media, etc., and increase public awareness and understanding of it. In school education, relevant music content can be offered to enable students to have a deep understanding of the origin, development process, artistic characteristics, and cultural connotations of the Baxian folk music, cultivating their love and respect for traditional music.

Secondly, organize activities related to the folk music of the Baxian, such as concerts, performances, exhibitions, lectures, etc. By participating in activities, people can gain a deeper understanding of the connotations and techniques of the Baxian folk music, and enhance their sense of identification and pride in the local folk music culture. The government and social organizations can also establish and improve reward mechanisms to recognize individuals and groups who have made outstanding contributions in the inheritance of the Baxian folk music, and stimulate more people's enthusiasm for participation.

Summary

The guidelines for transmitting and preserving Baxian folk music in Fengshan County, Guangxi, focus on addressing several critical challenges that threaten its survival, including cultural erosion, economic pressures, and the decline of traditional practices. To ensure the sustainability of this cultural heritage, the guidelines propose modernizing and diversifying transmission methods. This includes incorporating Baxian folk music into educational curricula, organizing workshops and training programs, and establishing dedicated inheritance bases to cultivate new transmitters. Public awareness is to be enhanced through media campaigns, music festivals, live performances, and the publication of books, music albums, and documentaries. Government intervention is emphasized through developing protection policies and financial support and creating cultural institutions like museums and exhibition halls dedicated to Baxian music. The guidelines also call for establishing a comprehensive digital database to record and organize the music, ensuring its accessibility for academic research and artistic creation. Expanding dissemination channels, particularly through modern media like short videos and micro-documentaries, is recommended to increase the reach and appeal of Baxian music. Furthermore, a specialized academic research platform is proposed to deepen scholarly study and foster interdisciplinary collaboration. Strengthening the cultivation of new transmitters is crucial, focusing on engaging the younger generation through education, participation in cultural activities, and providing financial and resource support. These guidelines aim to preserve Baxian folk music as a vital component of China's intangible cultural heritage, ensuring its continuation and relevance in modern society.

CHAPTER VII

Conclusion, Discussion and Suggestions

1. Conclusion

Baxian Chinese folk music, central to wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region, is a profound cultural expression that reflects the Zhuang community's historical, spiritual, and social values. This music, performed primarily with the Suona instrument, goes beyond mere entertainment, serving as a vital link to the community's spiritual beliefs and ancestral traditions. Named after the "Eight Immortals," each performance is imbued with symbolic meaning, conveying blessings and invoking divine presence during significant life events. Historically passed down through oral tradition, Baxian music is integral to various stages of wedding rituals, reinforcing communal bonds and cultural continuity. However, the tradition faces significant challenges, including the decline of traditional transmission methods, a lack of formal documentation, and reduced interest among younger generations, which are increasingly influenced by modern and globalized cultures. These factors threaten the survival of Baxian music, making preservation efforts critical. Despite these challenges, Baxian music remains a potent force for social cohesion, facilitating communication and understanding across cultural divides and enriching the rural cultural landscape with its unique aesthetic qualities. Its academic value provides deep insights into the Zhuang people's cultural and musical practices, while its role in enhancing the solemnity and grandeur of wedding ceremonies underscores its enduring relevance. Comprehensive strategies must be implemented to preserve this invaluable cultural heritage, including systematic documentation, raising public awareness, and encouraging younger generations to engage with and continue the tradition. These efforts are essential to ensuring that Baxian music, with its rich traditions and profound meanings, continues to resonate with and enrich the lives of future generations.

The musical characteristics of Baxian Chinese folk music, particularly in the context of wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region, highlight the unique blend of tradition, cultural symbolism, and complex musicality that define this art form. Central to these ceremonies is the Suona, referred

to locally as the "Baxian," which is revered as a musical instrument and a spiritual embodiment of the Eight Immortals from Chinese mythology. The music performed during these ceremonies is rich with cultural significance, where each piece is meticulously selected and played to correspond with specific stages of the wedding rituals. Baxian music is characterized by its diverse melodies, rhythms, and structures, each designed to evoke particular emotions and convey symbolic meanings. For example, the piece "Jin Ji Fan Ling" mirrors the challenging journey across mountains, while "Li Niang Jiao" poignantly expresses the bride's sorrow as she leaves her family. The melodies frequently feature contrasting and repetitive patterns, complex rhythms, and a mix of 2/4 and 3/4 time signatures, all deeply rooted in the oral traditions of the Zhuang people. The performance of Baxian music also demands significant skill, focusing on breath control, reed manipulation, and an understanding of the instrument's nuanced tonal qualities. Despite the challenges posed by modern influences and the decline in traditional transmission methods, Baxian music continues to be a vital cultural expression, embodying the community's history, beliefs, and artistic heritage. Its preservation is crucial not only for maintaining the region's cultural identity but also for continuing the legacy of this rich musical tradition.

The transmission and preservation of Baxian folk music, particularly within the context of wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region, hold significant cultural and historical importance yet face considerable challenges in the modern era. As Baxian music conveys deep-rooted blessings and joy for newlyweds, it enriches local culture and embodies profound historical traditions. However, the rapid pace of modernization and globalization threatens the continuity of this cultural heritage, with the traditional methods of oral transmission proving inadequate for reaching broader audiences. The influence of popular and Western music, economic pressures, and a lack of systematic documentation have further marginalized Baxian music. To ensure the sustainable preservation of this art form, innovative approaches are necessary, including integrating Baxian music into formal education, using modern media for broader dissemination, and establishing databases for systematic documentation. Additionally, government policies and financial support are crucial for protecting this cultural treasure. At the same time, efforts to engage younger generations through targeted educational initiatives and incentives are

essential for cultivating new transmitters. By addressing these challenges through comprehensive strategies, it is possible to safeguard Baxian folk music for future generations, ensuring its continued role in the cultural fabric of Fengshan County and beyond.

2. Discussion

The study conducted an in-depth exploration of Baxian, Chinese folk music, and its historical and cultural significance in wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region. By employing a comprehensive research approach that encompassed literature review, fieldwork, interviews, and analysis, this research aimed to shed light on the unique musical characteristics, cultural connotations, and transmission methods of Baxian. In examining the research results and their alignment with theoretical principles, it is evident that the study has made valuable contributions to our understanding of this rich cultural heritage.

The literature review provided a solid foundation for the research, drawing on a range of scholarly sources that delved into the folk music and wedding customs of the Zhuang ethnic group in Guangxi. Key works by researchers such as Qing Ning, Changhong Ning, and Luo Xinhao have previously explored aspects of Zhuang wedding music and cultural practices. These works served as important reference points for understanding the context and significance of Baxian in the region (Qing & Huan, 2011; Changhong Ning, 2018); Luo, 2019).

The research methods employed, including fieldwork, interviews, and analysis, were well-suited to the study's objectives. Fieldwork enabled the researchers to immerse themselves in the local culture and observe firsthand the wedding ceremonies and musical performances. Interviews with local musicians and community members provided valuable insights into the traditions and oral transmission methods used by Baxian. These qualitative research methods were consistent with the nature of the study, allowing for a nuanced exploration of the subject.

The research results illuminated the musical characteristics of Baxian, emphasizing its importance in Zhuang wedding ceremonies. The Baxians, with their distinct musical roles and instruments, were found to play a central role in creating an enchanting and harmonious atmosphere during these ceremonies (Ning & Liu, 2022).

The study's findings on the role of Baxian in fostering community cohesion and cultural identity align with the theoretical principles of cultural preservation and the significance of intangible heritage (Jiang & Wang, 2020).

Moreover, the research results also delved into the challenges facing the transmission and preservation of Baxian. The dwindling number of skilled musicians and the threat of cultural erosion were highlighted as pressing concerns (Tan, 2023). These findings underscored the need for effective guidelines and strategies to safeguard this precious cultural heritage, consistent with the study's research objectives (Zhang, 2012; Mao, 2011).

In conclusion, this research has provided a comprehensive exploration of Baxian, Chinese folk music, in the context of Zhuang wedding ceremonies in Fengshan County, Guangxi Zhuang Autonomous Region. By aligning research results with theoretical principles and drawing on a robust literature review, the study has shed light on the cultural significance, musical characteristics, and transmission methods of Baxian. Additionally, the study's focus on challenges to preservation and the proposal of guidelines for transmission align with the broader goals of safeguarding intangible cultural heritage (Liu, 2016). This research contributes to our understanding of Baxian and underscores the importance of its continued preservation and transmission within the Zhuang community and beyond.

3. Suggestions

3.1 Suggestions for Applying the Results of the Study:

3.1.1 Documentation and Archiving: The study highlights the importance of community engagement in the transmission and preservation of Baxian, emphasizing the need for cultural education and workshops. These initiatives should raise awareness about Baxian's cultural significance, provide hands-on learning opportunities, and foster pride among the younger generation. Collaborations between schools, cultural organizations, and the community can ensure Baxian's continuity.

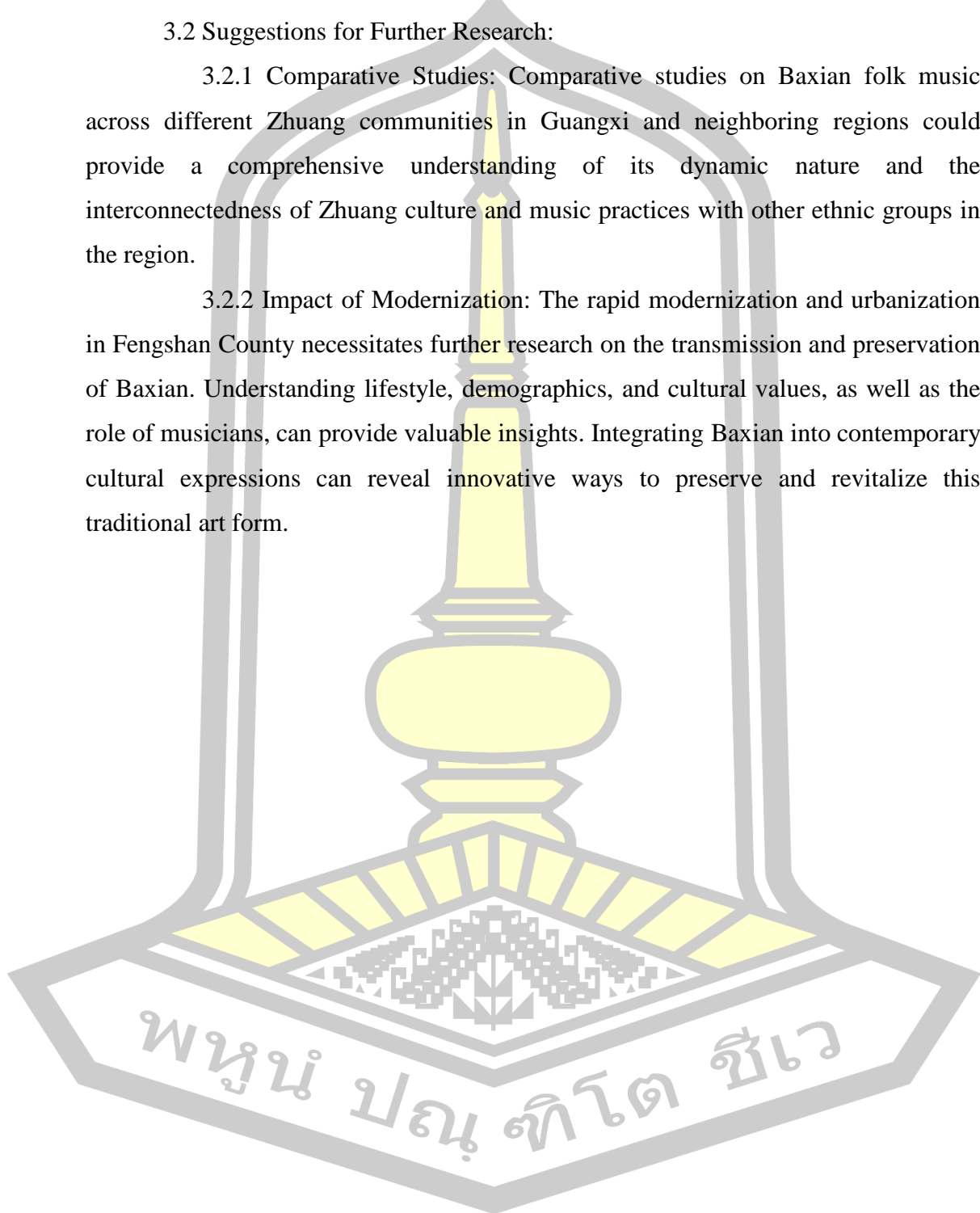
3.1.2 Documentation and Archiving: To preserve Baxian's intangible cultural heritage, a comprehensive documentation and archiving system should be established, including audio, video, written, and photographic recordings. Local cultural institutions and scholars should collaborate to create digital archives accessible

to the public, digitizing analog recordings and manuscripts for future generations. This documentation serves as a valuable resource for research and education.

3.2 Suggestions for Further Research:

3.2.1 Comparative Studies: Comparative studies on Baxian folk music across different Zhuang communities in Guangxi and neighboring regions could provide a comprehensive understanding of its dynamic nature and the interconnectedness of Zhuang culture and music practices with other ethnic groups in the region.

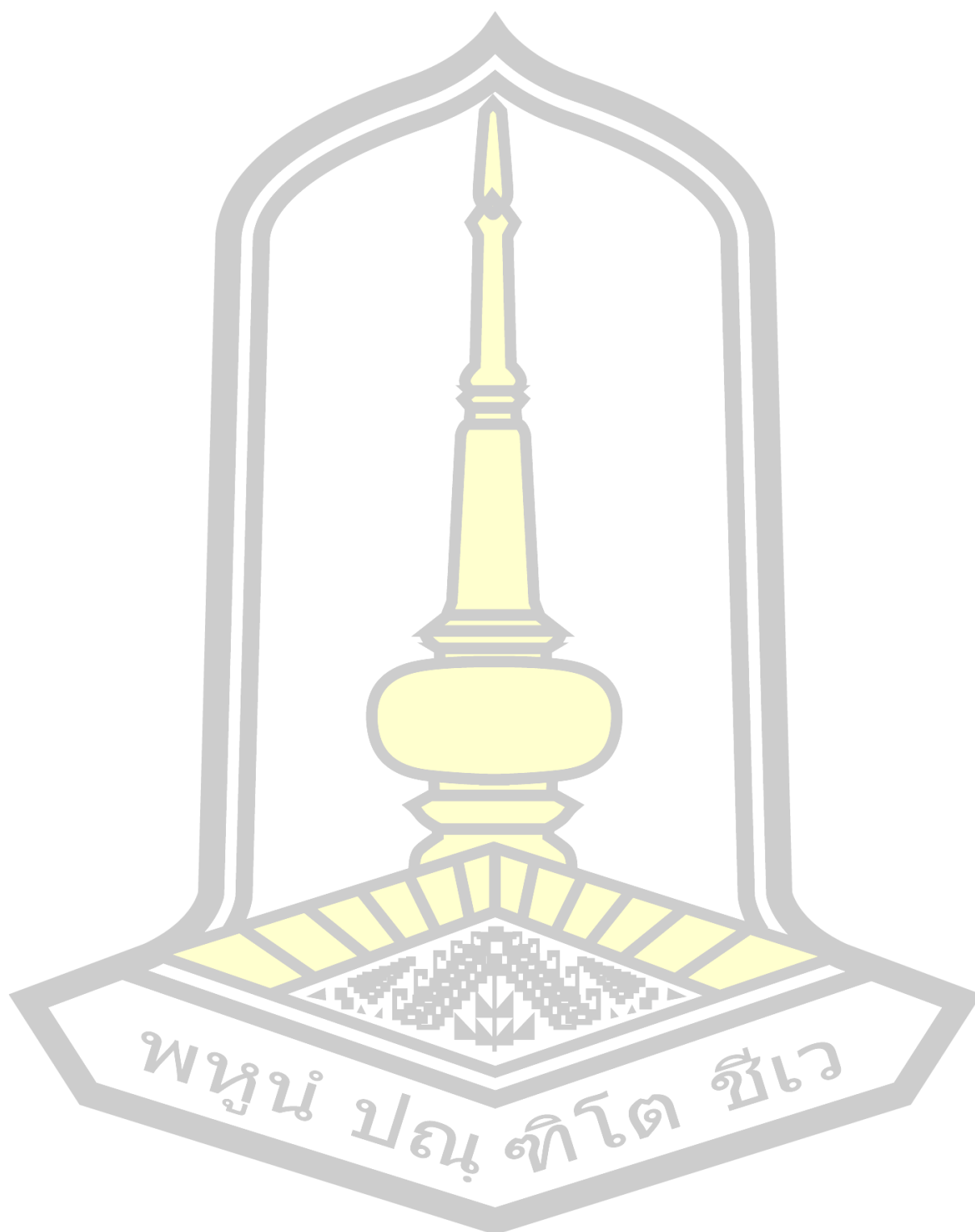
3.2.2 Impact of Modernization: The rapid modernization and urbanization in Fengshan County necessitates further research on the transmission and preservation of Baxian. Understanding lifestyle, demographics, and cultural values, as well as the role of musicians, can provide valuable insights. Integrating Baxian into contemporary cultural expressions can reveal innovative ways to preserve and revitalize this traditional art form.



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APPENDIX

Appendix I Main interview log

Time	Site	Informant	investigation content
March 2023	Fengshan County, Guangxi Zhuang Autonomous Region	Liu Daquan	The historical development, background, and cultural connotations of the Baxians in Fengshan County.
March 2023	Fengshan County, Guangxi Zhuang Autonomous Region	Liu Yongjiang	The status and role of the Baxians in local social life.
March 2023	Fengshan County, Guangxi Zhuang Autonomous Region	Liu Fayao	The role of the Baxians of Fengshan in the wedding ceremony.
March 2023	Fengshan County, Guangxi Zhuang Autonomous Region	Wu Liangqing	The characteristics and performance forms of the Baxians in Fengshan County.
October 2023	Fengshan County, Guangxi Zhuang Autonomous Region	He Zeyong	The repertoire and musical characteristics of the Baxians music in Fengshan County.
October 2023	Fengshan County, Guangxi Zhuang Autonomous Region	Man Zhenglie	The playing method of the Baxians.
March 2023 and October 2023	Fengshan County, Guangxi Zhuang Autonomous Region	Zhang Jiaquan	The Transmission and protection of the Baxians in Fengshan County.

Appendix II Fieldwork Pictures



Figure 62. The transmitters of the Baxian are playing the Baxians

Source: Ruiling Liu (2023)



Figure 63. Researcher is interviewing transmitters of the Baxian

Source: Ruiling Liu (2023)



Figure 64. Researcher and transmitters of the Baxian

Source: Ruiling Liu (2023)



Figure 65. On the way for the groom to pick up the bride and return to the groom's house

Source: Ruiling Liu (2023)



Figure 66. Researcher is attending the wedding ceremony and recording live footage

Source: Ruiling Liu (2023)



Appendix III Pictures of music score

Jin Ji Fan Ling

(金鸡翻岭)

Transcription by Liu Ruiling



Figure 67. Jin Ji Fan Ling (金鸡翻岭)

Source: Ruiling Liu (2023)

金鸡翻岭

演奏：刘大权、刘永江、刘发要、吴良青
记谱：刘芮伶

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Figure 68. 金鸡翻岭 (Jin Ji Fan Ling)

Source: Ruiling Liu (2023)

Man Tang Hong

(满堂红)

Transcription by Liu Ruiling



Figure 69. Man Tang Hong (满堂红)

Source: Ruiling Liu (2023)

满堂红

演奏：刘大权、刘永江、刘发要、吴良青

记谱：刘芮伶

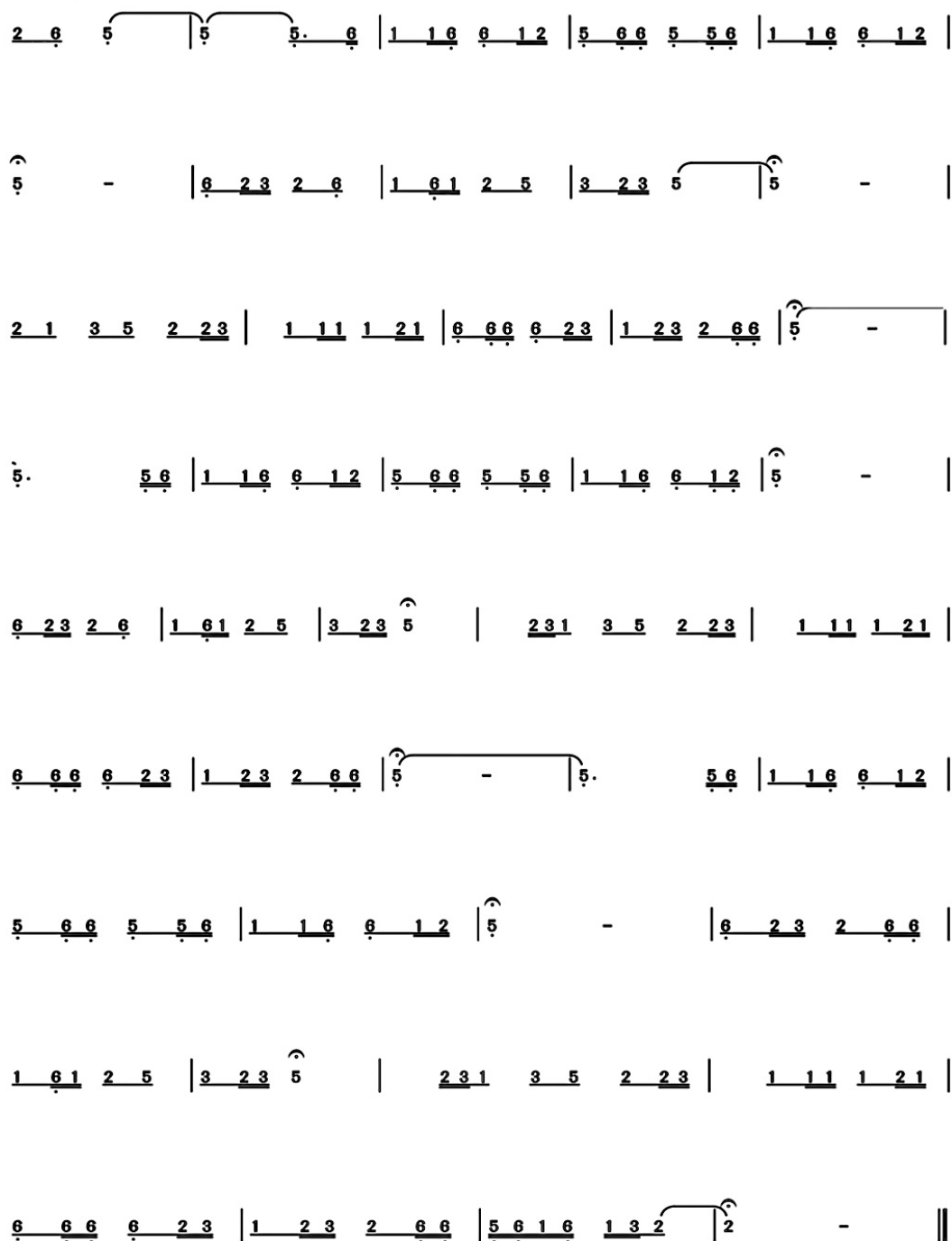
1 = $\flat B$ $\frac{2}{4}$ $\frac{3}{4}$ 

Figure 70. 满堂红 (Man Tang Hong)

Source: Ruiling Liu (2023)

Bai Zhuo

(摆桌)

Transcription by Liu Ruiling

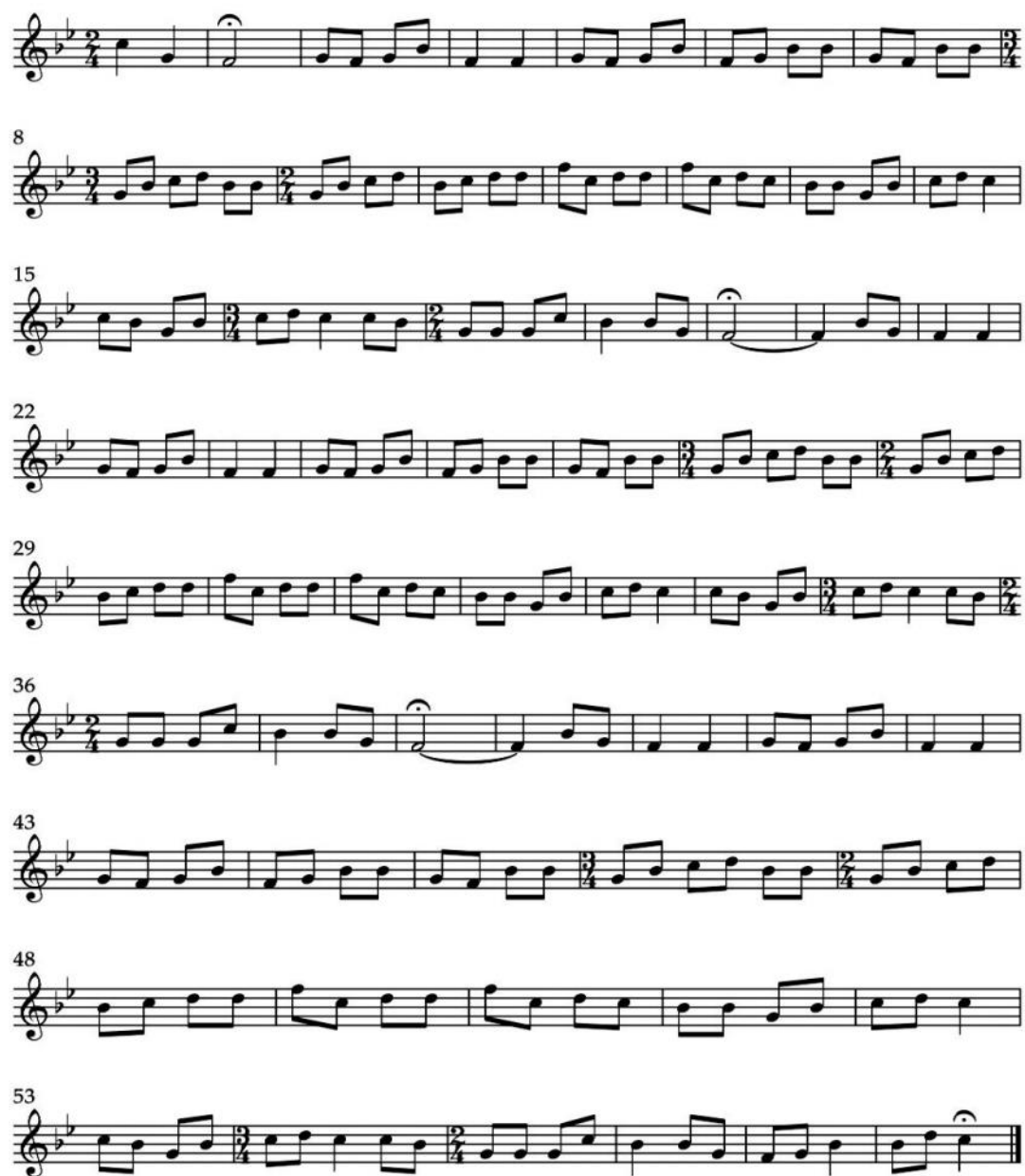


Figure 71. Bai Zhuo (摆桌)

Source: Ruiling Liu (2023)

摆桌

1 = \flat B $\frac{2}{4}$ $\frac{3}{4}$

演奏：刘大权、刘永江、刘发要、吴良青

记谱：刘芮伶

2 6 | $\overset{\frown}{5}$ - | $\underline{\underline{6.5}}$ $\underline{\underline{6.1}}$ | 5 5 | $\underline{\underline{6.5}}$ $\underline{\underline{6.1}}$ | $\underline{\underline{5.6}}$ $\underline{\underline{1.1}}$ | $\underline{\underline{6.5}}$ $\underline{\underline{1.1}}$ |

$\underline{\underline{6.1}}$ $\underline{\underline{2.3}}$ $\underline{\underline{1.1}}$ | $\underline{\underline{6.1}}$ $\underline{\underline{2.3}}$ | $\underline{\underline{1.2}}$ $\underline{\underline{3.3}}$ | $\underline{\underline{5.2}}$ $\underline{\underline{3.3}}$ | $\underline{\underline{5.2}}$ $\underline{\underline{3.2}}$ | $\underline{\underline{1.1}}$ $\underline{\underline{6.1}}$ | $\underline{\underline{2.3}}$ 2 |

$\underline{\underline{2.1}}$ $\underline{\underline{6.1}}$ | $\underline{\underline{2.3}}$ 2 $\underline{\underline{2.1}}$ | $\underline{\underline{6.6}}$ $\underline{\underline{6.2}}$ | 1 $\underline{\underline{1.6}}$ | $\overset{\frown}{5}$ - | 5 $\underline{\underline{1.6}}$ | 5 5 |

$\underline{\underline{6.5}}$ $\underline{\underline{6.1}}$ | 5 5 | $\underline{\underline{6.5}}$ $\underline{\underline{6.1}}$ | $\underline{\underline{5.6}}$ $\underline{\underline{1.1}}$ | $\underline{\underline{6.5}}$ $\underline{\underline{1.1}}$ | $\underline{\underline{6.1}}$ $\underline{\underline{2.3}}$ $\underline{\underline{1.1}}$ | $\underline{\underline{6.1}}$ $\underline{\underline{2.3}}$ | $\underline{\underline{1.2}}$ $\underline{\underline{3.3}}$ | $\underline{\underline{5.2}}$ $\underline{\underline{3.3}}$ |

$\underline{\underline{5.2}}$ $\underline{\underline{3.2}}$ | $\underline{\underline{1.1}}$ $\underline{\underline{6.1}}$ | $\underline{\underline{2.3}}$ 2 | $\underline{\underline{2.1}}$ $\underline{\underline{6.1}}$ | $\underline{\underline{2.3}}$ 2 $\underline{\underline{2.1}}$ | $\underline{\underline{6.6}}$ $\underline{\underline{6.2}}$ | 1 $\underline{\underline{1.6}}$ | $\overset{\frown}{5}$ - | 5 $\underline{\underline{1.6}}$ |

5 5 | $\underline{\underline{6.5}}$ $\underline{\underline{6.1}}$ | 5 5 | $\underline{\underline{6.5}}$ $\underline{\underline{6.1}}$ | $\underline{\underline{5.6}}$ $\underline{\underline{1.1}}$ | $\underline{\underline{6.5}}$ $\underline{\underline{1.1}}$ | $\underline{\underline{6.1}}$ $\underline{\underline{2.3}}$ $\underline{\underline{1.1}}$ | $\underline{\underline{6.1}}$ $\underline{\underline{2.3}}$ | $\underline{\underline{1.2}}$ $\underline{\underline{3.3}}$ |

$\underline{\underline{5.2}}$ $\underline{\underline{3.3}}$ | $\underline{\underline{5.2}}$ $\underline{\underline{3.2}}$ | $\underline{\underline{1.1}}$ $\underline{\underline{6.1}}$ | $\underline{\underline{2.3}}$ 2 | $\underline{\underline{2.1}}$ $\underline{\underline{6.1}}$ | $\underline{\underline{2.3}}$ 2 $\underline{\underline{2.1}}$ | $\underline{\underline{6.6}}$ $\underline{\underline{6.2}}$ | 1 $\underline{\underline{1.6}}$ | $\underline{\underline{5.6}}$ 1 | $\overset{\frown}{1.3}$ 2 ||

Figure 72. 摆桌 (Bai Zhuo)

Source: Ruiling Liu (2023)

Qing Ke

(请客)

Transcription by Liu Ruiling



Figure 73. Qing Ke (请客)

Source: Ruiling Liu (2023)

请客

1 = $\flat B$ $\frac{2}{4}$

演奏：刘大权、刘永江、刘发要、吴良青

记谱：刘芮伶

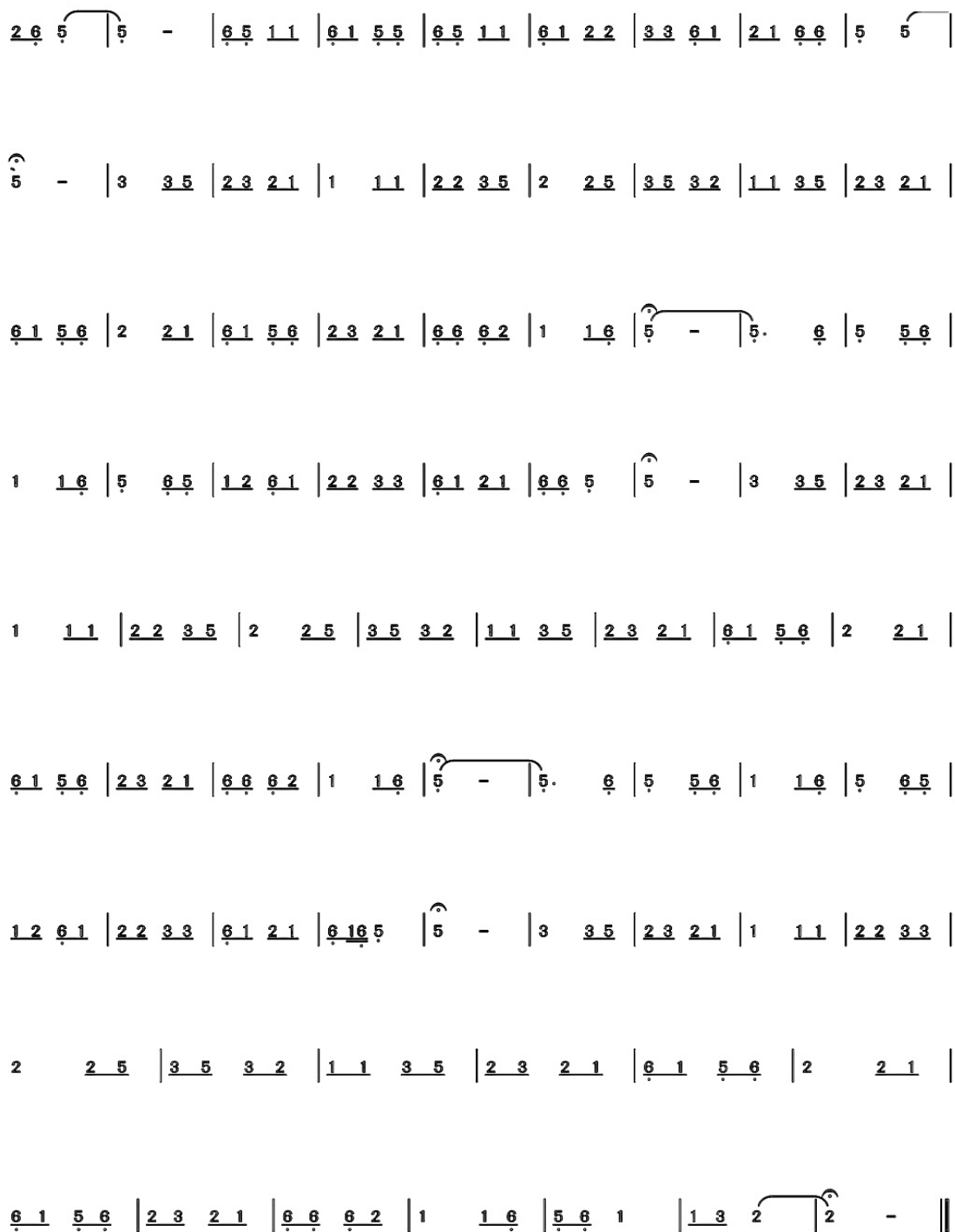


Figure 74. 请客 (Qing Ke)

Source: Ruiling Liu (2023)

Da Bu Dui

(大部队)

Transcription by Liu Ruiling

The musical score for "Da Bu Dui" (大部队) is presented in a single staff with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The score is divided into eight measures, each starting with a measure number. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The score concludes with a double bar line and a repeat sign.

10

19

28

37

46

55

64

Figure 75. Da Bu Dui (大部队)

Source: Ruiling Liu (2023)

大部队

演奏：刘大权、刘永江、刘发要、吴良青

记谱：刘芮伶

1 = $\flat B$ $\frac{2}{4}$ $\frac{3}{4}$

2 $\underline{\underline{6}}$ $\hat{5}$ - $\hat{5}$ - $\hat{5}$. $\underline{\underline{3}}$ | 2 $\underline{\underline{2\ 3}}$ | 5 $\underline{\underline{5\ 3}}$ | $\underline{\underline{2\ 2\ 2\ 3}}$ | $\underline{\underline{6\ 5\ 5\ 3}}$ | 2 $\underline{\underline{2\ 1}}$ |

$\underline{\underline{6\ 6\ 6\ 1}}$ | $\underline{\underline{2\ 2\ 1\ 2}}$ | $\underline{\underline{6\ 6\ 1\ 6}}$ | $\underline{\underline{5\ 6\ 5}}$ | $\hat{5}$ - | $\underline{\underline{1\ 6\ 1\ 6}}$ | 5 5 | $\underline{\underline{1\ 1\ 6\ 1}}$ | $\underline{\underline{6\ 5\ 2\ 2\ 2}}$ |

$\underline{\underline{3\ 2\ 3\ 1}}$ | $\underline{\underline{2\ 3\ 2}}$ | $\underline{\underline{6\ 5}}$ | $\hat{5}$ - | $\underline{\underline{3}}$ | 2 $\underline{\underline{2\ 3}}$ | 5 $\underline{\underline{5\ 3}}$ | $\underline{\underline{2\ 2\ 2\ 3}}$ | $\underline{\underline{6\ 5\ 5\ 3}}$ |

2 $\underline{\underline{2\ 1}}$ | $\underline{\underline{6\ 6\ 6\ 1}}$ | $\underline{\underline{2\ 2\ 1\ 2}}$ | $\underline{\underline{6\ 6\ 1\ 6}}$ | $\underline{\underline{5\ 6\ 5}}$ | $\hat{5}$ - | $\underline{\underline{1\ 6\ 1\ 6}}$ | 5 5 | $\underline{\underline{1\ 1\ 6\ 1}}$ |

$\underline{\underline{6\ 5\ 2\ 2\ 2}}$ | $\underline{\underline{3\ 2\ 3\ 1}}$ | $\underline{\underline{2\ 3\ 2}}$ | $\underline{\underline{6\ 5}}$ | $\hat{5}$ - | $\underline{\underline{3}}$ | 2 $\underline{\underline{2\ 3}}$ | 5 $\underline{\underline{5\ 3}}$ | $\underline{\underline{2\ 2\ 2\ 3}}$ |

$\underline{\underline{6\ 5\ 5\ 3}}$ | 2 $\underline{\underline{2\ 1}}$ | $\underline{\underline{6\ 6\ 6\ 1}}$ | $\underline{\underline{2\ 2\ 1\ 2}}$ | $\underline{\underline{6\ 6\ 1\ 6}}$ | $\underline{\underline{5\ 6\ 5}}$ | $\hat{5}$ - | $\underline{\underline{1\ 6\ 1\ 6}}$ | 5 5 |

$\underline{\underline{1\ 1\ 6\ 1}}$ | $\underline{\underline{6\ 5\ 2\ 2\ 2}}$ | $\underline{\underline{3\ 2\ 3\ 1}}$ | $\underline{\underline{2\ 3\ 2}}$ | $\underline{\underline{6\ 5}}$ | $\hat{5}$ - | $\underline{\underline{3}}$ | 2 $\underline{\underline{2\ 3}}$ | 5 $\underline{\underline{5\ 3}}$ |

$\underline{\underline{2\ 2\ 2\ 3}}$ | $\underline{\underline{6\ 5\ 5\ 3}}$ | 2 $\underline{\underline{2\ 1}}$ | $\underline{\underline{6\ 6\ 6\ 1}}$ | $\underline{\underline{2\ 2\ 1\ 2}}$ | $\underline{\underline{6\ 6\ 1\ 6}}$ | $\underline{\underline{5\ 6\ 5\ 6}}$ | $\underline{\underline{1\ 1\ 1\ 3}}$ | $\hat{2}$ - ||

Figure 76. 大部队 (Da Bu Dui)

Source: Ruiling Liu (2023)

Man Man Zou

(慢慢走)

Transcription by Liu Ruiling



Figure 77. Man Man Zou (慢慢走)

Source: Ruiling Liu (2023)

慢慢走

演奏：满正烈、何泽永

记谱：刘芮伶

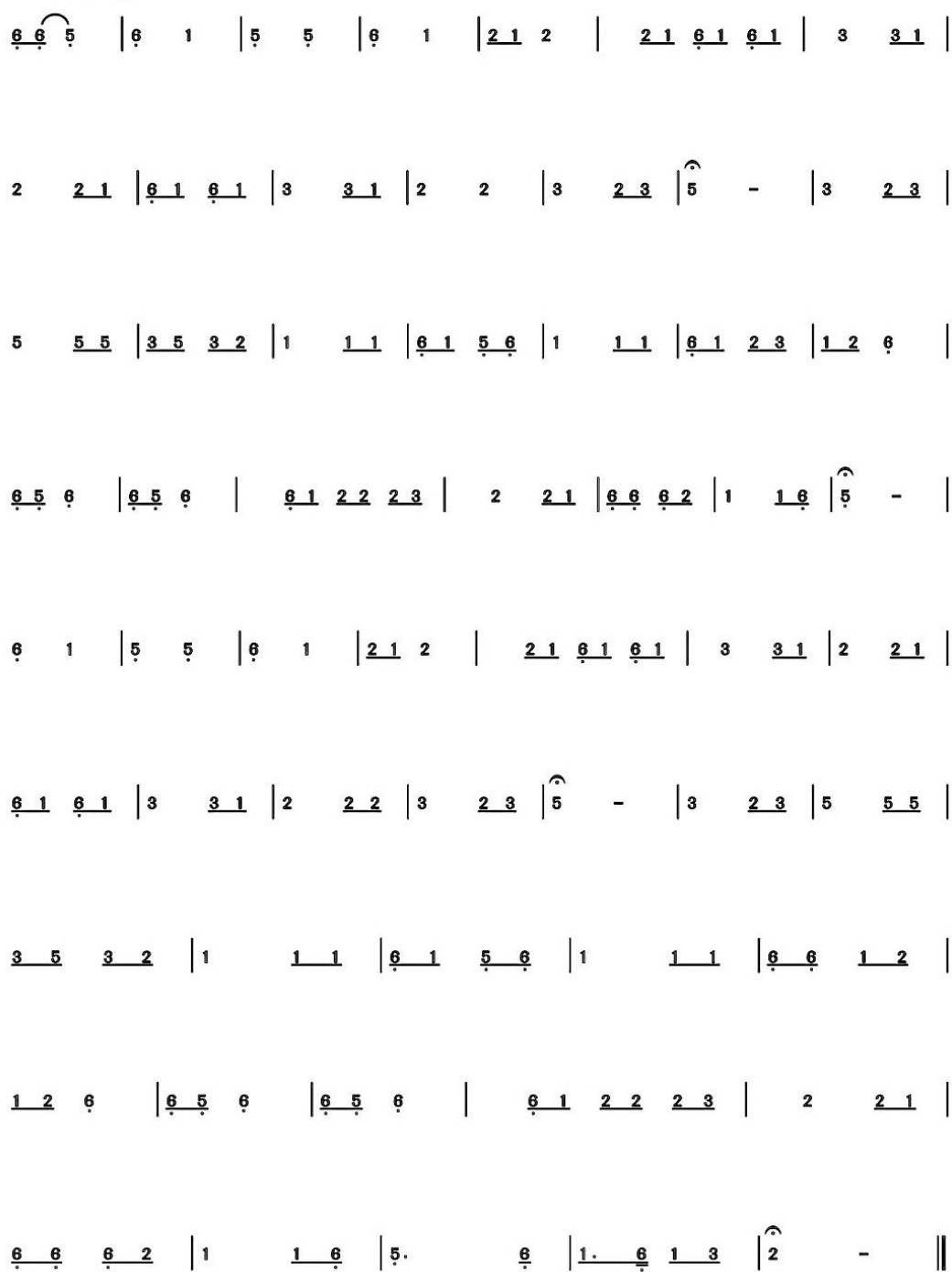
1=A $\frac{2}{4}$ $\frac{3}{4}$ 

Figure 78. 慢慢走 (Man Man Zou)

Source: Ruiling Liu (2023)

Li Niang Jiao

(离娘叫)

Transcription by Liu Ruiling



Figure 79. Li Niang Jiao (离娘叫)

Source: Ruiling Liu (2023)

离娘叫

演奏：刘大权、刘永江、刘发要、吴良青

记谱：刘芮伶

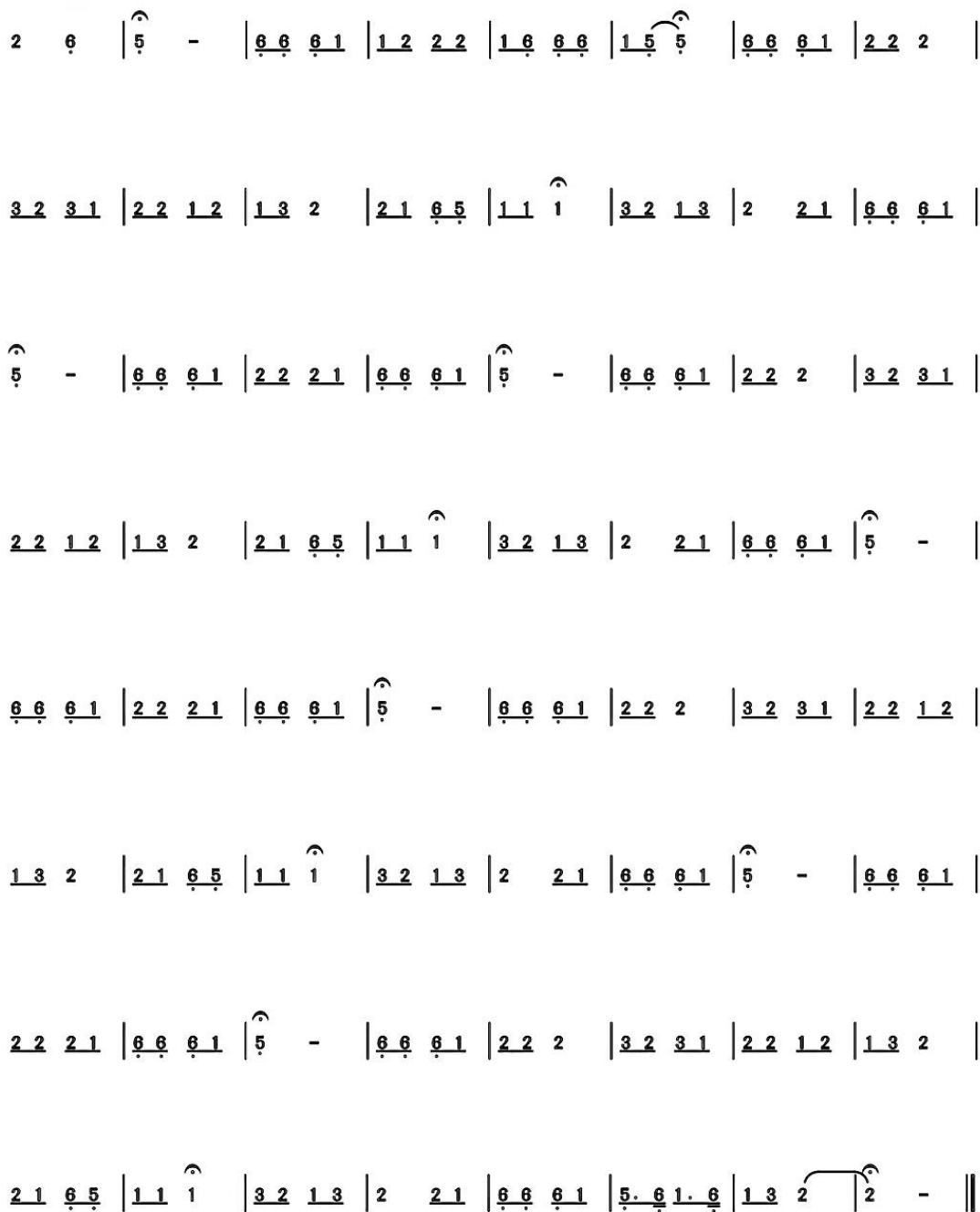
1 = $\flat B$ $\frac{2}{4}$ 

Figure 80. 离娘叫 (Li Niang Jiao)

Source: Ruiling Liu (2023)

Ru Dong Fang

入洞房

Transcription by Liu Ruiling



Figure 81. Ru Dong Fang (入洞房)

Source: Ruiling Liu (2023)

入洞房

演奏：刘大权、刘永江、刘发要、吴良青

记谱：刘芮伶

1 = \flat B $\frac{2}{4}$ $\frac{3}{4}$

$\underline{2\ 1}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{5}}\ \overset{\frown}{\underset{\cdot}{5}}\ | \underset{\cdot}{5} \quad - \quad | \underline{2\ 1}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{1}}\ | \underset{\cdot}{5}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{\underset{\cdot}{6}\ \underset{\cdot}{1}\ \underset{\cdot}{6}}}\ | \underline{\underset{\cdot}{5}\ \underset{\cdot}{6}}\ \underset{\cdot}{5}\ | \overset{\frown}{\underset{\cdot}{5}}\ - \quad |$

$\underline{2\ 1}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{1}}\ | \underset{\cdot}{5}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{\underset{\cdot}{6}\ \underset{\cdot}{1}\ \underset{\cdot}{6}}}\ | \underline{\underset{\cdot}{5}\ \underset{\cdot}{6}}\ \underset{\cdot}{5}\ | \overset{\frown}{\underset{\cdot}{5}}\ - \quad | \underline{\underset{\cdot}{6}\ \underset{\cdot}{5}}\ \underline{1\ 2}\ | \underline{\underset{\cdot}{6}\ \underset{\cdot}{2}}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{5}}\ |$

$\underline{1\ 1}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{1}}\ \underline{2\ 3}\ | \underline{1\ 1}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{1}}\ \underline{2\ 3}\ | \quad \underline{1\ 2}\ \underline{3\ 3}\ | \underline{5\ 2}\ \underline{3\ 3}\ | \underline{3\ 2}\ \underline{1\ 2}\ | \underline{3\ 3}\ \underline{3\ 3}\ |$

$\underline{6\ 5}\ 3\ \underline{3\ 3}\ | \underline{6\ 5}\ \underline{1\ 1}\ \underline{1\ 2}\ | \underline{6\ 5}\ \underline{1\ 1}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{1}}\ | \underline{2\ 3}\ \underline{1\ 2}\ 3\ | \quad 2\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{6}}\ | \overset{\frown}{\underset{\cdot}{5}}\ - \quad |$

$\underline{2\ 1}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{1}}\ | \underset{\cdot}{5}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{\underset{\cdot}{6}\ \underset{\cdot}{1}\ \underset{\cdot}{6}}}\ | \underline{\underset{\cdot}{5}\ \underset{\cdot}{6}}\ \underset{\cdot}{5}\ | \overset{\frown}{\underset{\cdot}{5}}\ - \quad | \underline{2\ 1}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{1}}\ | \underset{\cdot}{5}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{\underset{\cdot}{6}\ \underset{\cdot}{1}\ \underset{\cdot}{6}}}\ |$

$\underline{\underset{\cdot}{5}\ \underset{\cdot}{6}}\ \underset{\cdot}{5}\ | \overset{\frown}{\underset{\cdot}{5}}\ - \quad | \quad \underline{\underset{\cdot}{6}\ \underset{\cdot}{5}}\ \underline{1\ 1}\ \underline{2\ 3}\ | \underline{\underset{\cdot}{6}\ \underset{\cdot}{5}}\ \underline{1\ 1}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{1}}\ | \underline{2\ 3}\ \underline{1\ 2}\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{6}}\ |$

$\underline{2\ 3}\ \underline{1\ 2}\ 3\ | \underline{3\ 2}\ \underline{1\ 3}\ \underline{3\ 2}\ | \underline{1\ 2}\ 3\ \underline{3\ 3}\ | \underline{6\ 5}\ 3\ \underline{3\ 3}\ | \underline{6\ 5}\ 1\ \underline{1\ 2}\ |$

$\underline{\underset{\cdot}{6}\ \underset{\cdot}{5}}\ 1\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{1}}\ | \underline{2\ 3}\ \underline{1\ 2}\ \underline{3\ 3}\ | 2\ \underline{\underset{\cdot}{6}\ \underset{\cdot}{6}}\ \underline{\underset{\cdot}{5}\ \underset{\cdot}{6}}\ | \quad 1\ \underline{1\ 3}\ | \overset{\frown}{2}\ - \quad ||$

Figure 82. 入洞房 (Ru Dong Fang)

Source: Ruiling Liu (2023)

BIOGRAPHY

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