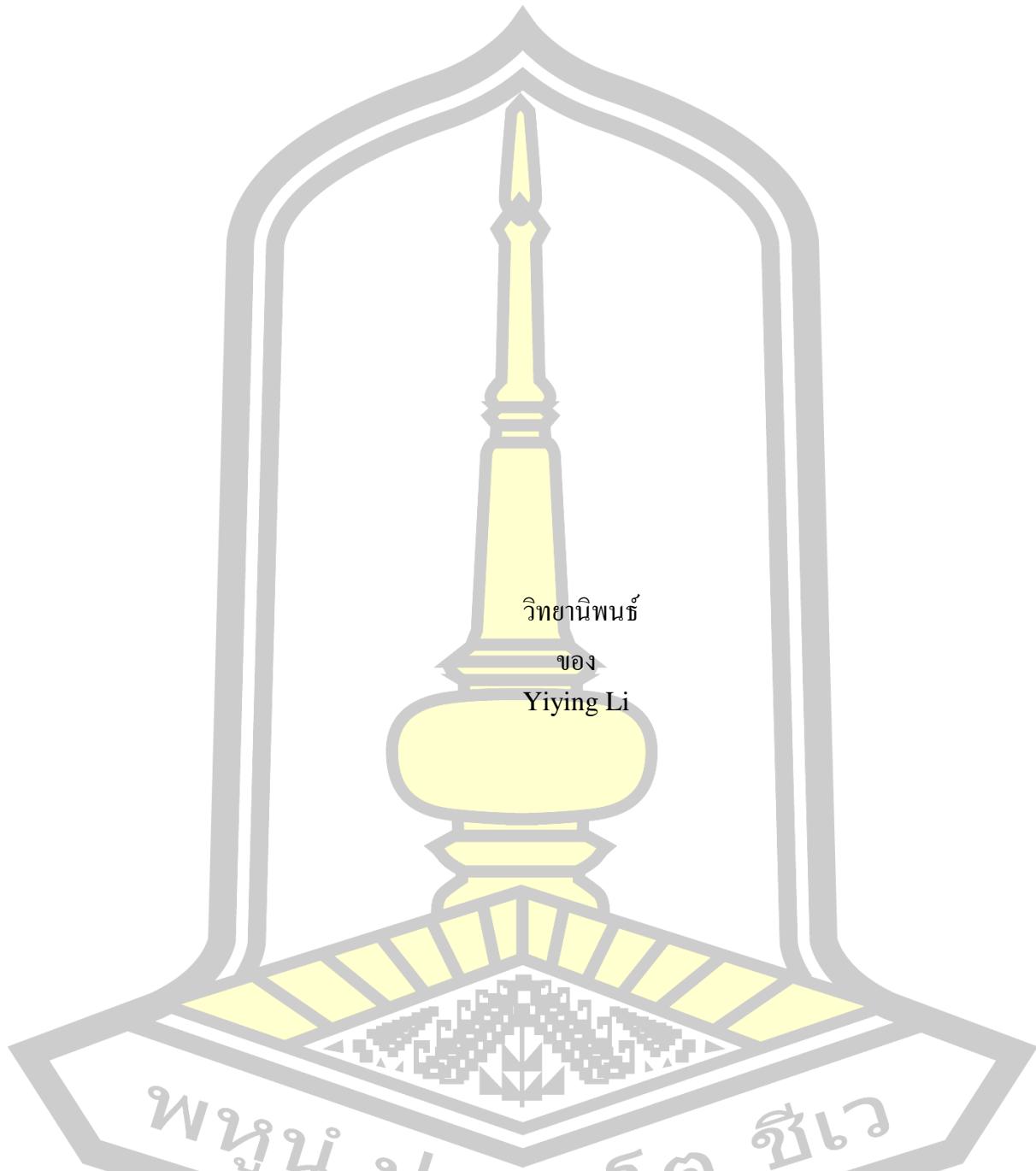


เพลงพื้นบ้าน “หลิวชันเจี้ยเกอเหยา” ในเมืองเหอฉีอ เบตปกรองตนเองกว่างซีจิ้ง ประเทศจีน



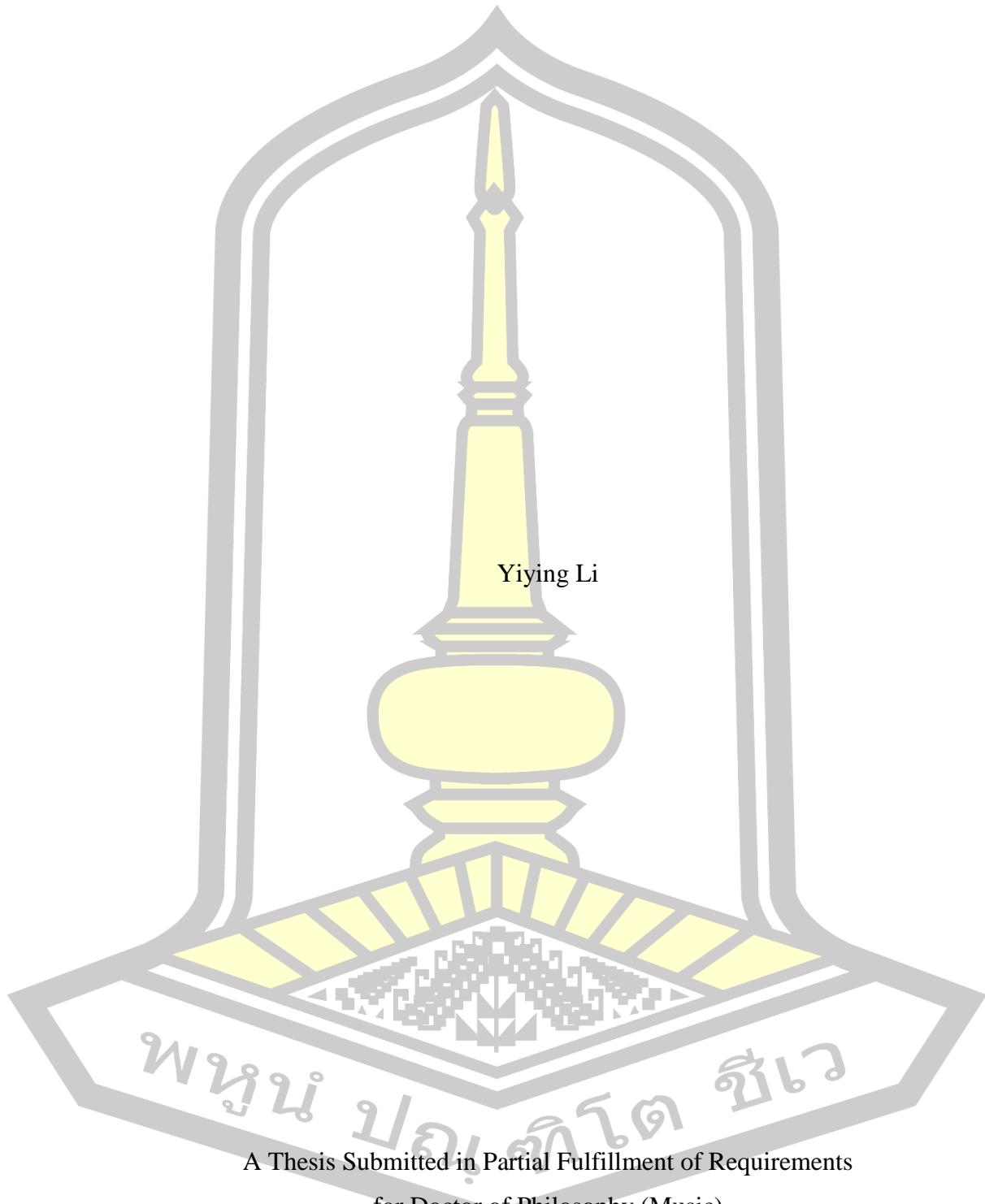
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาคริยานศิลป์

กันยายน 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

“Liu sanjie ge yao” folk songs in Hechi, Guangxi Zhuang Autonomous Region, China



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

September 2024

Copyright of Mahasarakham University



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

Examining Committee

Chairman

(Assoc. Prof. Manop Wisuttipat ,
Ph.D.)

Advisor

(Noppon Chaiyason , Ph.D.)

Committee

(Natthapong Prathumchan , Ph.D.)

Committee

(Asst. Prof. Sarawut Choatchamrat ,
Ph.D.)

Committee

(Asst. Prof. Awirut Thotham ,
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Khomkrich Karin , Ph.D.)

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School



TITLE “Liu sanjie ge yao” folk songs in Hechi, Guangxi Zhuang Autonomous Region, China

AUTHOR Yiying Li

ADVISORS Noppon Chaiyason , Ph.D.

DEGREE Doctor of Philosophy

UNIVERSITY Mahasarakham University

MAJOR Music

YEAR 2024

ABSTRACT

This thesis' topic is “Liu sanjie ge yao” folk songs in Hechi, Guangxi Zhuang Autonomous Region, China. Liu sanjie ge yao folk songs record the life stories and historical traditions of local people in the form of oral tradition. The objectives of this study are as follows: 1) Study the history and present situation of Liu Sanjie and Yao people's songs in Guangxi. 2) Analyze the vocal characteristics of Liu Sanjie's Yao folk songs. 3) The guidelines for the dissemination and protection of the songs of Liu Sanjie and Yao people in Hechi, Guangxi are put forward. Through literature research and personal interviews, this paper will draw the following conclusions:

1. Result from objective to study the history and present situation of Liu Sanjie and Yao people's songs in Guangxi. Liu sanjie ge yao has rich emotions and outstanding poetic wisdom, but also faces challenges such as the shortage of remaining artists.

2. Result from objective to analyze the vocal characteristics of Liu Sanjie's Yao folk songs. It has a strong appeal, a relatively free and flexible rhythm, and the lyrics are full of fun and imagination, showing the boldness and enthusiasm of the Zhuang people.

3. Result from objective to propose the guidelines for transmission and protection of Liu sanjie ge yao folk songs in Hechi, Guangxi. Integrate multimedia forms such as audio, video, images, and text to fully present the cultural connotation of Liu sanjie ge yao and realize the transmission and innovative development of Liu sanjie ge yao.

Keyword : Liu Sanjie ge yao, Musical sound characteristics, History and current situation, Protection and transmission

ACKNOWLEDGEMENTS

In November 2021, I enrolled in Mahasarakham University to study musicology. When I came here, I gained a lot of knowledge during my studies. Not only did I gain a global perspective, but I also met many amiable professors, caring classmates, classmates, and family members who have always supported me. It is your selfless help that makes my study abroad life rich and colorful.

First and foremost, I extend my sincere gratitude to my advisor, Dr. Noppon Chaiyason, whose meticulous approach to reviewing my thesis exemplifies his commitment to perfection and attention to detail. I truly appreciate his dedication and care.

I would like to express my heartfelt thanks to Professor Khomkrich Karin, Dean of the College of Music. At the same time, I would like to thank the teachers who are members of my defense committee. Assoc.Prof.Manop Wisuttipat, Dr.Natthapong Prathumchan, Asst.Prof.Dr.Sarawut Choatchamrat, Acting Capt.Awirut Thotham. Their guidance to me before and after my thesis defense was invaluable in my growth as a scholar.

Second, Thanks to the teacher who took the class in Mahasarakham University, Professor Sayam Chuangprakhon, Professor Peerapong Sensai, Professor Sen Nicolas, Professor Jarernchai chonpairot. for their invaluable support and mentorship at Mahsarakham University.

Third, I am grateful to my friends for their unwavering support in both my studies and daily life, including Teacher Yilin Jiang, Haowen, Yongtao He ,teaching assistants Chonratda Tang, Thai teacher Meizhu, and Teacher of the International Department. Their assistance was instrumental in my academic success.

In addition, I would like to thank the remaining artist Xie Qingliang, Huang Yuexiang, and my friends who helped me collect research materials, allowing me to quickly obtain the information I needed for my paper.

Finally, I would like to express my sincerest gratitude to everyone who supported and helped me complete my academic journey. Your help played a vital role in my achievement.

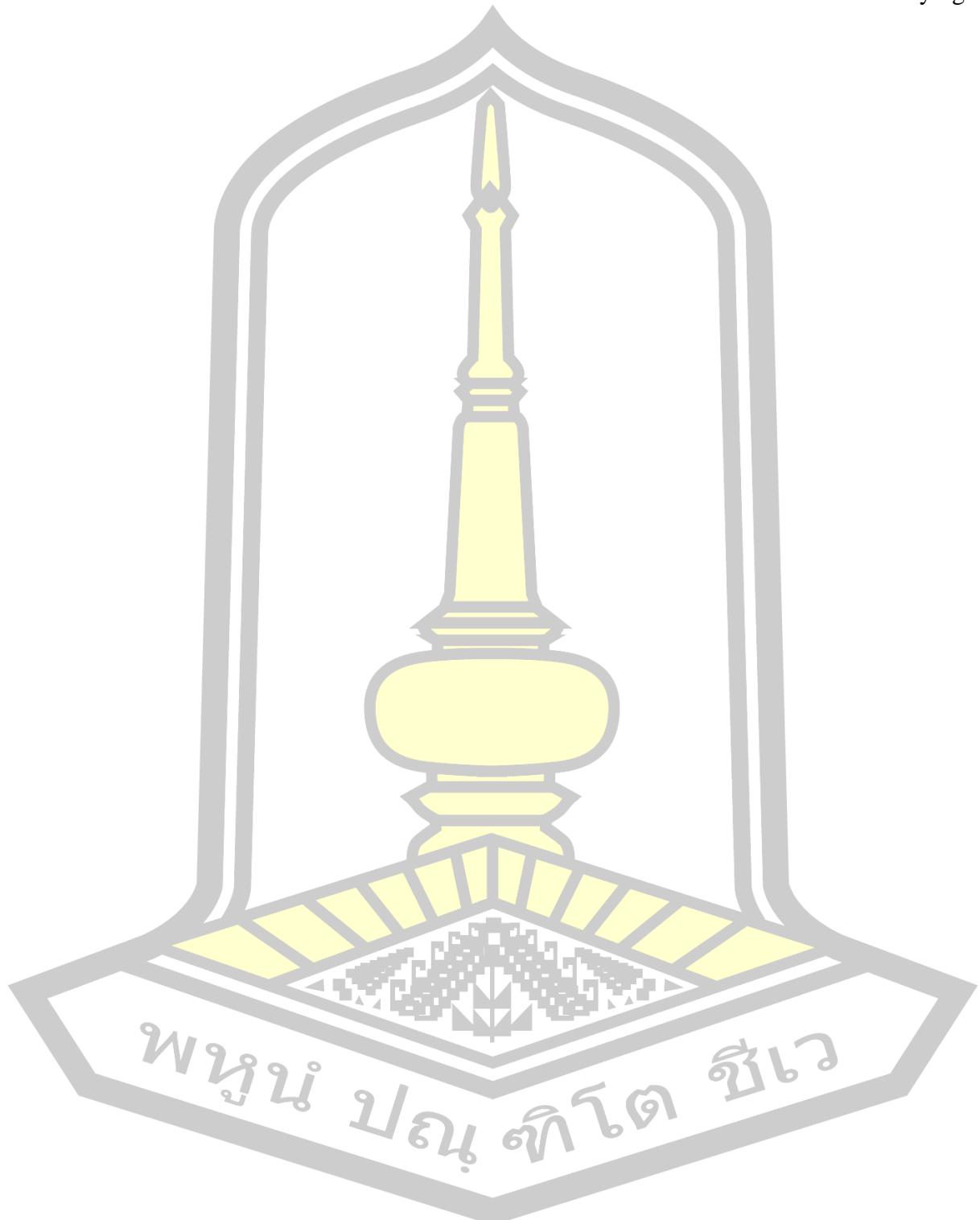
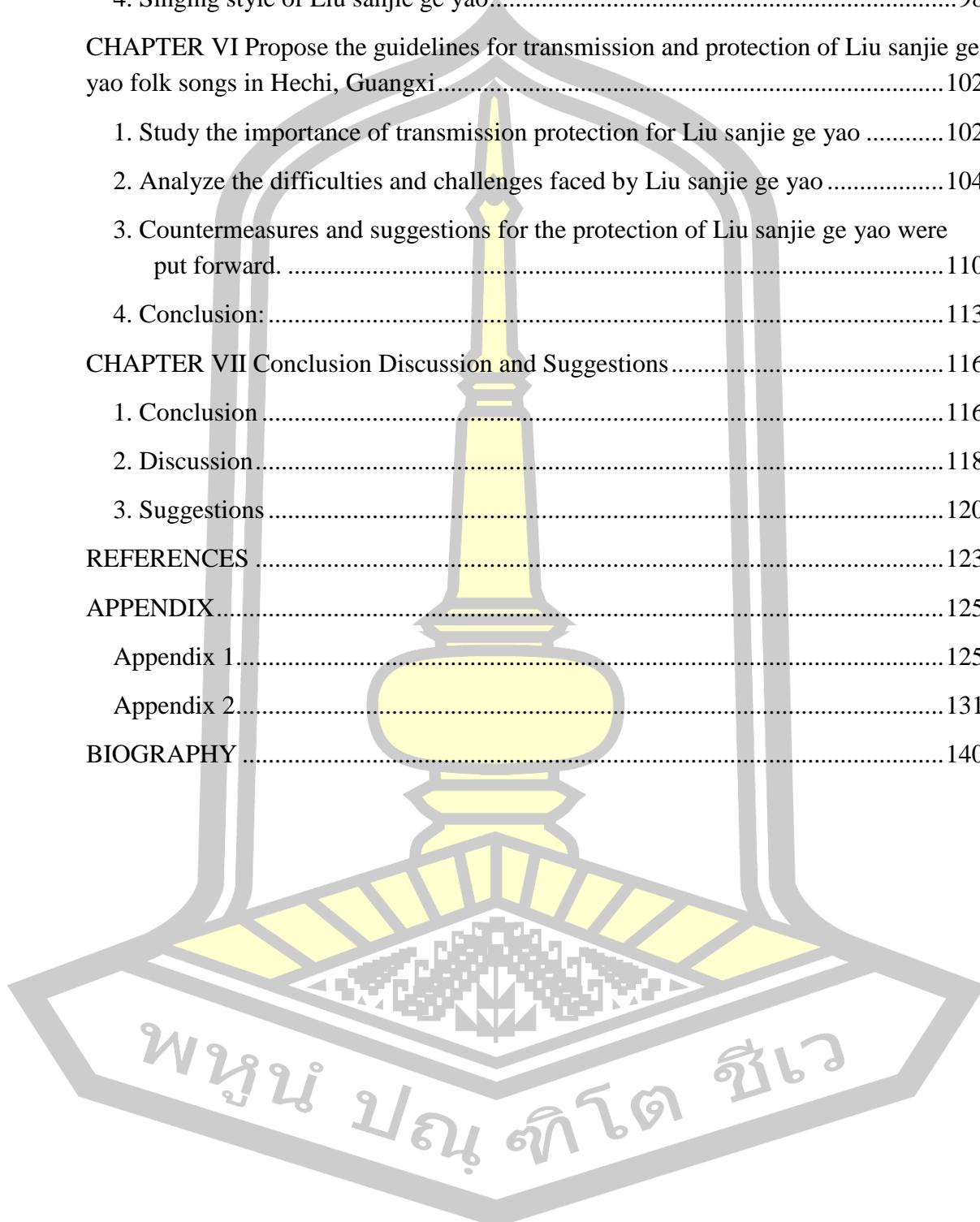


TABLE OF CONTENTS

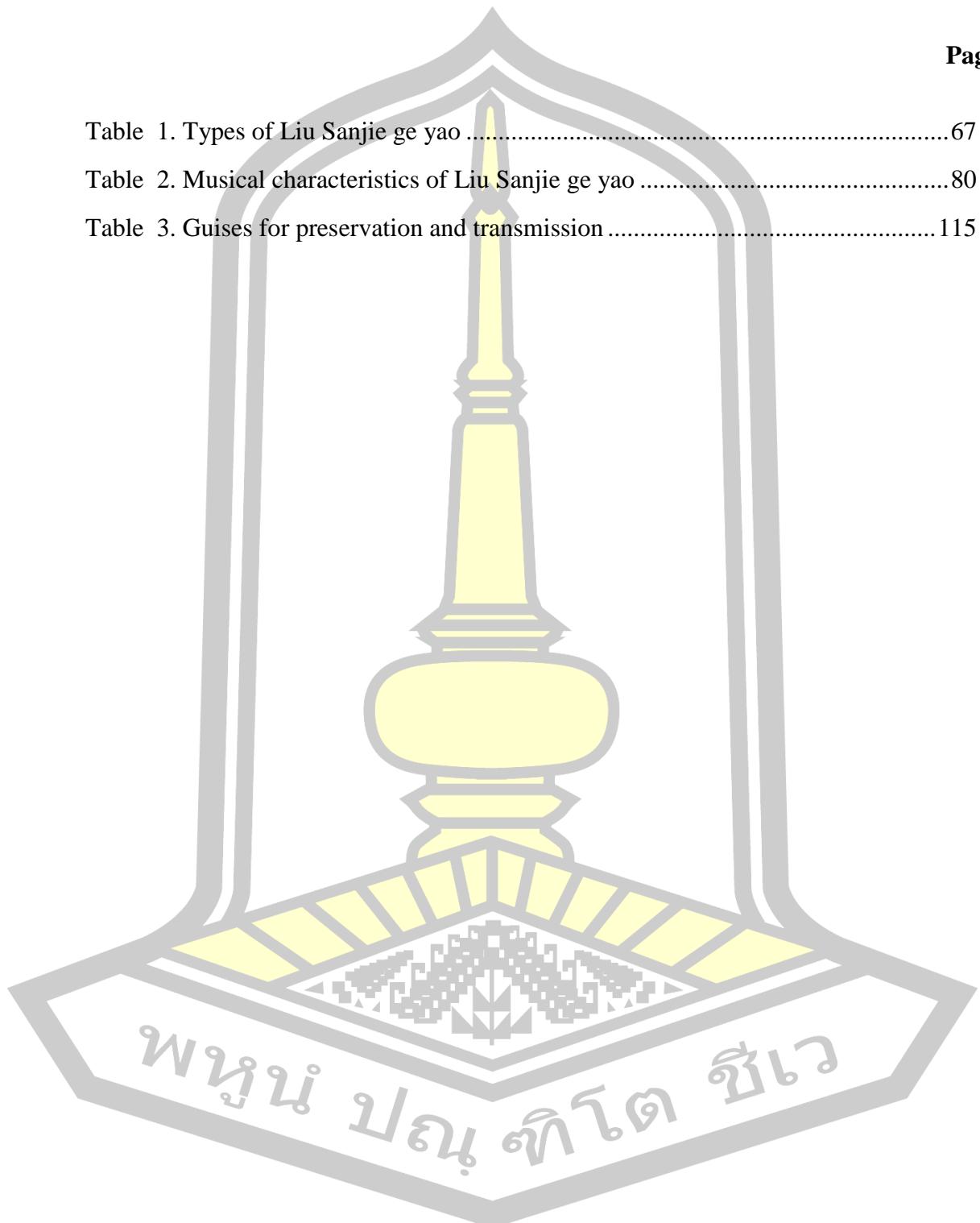
	Page
ABSTRACT	D
ACKNOWLEDGEMENTS	E
TABLE OF CONTENTS	G
LIST OF TABLES	I
LIST OF FIGURES	J
CHAPTER I Introduction	1
1. Research background	1
2. Research objectives	4
3. Research questions	4
4. Research benefits	4
5. Definition of terms	4
6. Conceptual framework	5
CHAPTER II Literature Review	7
1. The related resources	7
2. The related theory	19
3. The related document and research	21
CHAPTER III Research Methodology	33
1. Research scope	33
2. Research process	34
CHAPTER IV Study the history and current situation of Liu sanjie ge yao folk songs in Guangxi	46
1. Study the history of Liu sanjie ge yao in Guangxi	46
2. Study the current situation of Liu sanjie ge yao in Guangxi	52
CHAPTER V Analyze the vocal characteristics of Liu sanjie ge yao folk songs	65
1. Types of Liu sanjie ge yao	65
2. Characteristics of traditional Liu Sanjie ge yao's voice	69

3. Musical characteristics of the re-created Liu Sanjie ge yao	94
4. Singing style of Liu sanjie ge yao.....	98
CHAPTER VI Propose the guidelines for transmission and protection of Liu sanjie ge yao folk songs in Hechi, Guangxi.....	102
1. Study the importance of transmission protection for Liu sanjie ge yao	102
2. Analyze the difficulties and challenges faced by Liu sanjie ge yao	104
3. Countermeasures and suggestions for the protection of Liu sanjie ge yao were put forward.	110
4. Conclusion:	113
CHAPTER VII Conclusion Discussion and Suggestions.....	116
1. Conclusion	116
2. Discussion.....	118
3. Suggestions	120
REFERENCES	123
APPENDIX.....	125
Appendix 1.....	125
Appendix 2.....	131
BIOGRAPHY	140



LIST OF TABLES

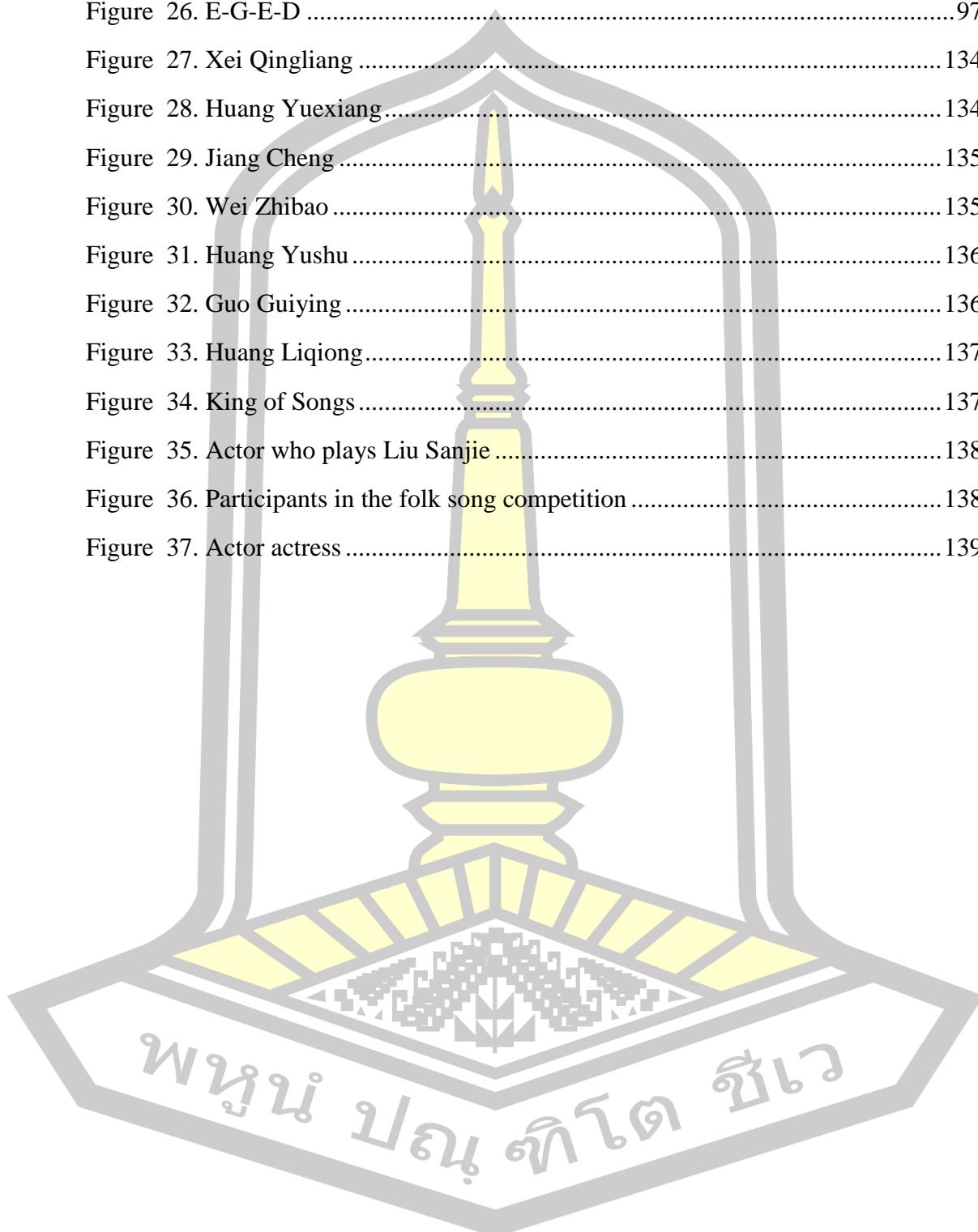
	Page
Table 1. Types of Liu Sanjie ge yao	67
Table 2. Musical characteristics of Liu Sanjie ge yao	80
Table 3. Guises for preservation and transmission	115



LIST OF FIGURES

	Page
Figure 1. The place marked by the five-pointed star is within the scope of Guangxi, China	8
Figure 2. Hong Shui He Chang Liu (Guangxi Zhuang folk songs)	13
Figure 3. Yue Liang Chu Lai Liang Huang Huang (Guangxi Zhuang folk songs)	14
Figure 4. The marked place is Hechi, the local scope of this study, within the scope of Guangxi, China	34
Figure 5. Mr. Xie Qingliang	37
Figure 6. Ms. Huang Yuexiang (Remaining artist). Participate in folk song competition.	38
Figure 7. Liu sanjie ge yao Development process	52
Figure 8. Dong Ping Tune.....	83
Figure 9. Bars one, five, nine, thirteen.....	84
Figure 10. D-G-G-E-D.....	85
Figure 11. Between bars two and three and bars eleven and twelve.	85
Figure 12. D-D-E-G.....	85
Figure 13. Bars six and 14	86
Figure 14. D-C-A-G.....	86
Figure 15. Ban Long Tune	87
Figure 16. Third bar to the fourth bar	89
Figure 17. E-D-C-D-E	89
Figure 18. Xiang Bei Tune.....	90
Figure 19. Last note of the second bar to the third bar	91
Figure 20. Bars ten and eleven.....	92
Figure 21. C-A-G-E-D-C	92
Figure 22. shan ge hao bi chun jiang shui.....	95
Figure 23. Musical structure diagram	96
Figure 24. B sound was added	96

Figure 25. Second bar	97
Figure 26. E-G-E-D	97
Figure 27. Xei Qingliang	134
Figure 28. Huang Yuexiang	134
Figure 29. Jiang Cheng	135
Figure 30. Wei Zhibao	135
Figure 31. Huang Yushu	136
Figure 32. Guo Guiying	136
Figure 33. Huang Liqiong	137
Figure 34. King of Songs	137
Figure 35. Actor who plays Liu Sanjie	138
Figure 36. Participants in the folk song competition	138
Figure 37. Actor actress	139



CHAPTER I

Introduction

1. Research background

Hechi, Guangxi is a place where many ethnic groups live together. Folk song culture has a long history and rich heritage. Its singing customs, singing subjects, singing works and rich connotations of singing art all highlight the distinctive characteristics of local folk song culture. Guangxi Liu Sanjie Ge Yao is a long-standing folk music form in the Guangxi Zhuang Autonomous Region. It embodies the spectacular and beautiful mountains and rivers of Guangxi and the passionate national spirit. This is a unique art form deeply loved by the local Zhuang people. Farmers in the Zhuang mountainous areas of Guangxi use songs to express their feelings after busy farming. Most of the lyrics describe the scenes of farmers' hard work and praise their love for the land and their persistent pursuit of life. It expresses the Zhuang people's deep affection for their homeland, as well as their thoughts and blessings for their relatives and friends. Liu Sanjie's ballads, with their unique melody and affectionate lyrics, exciting music rhythm and beautiful melody, make people feel the natural scenery of the mountainous areas and the unique charm of the Zhuang culture, and show the life attitude and emotional world of the people in the mountainous areas of Guangxi. At the same time, the lyrics of folk songs are simple and sincere, recording the life stories and historical traditions of local people in the form of oral tradition. These lyrics express people's pursuit of a better life and yearning for happiness in concise and clear language, allowing people to feel the life wisdom and emotional sustenance of the Zhuang people in the songs.

"Liu Sanjie" is a well-known Zhuang character in Guangxi and a unique cultural brand of the Guangxi Zhuang Autonomous Region. As the carrier and essence of national culture, Liu Sanjie ge yao are one of the first batch of "national intangible cultural heritage" projects. (Wei xingxing,2021)

Liu Sanjie ge yao do not only refer to art as a form of song singing, but a series of content that represents the excellent traditional culture of the Zhuang people in the form of ballads. It is rich in content and comes from a wide range of sources, originating from the daily production and life practices of the local Zhuang people. ,

including various aspects such as the creation epic, production experience, life trivia, birth rituals, mysterious rituals, love between men and women, etc. It can continuously change with the development of the social environment. It is a living display of the current status of local ethnic life and has multi-disciplinary and interdisciplinary research value such as ethnology, history, and religion. Therefore, the transmission and development of Liu Sanjie ge yao as intangible culture not only satisfy the spiritual and cultural needs of local ethnic groups to a large extent, but are also of great value to the study of social, historical and cultural life in Zhuang Township and the study of historical and cultural changes. However, since it is remaining artist, the key core must be people, ensuring that the remaining artist play their due important role in the transmission of the intangible cultural heritage of Liu Sanjie ge yao in Guangxi. (Wei xingxing,2021)

As a national intangible cultural heritage, Liu Sanjie ge yao have shown new value and artistic brilliance in today's society and even in the cultures of various ethnic groups. During the process of sorting out relevant literature on Liu Sanjie ge yao, it was found that Yizhou, as a representative area of Liu Sanjie ge yao recognized as a national intangible cultural heritage, is an area where Han culture spread earlier and fiercely collided with the profound Zhuang culture. In the fierce collision between Zhuang folk song culture and Han culture, the singing fairy Liu Sanjie was born, and then Liu Sanjie ge yao culture was formed. (Huang Qianni,2022)

Liu Sanjie ge yao have experienced primitive oral transmission, using escort-style expressions and systematic written expressions to express emotions through songs. Liu Sanjie ge yao have important cognitive value for human expression of culture. Liu Sanjie ge yao have academic value in subject research, contain multi-disciplinary cultural information, and provide factual basis and valuable enlightenment for history, ethnology, anthropology, sociology, aesthetics and other disciplines. Liu Sanjie's songs enhance cultural identity and maintain social value of ethnic harmony. Discovering and promoting Liu Sanjie ge yao will help enhance national cultural identity, enhance communication, exchange and mutual

understanding between the Zhuang people and other ethnic groups, and promote the harmonious development of social culture in Zhuang areas. (Huang Qianni,2022)

In the past, academic circles regarded Liu Sanjie ge yao more as folk literature, while ignoring the important role and value of music in ballads. Focusing on the musical part of Liu Sanjie ge yao and the culture behind them, from the perspective of ethnomusicology, through field investigation and relying on the oral narratives of folk singers, the historical background, musical characteristics and transmission methods of Liu Sanjie ge yao are explained.

As an important part of Chinese traditional culture, Liu sanjie ge yao faces some problems in its transmission and development. First, with the development of modern society, young people's interest and identity in traditional culture have gradually weakened, resulting in fewer and fewer remaining artists of Liu sanjie ge yao. Secondly, the traditional ballad form and content are difficult to meet the aesthetic needs of modern audiences to a certain extent, resulting in a gradual narrowing of its audience range. In order to solve these problems, we can start from the following aspects: 1) Strengthen education and guidance to improve young people's understanding and recognition of traditional culture such as Liu sanjie ge yao. Carry out relevant education and training activities in schools and social groups to let more people understand the historical background, cultural connotation and singing skills of Liu sanjie ge yao. 2) Innovate the transmission method, combine Liu sanjie ge yao with modern art forms, and make it more fashionable and attractive. Liu sanjie ge yao can be presented to the audience in a brand new form through modern stage art, film and television media and other channels. 3) Expand communication channels and use modern technical means such as the Internet and new media to promote Liu sanjie ge yao. We can bring Liu sanjie ge yao into more people's lives through social media, music platforms, online short videos, etc. 4) Organize various performances and competitions to increase the popularity and influence of Liu sanjie ge yao. We can organize Liu sanjie ge yao singing competitions, cultural exchange activities, etc. to attract more audiences and participants. 5) Cultivate professional talents and strengthen the transmission team of Liu sanjie ge yao. We can cultivate a group of Liu sanjie ge yao singers and creative talents with professional qualities by setting up relevant majors and training courses. Through the above measures, we can

stimulate the vitality of Liu sanjie ge yao, expand its transmission space, and make it shine with new brilliance in the new era.

2. Research objectives

- 2.1 To study the history and current situation of Liu sanjie ge yao folk songs in Guangxi
- 2.2 To analyze the vocal characteristics of Liu sanjie ge yao folk songs
- 2.3 To propose the guidelines for transmission and protection of Liu sanjie ge yao folk songs in Hechi, Guangxi

3. Research questions

- 3.1 How to introduce the history and current situation of Liu sanjie ge yao folk songs in Guangxi?
- 3.2 How to analyze the vocal characteristics of Liu sanjie ge yao folk songs?
- 3.3 How to discuss the guidelines of transmission and protection of Liu sanjie ge yao folk songs in Hechi, Guangxi?

4. Research benefits

- 4.1 We can understand the history and current situation of Liu sanjie ge yao folk songs in Guangxi.
- 4.2 We will understand the vocal characteristics of Liu sanjie ge yao folk songs.
- 4.3 We will find out how to process the guidelines of transmission and protect Liu sanjie ge yao folk songs in Hechi, Guangxi.

5. Definition of terms

5.1 Liu sanjie ge yao's history refers to the Ming Dynasty (1368-1644) in Chinese history, which was a popular folk song at that time. It is a local traditional folk literature in Yizhou, Guangxi Zhuang Autonomous Region.

- 5.2 "Liu Sanjie" is a folk historical legend figure, is a sacred art typical image.
- 5.3 "Gexu" refers to the form of Guangxi people's gathering and singing activities, which is a place for people to carry out social communication.

5.4 The development of Liu sanjie ge yao refers to the accumulation of rich cultural connotations in the long-term development process after adaptation, reorganization and innovation.

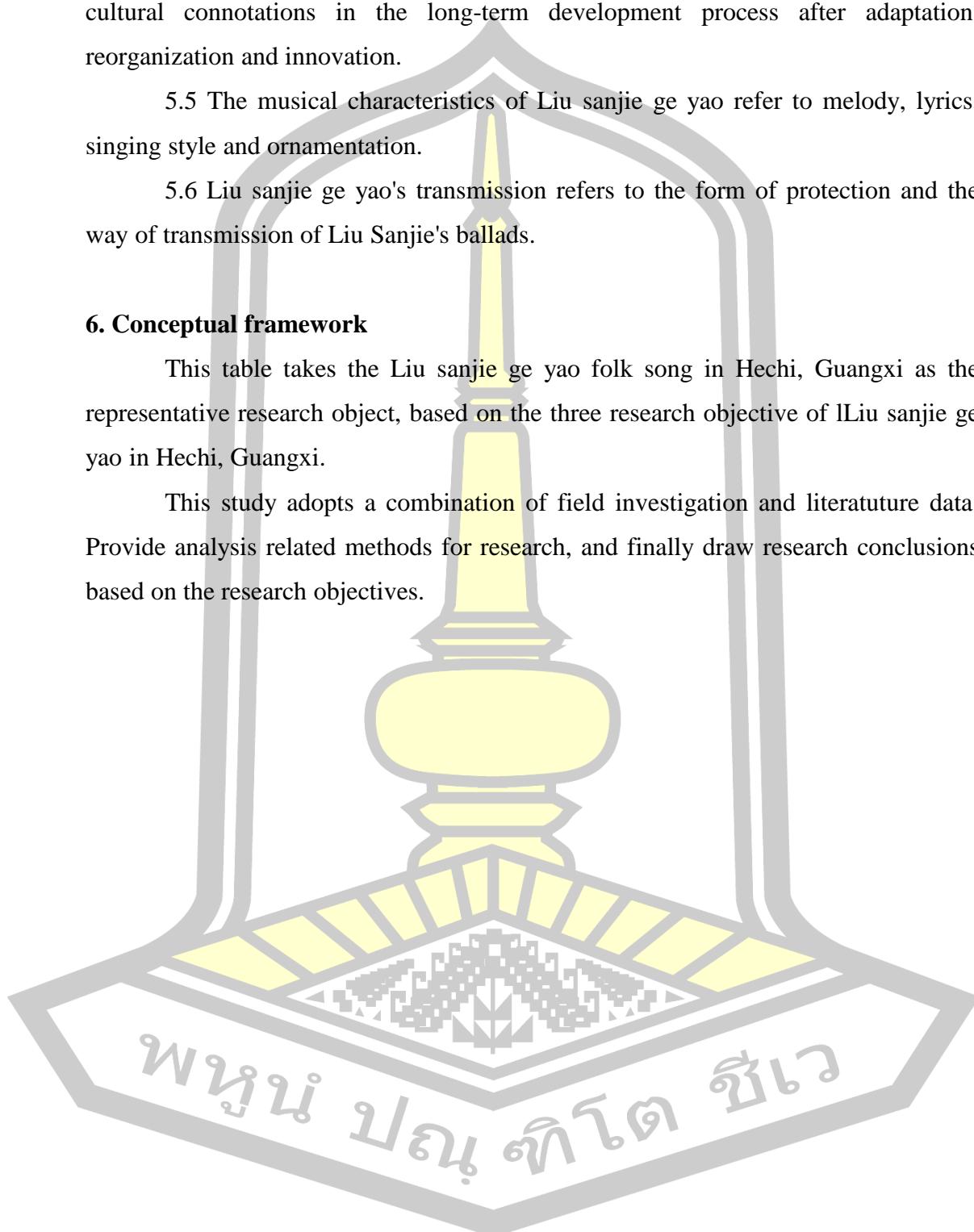
5.5 The musical characteristics of Liu sanjie ge yao refer to melody, lyrics, singing style and ornamentation.

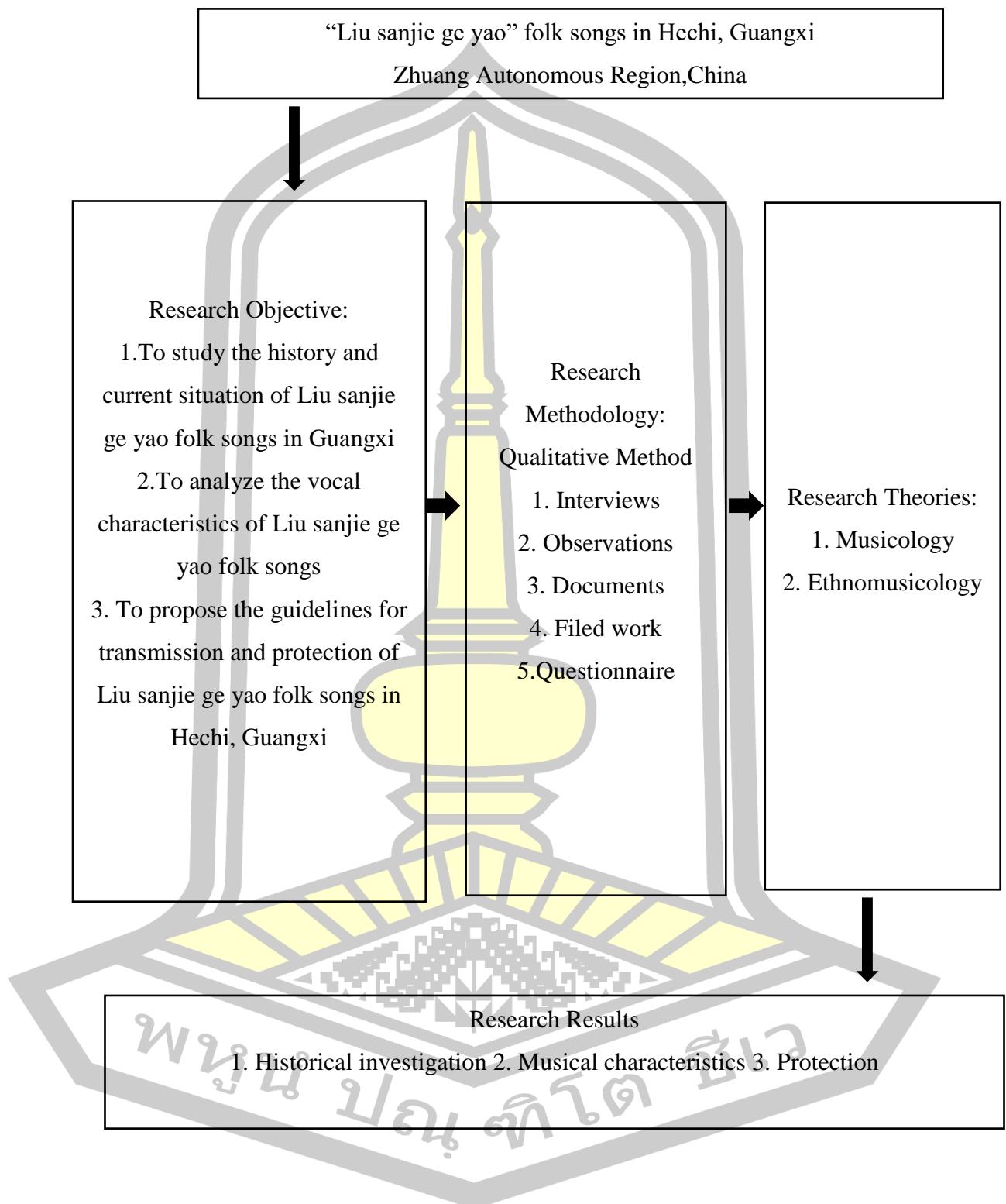
5.6 Liu sanjie ge yao's transmission refers to the form of protection and the way of transmission of Liu Sanjie's ballads.

6. Conceptual framework

This table takes the Liu sanjie ge yao folk song in Hechi, Guangxi as the representative research object, based on the three research objective of Liu sanjie ge yao in Hechi, Guangxi.

This study adopts a combination of field investigation and literature data. Provide analysis related methods for research, and finally draw research conclusions based on the research objectives.





CHAPTER II

Literature Review

In the subject about research on Songs of Liusanjie in Hechi, Guangxi. The researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

The related resources

1. General knowledge about Guangxi province
2. Folk song in Guangxi
3. Traditional cultural customs of Guangxi

The related theory

1. Ethnomusicology
2. Musicology

The related document and research

1. A Study of Guangxi folk songs in China Academics
2. Related research

1. The related resources

Guangxi is known as the "Sea of Songs" and is home to 11 ethnic minorities. Each ethnic group has its own unique and excellent lifestyle and ethnic culture. Guangxi folk songs have rich ethnic characteristics. The researcher below introduces that Guangxi folk songs are divided into three parts. 1) General Knowledge about Guangxi Province. 2) Folk song in Guangxi. 3) Traditional cultural customs of Guangxi

1.1 General knowledge about Guangxi province

Basic overview of Guangxi Zhuang Autonomous Region

Guangxi Zhuang Autonomous Region is located in the south of China and is one of China's five autonomous regions. It is located in the southwest of southern China, bordering Guizhou Province, Yunnan Province, Guangdong Province, and Vietnam, with a total area of 238,400 square kilometers and a population of more than 49 million people. Guangxi Zhuang Autonomous Region is a provincial-level administrative region in China with Zhuang as the main ethnic group and

implementing regional ethnic autonomy. It is the only provincial-level administrative region in China that is connected to ASEAN countries by sea and land. It is the most convenient international channel from China to ASEAN. It is the only provincial-level administrative region in China that has coastal, river, and A minority autonomous region with advantages along the border and the most convenient outlet to the sea in the southwest. Guangxi is a beautiful and diverse region, home to 56 ethnic minorities including the Zhuang, Yao, Buyi, Miao, Dong and Han ethnic groups. Guangxi is abbreviated as "Gui", also known as Bagui "Guanghai". The capital is Nanning City.

(wenku.baidu.com,2023.)



Figure 1. The place marked by the five-pointed star is within the scope of Guangxi, China

Source: www.chinafolio.com

1.1.1 Geographical environment

Guangxi is located in southern China, located at $20^{\circ}54' - 26^{\circ}23'$ north latitude and $104^{\circ}29' - 112^{\circ}04'$ east longitude. It borders Beibu Gulf to the south, faces Hainan Province across the sea, is connected to Guangdong to the east, Hunan to the northeast, Guizhou to the northwest, Yunnan to the west, and Vietnam to the southwest. The land area is 236,700 square kilometers, accounting for 2.5% of China's total land area, ranking 9th among provinces, autonomous regions and municipalities. Guangxi has 14 prefecture-level cities, including Nanning, Guilin, Liuzhou, and Beihai, and Nanning, the capital of the autonomous region.

Guangxi is a coastal area. The Beibu Gulf covers an area of approximately 129,300 square kilometers and has a coastline of 1,595 kilometers. There are 697 coastal islands with a total area of 84 square kilometers. Weizhou Island is the largest island off the coast of Guangxi, covering an area of approximately 28 square kilometers. (Li Yanjun, 2021)

1.1.2 China-ASEAN Expo

Since 2004, the China-ASEAN Expo has been held in Nanning, the capital of Guangxi, every November. It was initiated by Premier Wen Jiabao at the seventh China-ASEAN (10+1) Leaders' Meeting on October 8, 2003. The China-ASEAN Expo is co-sponsored by the Ministry of Commerce of the People's Republic of China and the economic and trade authorities of ASEAN countries, and is specifically hosted by the People's Government of Guangxi Zhuang Autonomous Region, China. The purpose of the China-ASEAN Expo is to promote the construction of the China-ASEAN Free Trade Area and share cooperation and development opportunities.

The China-ASEAN Expo has the following characteristics:

The China-ASEAN Business and Investment Summit and the Expo are held simultaneously. There are not only real economic and trade activities, but also mutual dialogue and exchanges between governments, enterprises, experts and scholars.

It is both an economic and trade event and a multilateral international event. It is of great significance for China and ASEAN to establish a strategic

partnership for peace and prosperity and to promote the in-depth development of regional economic cooperation between China and ASEAN countries.

Combine import and export. It features imports, emphasizes opening up to the ASEAN market, and serves as a bridge for ASEAN goods to enter China.

Combining investment and attracting capital. Featuring the "going global" strategy of Chinese enterprises, it serves as a platform for Chinese enterprises to invest in ASEAN.

Combination of commodity trade and service trade. Take tourism services and the transfer of technological innovation achievements of small and medium-sized enterprises as the entry point to cultivate new growth points in economic and trade cooperation between China and ASEAN.

Combine economic and trade activities with cultural exchanges. During the expo, the Nanning International Folk Song Art Festival, "Southeast Asia Style" party, fashion week, golf competition, etc. were also held, promoting cultural exchanges between China and ASEAN. (www.dzsbs.mofcom.gov.cn/)

1.1.3 National culture

Guangxi is a province inhabited by many ethnic groups, with more than 40 ethnic minorities including the Zhuang, Yao, Miao, and Buyi ethnic groups. Here, you can learn about the culture and customs of various local ethnic groups and enjoy wonderful ethnic performances. For example, the performances include Zhuang folk songs, Yao yangko, drum dance, morning glory and other ethnic performances.

Guangxi is a place with a long history and culture. It has been an important transportation hub and cultural center of Indochina since ancient times. Here, you can visit many historical monuments and rich cultural heritage. The museum in Nanning is one of the largest museums in Guangxi. It has a large collection of historical relics and artworks, allowing people to understand the history and culture of Guangxi. In addition, Guangxi also has many historical temples, city walls, ancient buildings and other attractions.

Guangxi has very distinctive cultural characteristics. Its primary ethnic minority is the Zhuang. Zhuang culture has gradually become a representative culture of Guangxi, and the cultural characteristics of Zhuang's folk art, music and opera have been passed down to this day. Guangxi also has many famous historical and cultural

landscapes and architectural sites, such as the Youjiang Zhuang Autonomous Region Guild Hall in Baise City, which is loved by many tourists because of its gorgeous architectural style. (Liang Jihan & Hu Wenzhi,1988)

1.2 Folk song in Guangxi

1.2.1 Folk festival music

Research on various art forms of Guangxi Zhuang folk songs reached an unprecedented level in the 1980s. There are also a series of treatises on the study of the song fair, the main place for Zhuang folk festivals, such as Pan Qixu's "A Discussion on the Origin and Development of the Zhuang Song Fair"; for an overall review of the evolution of the song fair, Zhou Zuoqiu's "On 'Zhuang Song Fair': Specially explores the relationship between song fairs and marriage, religion, ideology, etc., Zhang Mingyuan's "Gese Fairs and Zhuang Marriage", Huang Bingsheng's "Gese Fairs and the Aesthetic Consciousness of the Zhuang People", etc.; linguistic discussion on song fairs , such as Meng Xian's "Linguistic Ethnological Discussion of the Zhuang Title of the Song Fair": Jiang Jian's "Research on the Zhuang Song Fair Culture and its Aesthetic Connotation", which combines the Ge Fair culture with the aesthetic habits of the Zhuang people, and then demonstrates the two. of mutual influence. Geping plays a special role in the history and culture of the Zhuang people. It is a natural carrier of Zhuang folk culture. As a place for young Zhuang men and women to carry out social activities, make friends and seek spouses through singing, it is a place where they cannot be free. In the secular age of love, song fairs have become an important place for young Zhuang men and women to fall in love freely and choose marriage independently. For festival gathering places like song fairs, the main crowd is constantly decreasing or even disappearing. Even where such places exist, their scale continues to shrink. As for the above-mentioned article, song fairs can be divided into: festive song fairs; on-the-spot song fairs; and competitive song fairs. This type of song fair is based on competitions between villages or between groups of singers. As a special cultural carrier, the song fair has become an indispensable part of transmission national culture. Therefore, scholars' research on folk song singing venues is a subject of great significance. However, with the development of the economy and the improvement of material and cultural levels, except for scholars, the number of people paying attention to the culture of ethnic

minorities has gradually decreased, and the common people do not know the importance of folk songs. The study of singing occasions is of great significance. (Qin Yuekui,2014)

1.2.2 Folk melody

After thousands of years of singing and development, Zhuang folk songs have gradually formed relatively fixed genres and types according to the singing preferences of the Zhuang nation. At present, the genres of Zhuang folk songs can be classified into five types: one is Sange, which is generally in the form of a single song; the other is Lejiao, which is a type of folk song that can be sung repeatedly. , that is, it has a main song and a chorus; the third is a group song, which is composed of a fixed number of single songs and has weak coherence; the fourth is a row song, and the sentences of this type of Zhuang song can be short or long. The arrangement is more flexible and unrestricted, so the emotional expression is quite free; the fifth is a long poem. Folk songs of this genre are generally continuous narrative chants with prominent storytelling. The above five Zhuang folk song genres can be matched with different rhymes, such as free rhyme, foot rhyme, etc. According to the changing combination of genre and rhythm, Zhuang folk songs can form more than 30 types of folk art, such as seven-character, five-character, long and short sentences, etc. It is said to be rich and diverse, with everything you need. Zhuang songs of different genres and rhythms also have different artistic styles. Sange is catchy, lively, free and easy, concise and concise, easy to compose and sing; group songs combine several single songs in a certain order, which can make up for the shortcomings of Sange, but the content range is large and the emotions are rich and changeable; The leg-breaking song is the favorite genre of Zhuang songs among the Zhuang people. It has strict rules and a circular structure. Although it is sung repeatedly, it does not feel lengthy. Instead, it embodies a deep, eloquent and emotional style. A profound sense of simplicity. The diverse genres and rhythms of Zhuang folk songs have become important elements in showing the artistic charm of Zhuang songs. (Wei Ying,2019)

Hong Shui He Chang Liu

Zhuang zu min ge

Lento

Hong Gong shui (de) he (luo) luo) chang (luo) (luo) en (luo).
 liu (luo), (de)ben liu qian wan li (a luo). chang (a luo).

Figure 2. Hong Shui He Chang Liu (Guangxi Zhuang folk songs)

Source: Yiyang Li (2023)

From figure 2 general idea of lyrics: The red water river flows for thousands of miles.

When singing, the ending of the lyrics incorporates the characteristics of the local language and uses some modifiers to express the tone.

Yongning Gaoqiang is mainly popular in Zhuang mountain villages in Yongning and adjacent counties such as Fusui (called "Fusui Gaoqiang") and Long'an (called "Long'an Gaoqiang"). This high-pitched tune is a pentatonic fine-tuned style with free rhythm, wide range, expressive and varied melody, and is often sung with a falsetto. The melody starts with a slow long note and advances rapidly to a higher octave. It is full of power, like a surging red river, rolling forward unstoppably.

ພ້ອນ ປນ ດີໂຕ ຂ່າວ

Yue Liang Chu Lai Liang Huang Huang

Zhuang zu min ge

Moderato

Yue liang chu lai liang huang huang,
 duo hui bu jian zai na xiang?
 Lao ren chang shuo zhe jü hua li a
 Hua xun hu die die xun hua.

Figure 3. Yue Liang Chu Lai Liang Huang Huang (Guangxi Zhuang folk songs)

Source : Yiyi Li (2023)

From figure 3 general idea of lyrics: The moon was very bright when it came out, but after a while it couldn't find where it was going. An old man often says that flowers look for butterflies and butterflies look for flowers. I am in the East and you are in the West. It's not easy for anyone to find anyone. I often miss you and bring food to see you.

This Zhuang folk song "The Moon Comes Out Shines" is a mixed-time folk song. It is a multi-part Zhuang folk song in the six-tone A-feather mode. Judging from the original music score, this song has two parts. The simplified score only records the high part of the song.

The characteristics of Zhuang multi-part folk songs, from the perspective of tonal layout or development, the vast majority of Zhuang two-part folk songs, whether they are the horizontal progression of each part or the vertical combination of

two parts, have different modes and tones. It is singular. There are two main forms: 1. Same tonality and same tone sequence. 2. The tonality is the same but the sound sequence is different. Most of the two-part folk songs of the Zhuang people in Guangxi are composed of a complete pentatonic scale. However, some folk songs have not yet formed a complete pentatonic scale in the constituent sounds of the mode, and only appear in the "two-tone sequence" of two of the tones. Since the "three-tone sequence" of individual tones or the "four-tone sequence" of four tones do not yet have clear modal and tonal characteristics, they only appear in the low voice and are very rare. However, two-part folk songs of the Zhuang ethnic group, in which both the high and low parts are two-tone series, have not yet been discovered. (Li Honghui, 2015)

The Zhuang nationality is a nation that loves to sing. Zhuang Township is known as the "Sea of Songs" and has a profound tradition of folk songs. Zhuang folk songs in northwest Guangxi not only have the style characteristics of general folk songs, but also have their own individuality. The place where the Zhuang family lives is hilly and mountainous, with a relatively mild and humid climate. Generations of ancestors of the Zhuang family have experienced arduous entrepreneurship here, and their lives are relatively simple. Their language has elements of both southern accents and local dialects. The above conditions have formed the characteristics of Zhuang folk songs. Although some of the tones are high and long, they are different from the high-pitched and radical folk songs of the Loess Plateau. The Zhuang folk songs in northwestern Guangxi are relatively smooth and smooth, which is reflected in the tunes and melodies. The vocal ranges are relatively different. Not high, the range is relatively narrow, there are not many melody progressions, there are relatively few jumps, and there are even fewer big jumps. Zhuang folk songs have free rhythm and diverse beats, and mixed beats often appear in a song. In addition, depending on the singer's personal voice condition, it will slightly change in the same fairy song, and it can be used flexibly, and can even be improvised on the spot. (Wang keyong, 2013)

1.2.3 Types of folk songs

The Zhuang people use folk songs to express their affection whether they are farming in the fields, cutting firewood in the mountains, celebrating marriages, celebrating new years, etc. It can be said that they sing about everything and speak for

themselves through songs. After being passed down from generation to generation, Zhuang folk songs have grown and developed. They are numerous in number, diverse in form, unique in rhythm, rich and beautiful in tune, vivid in language, varied in style, and rich in artistic features. Due to differences in geographical environment, local dialects, and living customs, the styles, genres, and names of Zhuang folk songs in various places in Guangxi also vary. They can be summarized into five types: Huan, Xi, Bi, Jia, and Lun. (Qin Zhenghu,2017)

1) The beautiful and melodious "Huan"

They are mainly distributed in the vast Zhuang inhabited areas of Youjiang, Hongshui River, Liujiang and their upstream tributaries in northern Guangxi. There are many types of "Huan" tunes, including single-part and multi-part tunes. Most of them are composed of upper and lower sentences, or are sung from one basic sentence to a multi-part form. The melody is concise, strong, honest, sweet, sweet and beautiful. In particular, there is no free drawl or line in the song. It is mainly one word and one note. The melody has little fluctuation. It mainly proceeds within the fifth degree and is relatively stable. It is mostly in the pentatonic mode or the Zheng mode, and the tones are 5 and 6. ,1,2,3. "Huan" generally consists of four sentences, which are a single section that begins, changes, and ends. Each sentence is composed of five words. The lyrics can be ever-changing, making "Huan" itself endlessly changing, but it maintains the distinctive musical characteristics and artistic characteristics of "Huan", which is very It is loved by the majority of Zhuang people. (Qin Zhenghu,2017)

2) The friendly and simple "West"

It is mainly distributed in Fusui, Daxin, Ningming, Longzhou, Jingxi, Debao, Napo, Chongzuo and other places in the diversion area of Zuojiang and Youjiang in Guangxi. It is called "West" in Zhuang language. "West" is based on "Huan" and melts some characteristics of the seven verses of Chinese poetry and Han folk songs, changing one sentence of five characters into one sentence of seven characters. The tunes are bright and smooth, friendly and simple, with large fluctuations in the melody and diverse modes, mostly palace mode, with the notes being 1, 2, 3, 5 or 1, 3, 5. (Qin Zhenghu,2017)

3) Short and concise “add”

It is mainly popular in Chongzuo, Yongning, Fusui and Daxin areas where strong men live in the Zuojiang River Basin of Guangxi. Most of them are sung in Chinese dialects. "Jia" is greatly influenced by Han poetry. The sentence pattern and rhyme of the lyrics are similar to Han folk songs, and the structure is rigorous. The form of "Jia" is short and concise, and the singing style is mostly chanting without too many decorative sounds. It is mostly used to express love life. They are all single-voice folk songs. The lyrics are based on seven characters and four sentences as the basic paragraph, usually The third phrase is a variation and repetition of the first phrase, and the fourth phrase is a variation and repetition of the second phrase. Strictly speaking, the structural form of "Jia" is an upper and lower sentence structure. The falling notes of the second and fourth phrases are all on the "1a" sound of the feather mode, which is a very obvious pentatonic feather mode. (Qin Zhenghu,2017)

4) Loud and loud “discussion”

It is a high-pitched monophonic folk song from the mountainous area of southwestern Guangxi. It is called "Lun" in the dialect and has various names such as "Harun", "Lun Tui", "Lun Xi", "Hualun" and so on. It is mainly popular in Daxin, Ningming, Longzhou, Jingxi, Debao, Napo, Chongzuo and other areas of Guangxi. The tone of "Lun" is high-pitched, loud and beautiful, the breath is long, the melody is euphemistic and changeable, and the ups and downs are great. Lining words and tunes are used more often, and the rhythm is free and full of changes. There is often a long-lasting treble between sentences, which appears to be unrestrained, wild and powerful. The tune is free in form, with obvious improvisation and lyricism. The lyrics are mostly seven words and four sentences with rhyme at the end. (Qin Zhenghu,2017)

5) Delicate and changeable “ratio”

It is mainly popular in Hechi, Donglan, Bama, Fengshan, Tian'e, Luocheng, Huanjiang, Du'an and other areas in the north of Guangxi. The Zhuang dialect calls folk songs "Bi", and "singing folk songs" is called "Gu". Compare". The characteristics of "Bi" are similar to "Huan", and it is also influenced by "Xi". It has the simple and loud tone of "Huan", but also has the bright and smooth characteristics of "Xi". There are many decorative sounds, mostly palace tunes. Style and feather

mode, the melody has little fluctuation and generally proceeds within fifths. The basic format of the tune is 6, 1, and 3, which is close to the speaking tone of Zhuang language. The lyrics are mostly composed of five characters and four sentences, pay attention to rhyme, and are mostly used in antiphonal songs. (Qin Zhenghu,2017)

2.1.3 Traditional cultural customs of Guangxi

The traditional culture of the Zhuang nationality is a farming culture. The ancestors of the Zhuang nationality were among the first to invent agriculture and cultivate rice. For a long time, rice agriculture has been the basic main occupation for the survival and development of the Zhuang ancestors. In the process of managing this main industry, the Zhuang people and their ancestors created a rice farming culture with extremely rich connotations.

Most of the festival customs of the Zhuang people contain the metaphorical meaning of praying for good weather and a good agricultural harvest. For example, the Debao Zhuang people in Guangxi hold a "consecration" ceremony during the Spring Festival in order to achieve good weather, abundant harvests, and prosperity. On the second day of the Lunar New Year, Zhuang people gather in towns holding various animal models. At 12 o'clock at noon, a respected old man read out blessings such as "good weather," "peaceful country and people," "abundant grains," and "prosperous livestock". He took blood from the cock's comb and dropped it on the eyes of the dragon model to signal the official start of the new year. The Ma Guai Festival is held in many places of the Zhuang ethnic group, which is an important festival for the Zhuang ethnic group. The Ma Guai Festival is related to agriculture. In ancient times, productivity was low, and droughts and floods often plagued the Zhuang ancestors. People cannot understand the inherent laws of drought and floods, and can only speculate on the mysterious relationship between frogs and thunderstorms based on phenomena such as "frogs calling for thunderstorms". So they personified thunder and lightning and frogs related to rain, thinking that frogs were the sons of the God of Thunder. People worship them as gods to pray for a good harvest. Every year on the eighth day of the fourth lunar month, the Zhuang people celebrate the Ox Soul Festival. On this day, both humans and cattle stop working. The owner soaks glutinous rice in maple leaf water and steams it, then wraps a ball for the cow to eat. He then sets up a small table in the cowshed, places offerings, lights

incense, and offers sacrifices to the Bull Demon King. People want to sing folk songs to celebrate Fu Niu's birthday. On this day, the cattle must be treated very gently and cannot be beaten. The cattle pen must be renovated and the cattle should be bathed. The Zhuang people's custom of loving cattle is determined by their particularity as an agricultural nation.

2. The related theory

In this study, the following theories will be used: musicology, ethnomusicology. Relying on these theories, researchers conducted detailed analysis and comparative research on the emergence, development, musical characteristics, singing styles, etc. of Guangxi folk songs, and summarized and formed new personal insights.

2.1 Musicology

The coverage of musicology is very broad and can be said to be all-encompassing. As long as music-related activities can be covered within the theoretical scope of musicology, this is also its broad concept. But in a narrow sense, musicology theory refers to some specific activities that specialize in music teaching and are academic in nature. For example, the application of traditional music history ideas, or the application of music psychology and pedagogy, also includes some concepts of ethnomusicology, which are reflected in music geography and music ethnology. Interpreting musicology theory is, in a certain sense, the basis of music learning and plays a guiding role in learning music. This requires us to have a good understanding of the system and content of music understand and be able to apply it. (Zhou Xingyu,2014)

Only by mastering musicology theory can we explore musicology methods, use music ideas, go further and further on the road of music learning, and learn and enjoy music better. Theoretical thoughts of musicology are actually a collection of ethnomusicology and other subjects. The study of theoretical thoughts of musicology is actually the interpretation and re-creation of music, which is the process by which we understand and learn music. While studying musicological theoretical ideas, we should also reasonably combine musicological methods for analysis, which is extremely beneficial for us to master music skills. (Zhou Xingyu,2014)

Some of my country's musicological methods are based on Western musicology. However, from the current point of view, the musical methods are not perfect. Most of them are summaries of compositions. The history of the works and the guidance therein cover less. How to use musicological methods Strengthening music understanding is the key to music learning. Therefore, we need to have a deep understanding of music ideas and theories on the basis of understanding and studying music, explore music learning methods, and apply them to music creation, which is extremely beneficial to strengthening our understanding of music. (Zhou Xingyu,2014)

The intervention of musicological theory allows us to study the history and modern musical behavior of Liu Sanjie's ballads. We can clearly see the characteristics of studying music through musicological theoretical analysis, including analysis of melody, harmony and form of music.

2.2 Ethnomusicology

As a category in musicology, ethnomusicology was gradually developed from comparative musicology in the 1950s. There has been much debate about the subjects of this discipline and how it differs from musicology. Some people think that its main research object is the music of primitive peoples, others suggest that it should focus on the study of non-European music, and still others say that the study of music other than Western traditional music is called ethnomusicology. But the current new tendency is to regard European music (including classical music, folk music, modern music, etc.) as a category of national music. In this way, ethnomusicology is not separated from other disciplines in musicology by a specific area or scope, but by a special research method as its main symbol. (Du Yaxiong,1984)

Ethnomusicology is a theoretical discipline of musicology established with research methods and research horizons as its core. Its formation and development are closely related to anthropology, ethnology, and folklore. In the course of more than one hundred years of discipline construction, it has accumulated rich theoretical results and research experience.

The use of music theory can help us study its essential characteristics and aesthetic characteristics. Study the characteristics of Liu Sanjie's ballads, the

morphological characteristics of regional music, and their relationship with cultural background and music singing skills.

3. The related document and research

3.1 A study of Guangxi folk songs in China academics

3.1.1 Monograph category

Huang Yongsha's (1983) technical title is "Introduction to Zhuang Ballads". This book overall tells the ideological content and artistic characteristics of Zhuang folk songs. Pan Qixu (1991) is specifically titled "Research on Zhuang Song Fairs". This book comprehensively and in-depth studies the origin, formation and development, form and The content, as well as the status and role of song fairs in the history and culture of the Zhuang people, are of pioneering significance for the study of the later-opened Zhuang song fairs; Yang Danni & Liao Mingjun (2012) specifically called it "Guangxi song culture". This book comprehensively displays the distinctive song culture of various ethnic groups in Guangxi, and introduces its name, spread area, singing content and form, etc.; Liao Kunming (2013) is specifically titled "Guangxi National Intangible Cultural Heritage Series - Zhuang Ethnic Group" A three-part folk song." This book introduces the overview, artistic characteristics, cultural connotation, transmission and protection of Zhuang three-part folk songs through field investigation and a combination of pictures, texts and musical notations. (Muo Guochou,2012)

3.1.2 Paper category

Zhao Yi (1991), the title of the paper is "Regional Distribution and Characteristics of Zhuang Folk Songs in Guangxi". The article divides Zhuang folk songs into three color areas: South Road, North Road, and Middle Road, and describes the basic characteristics of folk songs in different areas with examples; Lu Xiaoqin's (2003) paper is titled "On the Contemporary Evolution of Zhuang Song Fairs", Wang Fang's (2006) Thesis title is "The Origin and Development Current Situation of Zhuang Folk Songs and Song Fairs". The two articles respectively analyze the origins of Zhuang folk songs and song fairs and the trend, rules and reasons of their evolution in contemporary times, and analyze the culture of Zhuang song fairs. The development status is summarized. The above works and papers are

all studies of the ontology of folk songs. Some are explored from a macro perspective, and some are case studies from a micro perspective, but they all reveal the original appearance and cultural characteristics of folk songs. (Muo Guochou,2012)

3.3.2 Related research

The research results on the ontology of folk songs that reveal the original history, original characteristics, and original value of folk songs mainly refer to the following documents.

Wang Fang's (2006) article is titled "The Origin and Development Current Situation of Zhuang Folk Songs and Song Fairs". The article analyzes the origins of Zhuang Song Fairs and their contemporary trends, laws and reasons for their evolution. The current development status of culture is summarized. Zhuang folk songs and song fairs have a long history and have many functions in the lives of Zhuang people. After a long historical process and the impact of the new era, Zhuang folk songs and song fairs have played a decisive role in the economic construction of Zhuang townships. effect. The daily life of the Zhuang people is always filled with beautiful songs. From production and labor to romance, weddings and funerals are all done without singing. Singing has almost become an indispensable part of the lives of Zhuang people. The singing fairy "Liu Sanjie" is a legendary figure who is well-known to every household and deeply loved by the people of Zhuangjia. In many areas of Zhuang. There is also the traditional singing festival "Song Fair", which has left a deep impression on everyone who has visited Zhuang Township. Men and women of Zhuang family exchange thoughts and emotions, connect interpersonal relationships, and find their loved ones at the song fair. The important role that song fairs play in the lives of Zhuang people is inseparable from their origin and long historical development. Today, they play an important role in the economic construction of Zhuang Township with a new look.

Pan Qixu (1981). The title of the article is "Discussion on the Origin and Development of Ge Xu of the Zhuang Nationality". The article points out that the custom of "Song Fair" has been practiced since ancient times in the western area of Guangxi where the Zhuang people live together, especially in the Youjiang and Hong Kong areas. Popular in the Shuihe River Basin, it is a traditional singing festival held by the Zhuang people at a specific time and place. The article makes a preliminary

exploration into the origin, activity form and content of Zhuang song fairs, as well as the development of song fairs in the past dynasties.

Liu Enchen (2014). The title of the article is "The Current Situation and Development Suggestions of Guangxi Folk Songs". The article analyzes the concept of Guangxi folk songs and the characteristics of the content of folk songs. Guangxi folk songs refer to folk songs sung by people living in Guangxi in their daily lives. Guangxi folk songs are simple, natural, and colorful in content, and their forms of expression are simple and varied. Guangxi folk songs are based on daily working life and singing fairs, and have experienced thousands of years of transmission and development. Under the current market economic system, the development of Guangxi folk songs must pay more attention to the cultivation of folk song talents and actively utilize market forces.

Lin Xiaojia (2012). The title of the article is "The Past, Present and Future of Guangxi Folk Songs". The article mainly studies the original ecological folk songs in Guangxi. Original folk songs are the cultural treasures of the Chinese nation. They are songs rooted in the broadest range of working people, and most of them are passed down orally from generation to generation and continue to this day. Under the influence of the Chinese nation's diverse culture, vast region and multiple ethnic groups, original ecological folk songs have formed a rich and colorful music form with local, ethnic, social, linguistic and other characteristics.

In recent years, with the rise of various music competitions and the simplification of music communication, original folk songs have gradually stepped out of their inherent regional environment and entered a wider public view in various forms. However, with the socialization of original folk songs, this ancient art form has also encountered some challenges. In the context of digital music and big media, original folk songs have encountered the bottleneck of weak dissemination on the one hand, and also encountered challenges of assimilation and transubstantiation.

In academia, the transmission, protection and development of original ecological folk songs have become increasingly hot topics in recent years. Here, this article is based on the original ecological folk songs of the Zhuang people in Guangxi, using qualitative research supplemented by partial data, taking the cultural brand Liu Sanjie as an example, to summarize and sort out the origin, development and current

situation of the original ecological folk songs in Guangxi, and analyze Liu Sanjie. The emergence, development and influence of this cultural brand in today's big cultural context are to explore the essence of Guangxi folk songs from the perspectives of cultural background, social response and aesthetic taste, and to seek for Guangxi folk songs in the big media environment. Development and transmission methods and measures.

Deng Guoqiang (2015) The title of the article is "Analysis of the Love Songs of the Zhuang Nationality in Guangxi". The love songs of the Zhuang nationality in Guangxi record the spiritual life of the Zhuang people in various eras. The Zhuang people in Guangxi have created a lot of music culture. As the largest and most important ethnic group in the Guangxi Zhuang Autonomous Region, the Zhuang people have a relatively broad and far-reaching national influence. Each nation has its own understanding of love and unique ways of expressing love. Love songs provide emotional support and support to the Zhuang people in Guangxi. The love songs of the Zhuang people in Guangxi are rich in content, diverse in form, unique in rhythm and beautiful in tune. Since ancient times, it has influenced the Zhuang people of Guangxi with its healthy ideological content and beautiful artistic form.

Among the Zhuang people in Guangxi, there is a tradition of "choosing a spouse through song", which is one of the reasons why love songs account for a large proportion. The content expressed in the love songs of the Zhuang people in Guangxi is not uniform. Its thoughts and emotions include temptation, first love, pleading, vows, praise, attachment, parting, lovesickness, advice and other emotional colors. The profound friendship contained in it fully reflects that the Zhuang people in Guangxi are a nation that is good at singing, poetic and singing. Use songs to speak for yourself, convey feelings through singing, and make friends.

"Liu Sanjie" is well known to us, but the public only understands a very small part of the Guangxi Zhuang love song culture. There is still a large part worth exploring, so that it can better realize the cultural value of Guangxi Zhuang love songs themselves. By studying the love songs of the Zhuang people in Guangxi, we can understand the different life views and emotional perspectives of the Zhuang people in Guangxi on love, things and things. Using a combination of music theory analysis and literary research, by analyzing the lyrics and melodies of love songs, we

can explore the cultural value of Guangxi Zhuang love songs and arouse people's national consciousness and national identity. This is meaningful for the transmission, protection and development of Guangxi Zhuang folk songs. of.

Ran Hongfang (2017) The title of the article is "Research on the Contemporary Folk transmission of the Excellent Traditional Culture of Ethnic Minorities - Taking Guangxi's "Liu Sanjie" Folk Song as an Example". The article points out that the transmission of the excellent traditional culture of ethnic minorities currently faces many new situations and new problems, and how to effectively transmit it has received widespread attention from the whole society. Folk transmission is an important form of traditional cultural transmission. It plays an important role in the traditional society of ethnic minorities. In contemporary society, other transmission methods still play an irreplaceable role. The folk transmission of ethnic minority folk song culture faces problems such as the aging of the transmission groups, the disconnection of the new generation of singers, the gradual loss of the cultural ecology's traditional foundation, and changes in transmission areas. It needs to strengthen motivation, activate subjects and innovative carriers to improve the excellent traditional culture of ethnic minorities in Folk transmission path. In this way, the excellent traditional culture of ethnic minorities can be passed on longer and spread further.

Yang Chunlin (2014) The title of the article is "Research on the Characteristics and Transmission of Guangxi Zhuang Folk Songs". The article points out that Zhuang folk songs have become the cultural characteristics of Guangxi with their simple and natural style. As a unique regional culture, Guangxi Zhuang folk songs have important research and transmission value. . In the context of promoting intangible cultural heritage, this article analyzes the types and characteristics of Guangxi Zhuang folk songs, and expounds the current survival status of Guangxi Zhuang folk songs, and analyzes the reasons why Guangxi Zhuang folk songs suffer from difficulties in modern society. He also put forward constructive suggestions for the transmission of Guangxi Zhuang folk songs.

Luo Cuijiao & Xiao Yuanlan (2020) The title of the article is "Research on the Transmission and Development of Shanglin Folk Songs of the Zhuang Nationality in Guangxi". The article studies the folk songs in the Shanglin area of Guangxi.

Guangxi folk songs are a product with special ideology developed in the historical evolution of the Zhuang nationality in Guangxi. , is an important part of Guangxi Zhuang culture and a treasure of Chinese national culture. But the current situation of transmission and development of Zhuang folk songs in Guangxi is indeed not optimistic. This article mainly analyzes the current situation of transmission and development of Zhuang folk songs culture in Guangxi, and discusses the problems faced by Guangxi Zhuang folk songs in the transmission and development. On this basis, it analyzes the transmission and development of Zhuang folk songs in Guangxi. Some suggestions are put forward for the transmission and development of Zhuang folk songs.

Lu Tingzhong (2017) The title of the article is "Research on the Transmission and Development of Zhuang Folk Songs in the Zuojiang River Basin". The article analyzes that in the context of today's rapid economic and social development, the Zhuang folk songs in the Zuojiang River Basin are facing the dilemma of transmission and development. The main reasons are limited transmission range, single transmission method, lack of successors, outdated performance forms and content, and government functions. The department doesn't pay enough attention to it. In this regard, by strengthening transmission and development through some channels, we can pay more attention to the collection, arrangement and dissemination of traditional Zhuang folk songs, and bring together various forces to create and innovate folk songs. It is necessary for government functional departments to increase the protection and transmission of Zhuang folk songs and cultivate the remaining artists of Zhuang folk songs through multiple channels and forms.

Yang Qing (2016). The title of the article is "Systematic Research on Guangxi Zhuang Folk Songs." The article explains that music, as an art form with hearing as the only sense, gives people more room for imagination. It is the attributes of this auditory art that This makes the recording of its transmission process more difficult than other types of art. In addition, the transmission of folk music mainly relies on oral transmission, so the transmission chain of folk music art is extremely fragile in the process of modernization in our country. This situation directly leads to the fact that a large amount of historical information of folk music in our country has not been fully recorded, resulting in the fact that many of the original records of folk

music in our country are relatively vague and perceptual. The ontological structure of music is the carrier for the presentation of music art, and this text is the most authentic and reliable content of music art. Therefore, if we want to truly understand a certain music form and the music culture of a certain region, we must start from the dissection of music texts and further explain the relationship between music and culture on this basis. Since Western music theory was introduced to China, many Chinese music theory methods have been built on it. However, after generations of music theory researchers, performers' application improvements and experience summarization, Western music theory is absolutely It is not completely applicable to Chinese music culture, and this requires us to have our own set of analysis methods for our own music culture and establish a research system belonging to Chinese music, so as to explore the melody form through these superficial melody form ontology. It reflects the music culture and even the true face of culture.

Mao Qingnan (1991) The title of the article is "On the Tonal Characteristics of Guangxi Zhuang Folk Songs". This paper mainly studies the tonal characteristics of Guangxi Zhuang folk songs. The use of single melodies to express people's thoughts and feelings is an important musical statement method that has long been formed in folk songs of all ethnic groups in China. They all follow the basic rules of single melody development in terms of mode and spin. However, different ethnic groups have developed their own different national styles and local colors. In addition to factors such as mode, rhythm, lyrics, etc., the author believes that it is due to the different basic forms of their tonal structures.

Hu Jinmei (2012) The title of the article is "A brief analysis of the music and singing characteristics of Guangxi Zhuang folk songs". The article tells that in the life and spiritual world of the Zhuang people in Guangxi, folk songs are an important part and an indispensable culture in people's lives. Formed, they sing their hearts when they are sad, they sing their joy when they are happy, they sing their things when they are working, and they sing their emotions when they are entertained. Over the long historical years, it has gradually formed its own unique singing style. This paper explores the formation and characteristics of Guangxi Zhuang folk songs and summarizes their regular characteristics.

Yao Shaozhao & Du Junli (2023) The title of the article is "Research on the Transmission of Yizhou Folk Songs of the Zhuang Nationality in Guangxi". The article points out that folk songs are not only a simple literary form, but also an intricate cultural form that expresses the national characteristics of the Zhuang people. Soul is the most representative carrier of Zhuang culture. In the contemporary development of folk song culture, it needs to be oriented towards society, the world and modernization. Folk songs need to undergo transformation and development in the context of economic globalization. This article analyzes the difficulties faced by the development of Yizhou folk songs, its transmission value, and explores how to transmit Yizhou folk songs more effectively through existing protection methods.

Mo Huiying (2020) The title of the article is "Research on Modern Transmission Strategies of Guangxi Zhuang Folk Song Culture". The article studies the folk song culture as an important part of the culture of Guangxi ethnic areas and the "national soul" of the Zhuang people. Its transmission has fallen into difficult situations such as being incompatible with the needs of contemporary society, having a narrow communication space, a single transmission method, and a weak awareness of cultural transmission among the transmission subjects. Therefore, it is particularly important to break through the transmission bottleneck of Zhuang folk song culture and update the transmission content and transmission methods of Zhuang folk songs. Through the cooperation of all sectors of society, we can cultivate the national identity of cultural transmission subjects, strengthen school curriculum development and classroom penetration, and encourage participation in extracurricular interest learning. and festival activities, and rational allocation of online media resources are effective ways to preserve the roots of Zhuang culture and extend the vitality of Zhuang folk song culture.

Huang Chunhong (2019) The title of the article is "Research on the Transmission and Development of Zhuang Folk Song Singers in Bama, Guangxi". Zhuang singers play an important role in the Zhuang folk song culture and play a vital role in the transmission and development of Zhuang folk song culture. The personal production and life of Zhuang singers affects the development of Zhuang folk songs. At present, the group of Zhuang singers is showing a thin trend. The modern development of Zhuang folk songs needs to focus on the development of the Zhuang

singer group. It is necessary to pay attention to the singers' personal family life and Provide necessary material support and policy support for social activities to create a good atmosphere for singers to carry out folk song cultural activities.

Li Yan (2017) The title of the article is "The Beauty of Hakka Folk Songs in Guangxi". The article points out that Guangxi is one of the provinces where Hakka people mainly live. Hakka folk songs are rich in resources and diverse in style. They are accompanied by all aspects of Hakka life and are the core of Guangxi Hakka music culture. An important part of Hakka culture and the main carrier of Hakka culture, it is also the spiritual food of Hakka people. Guangxi Hakka folk songs are based on the lives of the masses and reflect the history, civilization, customs, ideals and aspirations of the Hakka people. Hakka folk songs are rooted in the soil of Hakka life and transmission the traditional expression techniques of "Fu, Bi and Xing" of the fifteen national styles in "The Book of Songs". They are popular oral literature, have the characteristics of colloquialism, are concise, vivid, popular and easy to read. Understand and have unique language charm. The melody of Guangxi Hakka folk songs is beautiful, catchy and full of charm. The singing style has distinctive Guangxi Hakka regional customs. The singing style is lyrical and stretched, the singing style is simple, and the emotional expression is direct and candid. Guangxi Hakka folk songs also reflect and highlight the Guangxi Hakka people's spiritual personality characteristics of respecting literature and education, hard work, patriotism and love of hometown.

Qin Zhenghu (2011) The title of the article is "A brief discussion on the musical style characteristics of "Huan/Xi/Bi/Jia/Discussion" of Guangxi Zhuang folk songs. The Guangxi Zhuang people are a hard-working and brave nation with a long history, and they are also good at singing and dancing. nationality. In the long-term labor, life and struggle, they wrote the long history of civilization with hard-working hands and high wisdom, and created the glorious culture and art of the nation, especially the Zhuang folk songs, which are known for their wide variety, diverse forms and unique rhythms. Its artistic characteristics such as rich and beautiful tunes, vivid language and varied styles have earned Guangxi the title of "Sea of Songs". This article analyzes and discusses the musical style characteristics of folk songs such as "Huan, Xi, Bi, Jia, Lun", etc., so that people can more intuitively appreciate the

beauty of original ecological folk songs and love their own national folk songs more intuitively.

Nong Jumei (2015) The title of the article is "Research on the Moral Educational Value of Guangxi Zhuang Folk Song Culture". Guangxi Zhuang folk song culture is a precious cultural heritage left by the ancestors of the Zhuang people to future generations, and is an integral part of the excellent traditional culture of the Chinese nation. The folk song culture of the Zhuang people in Guangxi contains rich moral education thoughts and contents, and its moral education methods and characteristics have important reference significance for the moral education in Guangxi ethnic areas.

This article conducts a preliminary study on the moral education value of Guangxi Zhuang folk song culture through literature research, field investigation and interviews. On the basis of exploring the characteristics and contemporary changes of Guangxi Zhuang folk song culture, this paper analyzes the moral education thoughts and content contained in Guangxi Zhuang folk song culture, as well as the moral education methods and moral education characteristics, and proposes the realization of the moral education value of Guangxi Zhuang folk song culture under the current social background. path of.

The paper is divided into four chapters. The first chapter discusses the characteristics of Guangxi Zhuang folk song culture and its contemporary changes. Guangxi Zhuang folk song culture is characterized by rich lyrics, diverse singing tunes, and flexible singing locations. With the changes in the social structure of Zhuang Township in Guangxi, the theme content, communication methods, and social functions of Guangxi Zhuang folk song culture have changed with the development of social changes. The theme content of folk song culture has become richer and more diverse with the changes of the times. Communicators tend to be diversified and professional, and communication methods are gradually becoming digital and information-based. The scope of communication has extended from Guangxi to the whole country and even to the world. The second chapter studies the moral education thought and moral education content of Guangxi Zhuang folk song culture. Guangxi Zhuang folk song culture can contain the moral education ideas of teaching in life and teaching in fun. It not only includes the content of social morality education, family

virtue education, personal moral education, but also the content of situation and policy education. The third chapter expounds the moral education methods and characteristics of Guangxi Zhuang folk song culture. The moral education methods of Guangxi Zhuang folk song culture are mainly preaching, awe-inspiring and storytelling. The moral education characteristics of Guangxi Zhuang folk song culture mainly include life-oriented, geographical, invisible and equalization. The fourth chapter studies the path to realize the moral education value of Guangxi Zhuang folk song culture. In order for contemporary society to realize the moral education value of Guangxi Zhuang folk song culture, it must first strengthen the protection and transmission of folk song culture, protect old singers, and cultivate successors; second, it must strengthen the innovation of the content of Guangxi Zhuang folk song culture and adhere to the core values of socialism To create folk songs of the new era with the theme of clean government education. Third, we must strengthen the innovation of Guangxi Zhuang folk song culture communication carriers and use online media and mobile media to spread folk song culture.

Wan Fangxue (2018) The title of the paper is "Research on Zhuang Folk Songs in Longlin, Guangxi". Zhuang folk songs are a unique folk music cultural tradition of the Zhuang people and an important form of expression of Zhuang culture. The form of folk songs is closely related to the social life of the Zhuang people. Longlin Zhuang folk songs are part of the Zhuang folk songs. Singing Zhuang folk songs is a way for the Zhuang people in Longlin to relax and entertain after busy work. It is also a medium for them to acquire various knowledge and skills in their daily life and display and communicate. It is also a mutual aid. Promote cultural identity and build a bridge of national music and cultural transmission. This kind of activity with multiple values such as communication, aesthetics, entertainment, and creation has existed in the region since ancient times and has been passed down to the present. People in Longlin County should realize that Whether in history or in reality, folk songs are of great significance to them. They not only run through the rituals of individual life, but also carry the cultural needs of the ethnic group. In the lives and spiritual world of the working people in Longlin, folk songs are even more important. It is an indispensable and important part in the lives of the people. They sing about their sad hearts when they are sad, they sing about their joyful expressions when they

are happy, and they sing about their happy lives when they are entertained. It has to be said that singing Zhuang folk songs is a true portrayal of Zhuang people's life. No matter what Focusing on the creation of musical images or expressions, or on musical genres, vocal methods and means of expression, Longlin Zhuang folk songs have their own distinctive style and characteristics, forming a unique artistic singing style of the Zhuang nation. Based on field investigation, this article observes and explains the expression form, cultural connotation and meaning of Longlin Zhuang folk songs from multiple angles and levels from the perspectives of insiders and outsiders. From data collection and organization to the collection of cultural silhouettes based on the regional environment, they all follow the textual research and analysis process that combines diachrony and synchrony.

Wu Dequn (2011) The title of the article is "A Review of Research on Zhuang Folk Song Culture". The existing research on Zhuang folk song culture mainly highlights and interrelated aspects, the understanding of concepts, origin and development, content and form, function and value, transmission and protection. The existing research topics are broad, the vision is broad, and the characteristics are outstanding. However, the methods are single, lack integration, and are not in-depth enough. In this regard, the focus of follow-up research on Zhuang folk song culture is to strengthen empirical research. While deepening the existing research themes, Zhuang folk song culture should be dynamically studied in the historical process of social transformation.

The above literature all belongs to the study of the ontology of folk songs. Some are explored from a macro perspective, and some are case studies from a micro perspective, but they all reveal the original appearance and cultural characteristics of folk songs.

ພູນ ປາ ຄີໂຕ ຂ່າວ

CHAPTER III

Research Methodology

The research method adopted in this article is qualitative research method. The author chose the research area as the Hechi area in Guangxi, China. I used representative folk artists as informants and representative folk songs as the main research objects to collect data and find key information for on-site work.

This part includes the following basic points:

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 key Informant
 - 2.3 Selection of the music/songs
 - 2.4 Research tools
 - 2.5 Data collection
 - 2.6 Data management
 - 2.7 Data analysis
 - 2.8 Data presentation

1. Research scope

1.1 Scope of content

The main content of this study is the historical development of Liu Sanjie ge yao in Hechi, Guangxi, the sound analysis of representative works, and the transmission and protection of Liu Sanjie ge yao.

1.2 Scope of time

This research will take 2 years from August 2022 to August 2024. During this stage, I will conduct interviews with informants, and complete and revise the papers during this period. In the early stage, data were reviewed, and in the mid-term, qualitative research was carried out using field surveys and data analysis. In the later

stage, the research results were fed back to the interviewees, and the literature was summarized and summarized to draw conclusions and methods.

2. Research process

2.1 Selection of research site

The research location of this article is the Hechi area of Guangxi, which is located in the northwest region of Guangxi. The development and evolution of folk cultural traditions are always inseparable from the specific situations on which they depend.



Figure 4. The marked place is Hechi, the local scope of this study, within the scope of Guangxi, China

Source: Yiyang Li (2023)

The reason to study the location:

Hechi City in Guangxi has rich cultural and tourism resources. The legends and ballads related to it are the most widely spread and the content is the most comprehensive. It is the most representative area of Liu Sanjie ge Yao. Choosing Hechi area to study Liu Sanjie ge Yao can give us an in-depth understanding of folk songs, ethnic folk customs, red culture, literature and art and other resources. In terms of folk song types, Hechi City in Guangxi is the city of folk songs. The Liu Sanjie ge Yao culture in Hechi City is very active. It not only strengthens cultural exchanges by holding various folk song activities, but also incorporates folk songs into the education system for inheritance. Therefore, these are the important reasons why the author studied Liu Sanjie ge Yao and chose Hechi area in Guangxi as the research object.

Liu sanjie ge yao is an original national cultural resource in Hechi, Guangxi, which has a unique historical influence. Liu sanjie ge yao not only has the charm of ecological aesthetics, but also shows that human beings can move towards a better life, reflecting the harmony between man and nature and between man and society.

2.2 Selection of key informant

Key information person: Xei Qingliang. Huang Yuexiang. Huang Yushu. Wu Caize.

The research criteria for selecting key respondents are as follows:

Scholar informants

1) Those awarded the title of "Singing King"

2) Those who have obtained the national or provincial title of Liu sanjie ge yao

3) Experts and scholars in this field

Casual informants

1) Members of the Folk Song Society

2) Those who have the title of "Liu Sanjie's Successor"

General informants

1) Actors with experience in Liu sanjie ge yao performances

2) Actors with experience in folk song creation

According to the above-mentioned selection criteria for incumbents, they are divided into three groups: key informants Xei Qingliang and Huang Yuexiang, temporary informants Huang Yushu, and general informants Wu Caize.

Xie Qingliang is a national-level remaining artist of the intangible cultural heritage of Liu Sanjie folk songs. He was born in 1953, is from Yizhou City, Guangxi Zhuang Autonomous Region, Mulao ethnic group, and a farmer in Daxietun Village, Dongping Village, Qingyuan Town, Yizhou District, Hechi, Guangxi Zhuang Autonomous Region. Xie Qingliang is a representative remaining artist in the fourth batch of national intangible cultural heritage projects Liu Sanjie ge yao. In December 2012, he was recognized as a representative remaining artist in the national intangible cultural heritage representative project "Liu Sanjie ge yao". Since 1994, he has served as the vice president of Yizhou Folk Song Association; in 2002, he was elected as a representative of the 13th People's Congress of Yizhou City; in 2006, he was elected as a member of the 11th CPPCC of Yizhou City. In 1982, he won the third prize in the first folk folk song king competition; in 1989, he won the title of "well-off folk song king" in the second folk folk song king competition; in 1997, he won the "Guangxi folk song king" in the "well-off folk song king competition" in Guangxi. In February 2004, he participated in the "Jiaxue Cup" CCTV Western Folk Song TV Grand Prix of CCTV and won the Excellence Award; in 2007, he participated in the Guangxi Integrity Culture Organization Folk Song Concert and the first Guangxi King of Singing Singing Competition, and won the "Excellence Award" respectively. Golden Voice" award and the title of Top Ten Folk Singers; in September 2019, he was awarded the "National Model Individual for National Unity and Progress" by the State Council.



Figure 5. Mr. Xie Qingliang

Source: Yiyi Li (2023)

Xie Qingliang is a remaining artist of the Guangxi Autonomous Region-level Liu Sanjie folk songs. He learned to compose and sing folk songs from his grandfather and father since he was a child. He was also deeply influenced by his mother Lu Xiulan (a famous local folk singer). He has mastered the singing methods of various singing styles, the techniques of improvisation and duet strategies. With his good musical talent, he has improved and innovated some traditional singing styles to make them easier to sing. The folk songs he compiled are close to life, humorous and can be enjoyed by both refined and popular people. Xie Qingliang trained outstanding disciples and guided them to participate in various competitions and achieve excellent results. He has served as a folk song teacher at Hechi Senior University for many years and has trained many folk song experts; he goes to schools and communities from time to time to teach Liu Sanjie ge yao and spread folk songs; he actively creates and compiles a large number of "Liu Sanjie ge yao" folk song works.

Ms. Huang Yuexiang, Liu sanjie ge yao, the remaining artist of the provincial intangible cultural heritage, she was born in Yishan (now Yizhou City), Guangxi, the hometown of singer Liu Sanjie in 1959. After graduating from high

school in 1977, she has been working as a farmer ever since. Liu Sanjie ge yao remaining artist.



Figure 6. Ms. Huang Yuexiang (Remaining artist). Participate in folk song competition.

Source: Yiyi Li (2023)

Ms. Huang Yuexiang and her younger sister Huang Yueshuang learned to sing folk songs from their father when they were young. They kept working at home and singing folk songs non-stop. They often went to folk song competitions in various places to compete in singing skills and compete with each other to see whose singing voice was better. In 1990, she began to participate in various folk song competitions. In 2000, she won the title of King of Singing in Hechi Area. In 2004, she won the title of Champion of the Guangxi Singer Competition. In September 2005, she won the first place in the Singer Award of the Autonomous Region National Unity Cup. In September 2005, she won the Special Award of the Autonomous Region Family Planning Association Cup Folk Song Contest. During the Mid-Autumn Festival in 2005, she competed on the singing stage in CCTV 2's "Absolute Challenge" column. After the show was broadcast, it received praise and praise from the audience at home and abroad. In June 2006, she went to Beijing to participate in the "Beijing Guangxi Cultural Boat" performance. In June 2007, she participated in the first Guangxi Singer Grand Prix held by the Department of Culture of the Guangxi Zhuang Autonomous Region and won the title of Guangxi Singer. In recent years, folk song collections

such as "Love in the Drunken Country", "Love Songs of the King of Songs" and "Three Friends' Song Collection" have been published one after another.

The "King of Songs" plays an important role in transmission folk songs. We teamed up with folk singer kings to integrate common people's language into folk song lyrics, and integrate big principles into short stories. Through the study of the group of king singers and the investigation of the representatives of king singers, we can roughly summarize the current overall situation of remaining artists, analyze some of their common characteristics, discover existing problems, and explore existing problems in protection, transmission and development. What factors restrict development.

General informant introduction: Huang Yushu, university teacher, associate professor, Guangxi Zhuang folk song singer, counselor of Guangxi folk song transmission base, main research directions are intangible cultural heritage protection, Guangxi folklore and folk literature, Guangxi folk songs, etc., published in Chinese core journals she has published more than 20 academic papers, and is the author of the book "Style River Pond". She is responsible for the school's "National Art (Zhuang Magui Song) Inheritance and Innovation Vocational Education Base", "Liu Sanjie" Folk Song Inheritance and Education Base, "Guangxi Multi-Voice Folk Song" "Traditional Base" is currently dedicated to the study of Guangxi folk songs, focusing on the improvisation of Guangxi folk songs and the inheritance and education of folk songs. It uses research results to solve the common problem of emphasizing music form over content creation in the inheritance of folk songs, and provides a way to cultivate folk song remaining artists. Effective reference points.

Temporary informant: Wu Caize, first-class composer (including music design), retired university teacher. Former 8th and 9th director of Guangxi Musicians Association, executive director of Guangxi Chorus Association, chairman of Hechi Musicians Association, head of Hechi National Song and Dance Troupe, director of Hechi Intangible Cultural Heritage Protection Center. He has created more than 600 musical works, including songs (a cappella mixed chorus, women's chorus, group singing), dance, opera, drama, TV drama theme music, etc. He edited and published books such as "Hechi Zhuang Bronze Drum Customs" and "Hechi Zhuang Ma Guai Festival".

2.3 Selection of the music/songs

Liu Sanjie ge yao is a traditional folk song that originated from the folk and incorporates the cultural elements of ethnic minorities. The selection criteria for Liu Sanjie ge yao are mainly based on the following aspects:

1) Regional cultural characteristics: typical and representative, reflecting the regional cultural characteristics and customs of Hechi, Guangxi, and reflecting the living customs, thoughts, feelings and aesthetic tastes of the local people.

2) Music melody characteristics: The melody of the ballad has the characteristics of Guangxi Zhuang music, such as beautiful melody and fresh tune, with high artistic value and ornamental value.

3) Lyrics: The lyrics reflect the people's yearning for a better life. The lyrics are poetic, full of wisdom and creativity, reflecting the unique literary value of Liu Sanjie ge yao.

4) Combination of tradition and modernity: On the basis of retaining the traditional Liu Sanjie ge yao, modern elements are appropriately integrated to make it more contemporary and attractive, but this integration should be moderate and should not violate the original cultural connotation and spirit of the ballad.

5) Educational significance: It has positive educational significance, can convey positive energy, and guide people to correct moral values and aesthetics.

6) Mass base: deeply loved by the people, representing the common emotions and cultural identity of the people.

When selecting and transmitting Liu Sanjie ge yao, we should respect history, respect the people's pioneering spirit, protect and develop intangible cultural heritage, and let these ballads continue to flourish under new historical conditions. At the same time, we should also pay attention to the research and excavation of the cultural connotation of ballads, so that they can radiate new vitality in the context of the new era.

Research on Liu Sanjie ge yao music helps to enrich and improve the theoretical system of ethnomusicology. Through the study of Liu Sanjie ge yao music, we can better understand and inherit our country's excellent traditional culture, promote cultural exchanges, and promote the development of Liu Sanjie ge yao.

2.4 Research tools

Ethnology-related investigation and research methods such as fieldwork, document survey, and oral history are mainly used. In-depth exploration of the main factors affecting the change and development of song fairs in Hechi area of Guangxi, and summary and analysis of this. Make an objective evaluation of the development status of modern song fairs; thereby put forward constructive opinions on methods and countermeasures to protect and transmission the song fair culture. Use video equipment to collect data from field surveys, take photos and videos to collect data, and organize them after return visits.

- 1) Objectively evaluate the current development status of modern folk singing gatherings (Ge xu);
- 2) Constructive suggestions are put forward on the methods and countermeasures for protecting and inheriting the culture of folk singing gatherings (Ge xu).
- 3) Use video equipment to collect data from field investigations, take photos and videos to collect information, and sort it out after the return visit.

2.4.1 Field investigation method

Conduct a follow-up investigation of folk song competitions and art festivals in Hechi, Guangxi, and conduct an in-depth investigation of the communication and interaction of folk songs; conduct an in-depth description of folk song culture, and examine the transmission of folk songs as a whole. Through visits and surveys, we took precious photos and videos, audio recordings, questionnaires, notes, diaries, etc., and obtained first-hand information by distributing questionnaires to local residents, interviewing old artists, etc. These words, pictures, and images were of great help to the writing of this article. They made the article based on previous theoretical foundations richer and more complete, with real and verifiable material sources and basis.

2.4.2 Literature research

The literature survey method is an effective and indispensable method for studying the evolution of Zhuang song fairs. It is an important theoretical basis for this study. Collect various literature materials and extract useful information. By reading relevant literature close to the research object of this topic, you can

understand the research status of the academic community and solve the problems to be promoted in the research of the topic. Collect, organize and analyze the existing research results on Zhuang song fairs, singers, and the transmission and development of folk songs in the Hechi area of Guangxi, including various historical documents, monographs, theses, audio-visual materials, and folk song texts, etc., in order to prepare papers and practical Lay a good theoretical foundation for fieldwork.

2.4.3 Oral history method

The oral history method is a research method commonly used in the field of modern historical science. Folklore content such as folk festivals and living habits has become a hot topic in oral history research. The interviewees were interviewed at different depths. These oral materials have undoubtedly become a source of understanding. Important information on the transmission status of folk songs in this region. At the same time, we conduct a case analysis of singers who are active today, trying to see the role of individual singers in promoting the transmission and protection of folk songs.

2.5 Data collection

Fieldwork method and literature collection method. Through visits and surveys, we took precious photos and videos, audio recordings, questionnaires, notes, diaries, etc., and obtained first-hand information by distributing questionnaires to local residents, interviewing old artists, etc. These words, pictures, and images were of great help to the writing of this article. They made the article based on previous theoretical foundations richer and more complete, with real and verifiable material sources and basis. Collect various literature materials and extract useful information. By reading relevant literature close to the research object of this topic, you can understand the research status of the academic community and solve the problems to be promoted in the research of the topic. Collect, organize and analyze the existing research results on Zhuang song fairs, singers, and the transmission and development of folk songs in the Hechi area of Guangxi, including various historical documents, monographs, theses, audio-visual materials, and folk song texts, etc., in order to prepare papers and practical Lay a good theoretical foundation for fieldwork.

- 1) The current status of the transmission of Liu Sanjie ge yao singing custom.
- 2) Liu Sanjie The subjects of ballad singing are divided into three categories: singers, singers and kings of singers. So, how did these singers grow up?

- 3) Characteristics of Liu Sanjie ge yao singing style.
- 4) What is the current situation of Liu Sanjie ge yao being passed down?
- 5) Problems and countermeasures in the transmission of Liu Sanjie ge yao.

2.6 Data management

Categorize, identify and clarify data collected during interviews.

The interview part is divided into four groups according to the different informants: scholar informants, temporary informants, general informants, and the masses. They are interviewed and recorded on issues related to the inheritance and protection of Liu Sanjie ge yao, and the documents are extracted and classified according to the needs of the research objectives.

The music part is also grouped according to different contents: Liu Sanjie ge yao can be roughly divided into seven categories: life songs, production songs, love songs, ritual songs, riddle songs, story songs and ancient creation songs. Among Liu Sanjie ge yao, love songs are the most numerous and have the highest artistic level. Therefore, the most representative love songs, life songs and ritual songs are selected for introduction. After sorting, they are written down and recorded in the form of music scores.

From the above description of singing customs, we understand that with the changes in society, especially changes in economic life, some traditional singing forms have become extinct, but the stability and durability of the deep psychological structure of national culture will continue to change with the development of the national community. Continuous development and long-term transmission. The Hechi area still retains some strong singing customs, and the emergence of new folk song transmission methods in today's rapidly developing Internet era is a good illustration.

Singers refer to those who have basic voice conditions and can fluently improvise and sing local folk songs. They generally do not break away from production activities and have a certain ability to reflect in the singing process. They are both folk song singers and have good folk song literacy. The audience is huge. Through investigation, the author found that there are many singers in the entire region, scattered in every corner of the community. A singer refers to a singer who has a better voice than ordinary singers, has certain singing talents, and has outstanding memory ability, improvisation ability, quick reaction ability and poetic thinking ability." He has superior skills and has many disciples. He is a good candidate for training. They are the backbone of a generation of singers. They are not only the preservers and disseminators

of their own national culture, but also the creators of their own national culture. The king of singers is "the elite of the elite among folk singers. They have the general characteristics of singers, but their singing talents are Far more than ordinary folk singers, he can sing songs out of mouth, sing about situations and situations, and is witty and agile. It is deeply loved by the general public and has a huge social impact. "In addition to being active in villages and towns, they are also active in major singing competitions at the county, city and provincial levels, and have achieved impressive results in singing competitions many times and are recognized by the general public.

Zhuang songs that are widely popular in the Hechi area have the characteristic of "fixed tune and indefinite words", that is, if the singing partner in the duet uses this tune, the style of the entire singing activity will be relatively fixed. Furthermore, the tunes sung in specific areas are relatively fixed, but the words can be infinitely varied. The artistic characteristics of the folk songs in the Hechi area of Guangxi can be analyzed from three aspects: lyric rhythm, singing method and expression technique.

The acculturation of folk songs in the Hechi area of Guangxi has demonstrated its important role in promoting cultural creation in promoting the integration of national cultures, promoting the innovative development of national music, creating local cultural brands, and inspiring writers to self-innovate in literature.

The urbanization of folk songs in the Hechi area of Guangxi is steadily increasing, and some novel social phenomena have also emerged accordingly. As far as song culture is concerned, folk songs that were originally active in the fields and countryside have quietly entered cities and towns through different forms of communication. And it has been well spread and developed in modern cities and towns. The urbanization of folk songs is precisely its adjustment to adapt to the reality of urbanization. It is also a manifestation of Guangxi folk songs advancing with the times, seeking its own development, and continuing to serve the public.

2.7 Data analysis

After all audio and video recordings are formed into text, they are classified according to the research objective.

On the basis of a large number of field investigations, this paper studies the transmission of folk songs in Hechi area of Guangxi, and probes into its causes and rules. The thesis focuses on the communication and collision of folk songs in different regions of Guangxi,

as well as the mutual penetration of modern music culture and traditional folk songs, discusses the cultural creation value and social significance of Guangxi folk songs, summarizes the deep law of ethnic interaction and cultural integration in Guangxi, so as to provide some suggestions for national unity and the development of transmission of folk songs culture.

1) In the first goal, the method of field investigation was used to observe the examples and analyze the data, explore the regional characteristics of Hechi in Guangxi, understand the history and current situation of Liu sanjie ge yao, the researcher went to the intangible Culture and Culture Center of Hechi City, conducted data sampling and obtained relevant data.

2) In the second goal, the researchers adopted the field investigation method and interviewed xieqingliang huangyuexiang, my main informant, to understand the type characteristics of Liu sanjie ge yao. The characteristics of Liu sanjie ge yao's voice are analyzed.

3) In the third objective, the researchers adopted qualitative research methods, combined with relevant literature, videos and interviews, and summarized the transmission mode, protection and current status analysis of Liu sanjie ge yao.

2.8 Data presentation

Chapter I Introduction

Chapter II Literature review

Chapter III Research methods

Chapter IV To study the history and current situation of Liu sanjie ge yao folk songs in Guangxi

Chapter V To analyze the vocal characteristics of Liu sanjie ge yao folk songs

Chapter VI To propose the guidelines for transmission and protection of Liu sanjie ge yao folk songs in Hechi, Guangxi

Chapter VII Conclusion Discussion and Suggestion

CHAPTER IV

Study the history and current situation of Liu sanjie ge yao folk songs in Guangxi

In this chapter, through literature review and field investigation, examples are observed and data are analyzed to explore the regional characteristics of Hechi in Guangxi, and to understand the history and current situation of Liu sanjie ge yao.

In this chapter, the researcher mainly researched and analyzed:

1. Study the history of Liu sanjie ge yao in Guangxi
2. Study the current situation of Liu sanjie ge yao in Guangxi

1. Study the history of Liu sanjie ge yao in Guangxi

1.1 The origin and background of Liu sanjie ge yao are introduced.

The history, collection and arrangement of Liu sanjie ge yao. Based on references and field work, the researchers conducted a comprehensive investigation and study of Liu sanjie ge yao.

Introduces the unique charm, historical origins and origin of Liu sanjie ge yao, as well as its important position in local culture. From folk inheritance to academic research, the origin and development of Liu sanjie ge yao are elaborated in detail.

The background of Liu sanjie ge yao's generation depends on the geographical and human environment. Humanistic environment refers to the social and cultural environment created by human activities. The generation of Liu sanjie ge yao is closely related to local customs and spiritual beliefs. Ge yao of all ethnic groups are produced under certain natural ecological conditions. The unique natural environment in the Zhuang inhabited area of Yizhou city is the condition for the generation of Liu sanjie ge yao. Yizhou is located in the north-central part of Guangxi, where the Zhuang ethnic group accounts for about 75% of the population. Yizhou city is a basin with unique natural resources and superior geographical environment. (Huang Qianni,2022)

The original Ge yao is produced in the group activity, is the product of collective creation. In the primitive society, because of the low social productivity and the lack of understanding of the objective world, people need to rely on the group labor to survive, and in the production process, nature worship consciousness was generated according to nature, and the primitive singing art was created in this group activity. First of all, the working conditions of the ancestors of the Zhuang nationality are very difficult, and singing during work can not only relieve fatigue, but also improve labor productivity. However, due to the continuous development of productivity, people had more time to socialize, and gathered together to hold singing activities, which later developed into the "Ge xu" custom of Zhuang people. The Zhuang people call the gathering of people to sing "Ge xu", which usually takes place at a specific time and place. Mr. Zhong Jingwen, a famous folk literature and art expert, believes that "Liu Sanjie is the daughter of Ge xu custom", and the appearance of Liu Sanjie's image is the most important sign that the song wei has developed to a mature stage. Ge xu is a kind of collective activity, which has strong social coordination value with the form of the activity of the song. It promotes the emotional exchange when people gather to sing, unconsciously integrates the national culture in the communication between people, enhances the national unity, and is conducive to improving the national consciousness and carrying forward the national spirit. This is the formation factor of Liu sanjie ge yao. (Yi Wangjing,2022)

Zhuang nationality and Baiyue tribe have close relationship of origin and flow. The ancestors of Zhuang nationality actually belong to Baiyue nationality, Zhuang nationality is the descendants of Baiyue clan, according to the research of Sinology experts, Zhuang Ge yao is an extension of Yue Ren Song. It is precisely because of the Zhuang people's love of songs and good songs since ancient times, the song fairy Liu SAN sister is particularly respected by the Zhuang people, and then promote the gradual transmission from "Yue song" to Zhuang song in Liu sanjie ge yao.

Liu sanjie ge yao culture has a long history and a long history. Their descendants still generally use the Zhuang-Dong language, which has been handed down for thousands of years, and have inherited relations in literature and art. "Zhuang Song" is the continuation of "Yue people's song". As a characteristic of

national culture and a unified national aesthetic psychology and enduring, from generation to generation. (Yi Wangjing,2022)

To study the origin of "Liu Sanjie ge yao", we must first study the origin of Liu Sanjie. Liu Sanjie is the product of the Ge xu culture of ethnic minorities such as the Zhuang nationality in the Pearl River Basin of Lingnan (mainly Guangxi) (Mr. Zhong Jingwen has already discussed this). She is a singing fairy and a sacred artistic typical image. The legend of Liu Sanjie was first seen in the Southern Song Dynasty's geographical record "Yu di ji sheng", and then it was seen in some local chronicles and some literati's miscellaneous notes in the Ming and Qing Dynasties. These documents have one thing in common, that is, they record that Liu Sanjie is a magical person. She is quick-witted, witty and brave, kind-hearted, and her singing talent is like the sea and the river. She can overcome all kinds of difficulties with folk songs. She is a heroine in the hearts of the working people and an omnipotent fairy. People think that Guangxi is a hot land for singing, and there are Liu Sanjie everywhere in Guangxi. Guangxi people believe that Guangxi has become a sea of songs now, all of which are passed down by Liu Sanjie herself. (Zhou Zuolin,2017)

Liu Sanjie ge yao is simply the song sung by Liu Sanjie. Ge yao is a combination of song and ballad. Song generally refers to the folk songs passed down by word of mouth of ethnic minorities, while those that are only spoken but not sung are called ballads. Guangxi is known as the ocean of folk songs, and the ethnic minorities in Guangxi are the creators of this ocean. For the ballads that are still closely related to their lives, each ethnic minority has a different name. The Zhuang people call it "Huan", the Jing people call it "Ha", and the Dong people call it "Ye". The story of Liu Sanjie has been circulated among the Zhuang people. Liu Sanjie is called "Song Fairy" among the people, and the word "Fairy" indicates that Liu Sanjie's identity is respected. In Yizhou District, Hechi City, Guangxi, the legends and ballads about her are the most widely spread and comprehensive. Therefore, Yizhou District, Hechi, as the most representative area of Liu Sanjie ge yao, has been given the title of "Hometown of Liu Sanjie". (Zou Li,Zhong Shaobing & Ni Chaoqun,2022)

The vivid and interesting legend is the foundation of the spread of Liu Sanjie ge yao. The character of the Zhuang singing fairy "Liu sanjie" has been circulated as

early as the Tang Dynasty. According to the legend, she made a living by chopping wood in the mountains. The landlord Mo Laoye did not allow her to go up the mountain to chop wood, and made things difficult for her everywhere, and even wanted to kill her. Unexpectedly, Liu Sanjie turned a disaster into a blessing, and was later taken in by Lao Yufu and A Niuge. Because her singing voice was melodious and beautiful, it spread throughout the village and outside the village. People from thousands of miles away traveled a long distance to see her, sang folk songs with her, and invited her to settle down here. It can be seen that Liu Sanjie's story of clear love and hate, making friends with songs, and expressing emotions with songs has been accepted by the world. The character image of "Liu Sanjie" has taken root in the hearts of the Zhuang people. (Luo Xiangqiao,2010)

Ge Yao culture embodies the collective wisdom of the working people. The common characteristics of folk songs and ballads are "localism and collectivism", which are the crystallization of the collective creation of the people. Liu Sanjie is actually the embodiment of the Zhuang people's resistance to the dark rule of the government and their struggle for democracy, independence and free life. The Zhuang people pin their ideals and wishes for a better life on folk songs, so Liu Sanjie has become the spiritual leader of the Zhuang farmers who combine folk songs and wisdom to resist power. The plot cleverly arranges that wherever Liu Sanjie goes, her spirit will spread with the song, so Liu Sanjie has become a thorn in the eyes of local bullies. The local landlord surnamed Mo began to find ways to prevent Liu Sanjie from singing, but he did not dare to confront Liu Sanjie head-on, fearing that the masses would riot. So there was a wonderful play of Liu Sanjie singing against three scholars. It turned out that the landlord could not sing, and those scholars could only shake their heads and recite songs, but Liu Sanjie could sing without thinking, arrogant and playful. Her singing and wisdom were all in the hard work and the aura of nature. The landlord and the scholars could not win the battle by singing folk songs, and their ugly faces were exposed, so the people won. The landlord was unwilling to accept it, so he designed to catch Liu Sanjie, but the landlord's maid was also a fan of Liu Sanjie, and she helped Liu Sanjie escape. A Niuge and the masses set up a trap to rescue him. Liu Sanjie finally escaped from the tiger's den and was with A

Niuge, spreading songs everywhere. This vivid and touching storyline became the foundation for the spread of Liu Sanjie's ge yao. (Luo Xiangqiao,2010)

1.2 This dissertation summarizes the research and development process of Liu sanjie ge yao in Guangxi.

The development process studied by Liu sanjie ge yao in Guangzhou has important historical and practical significance for transmission and promotion of national culture, and enhancement of national self-confidence and pride. This paper elaborates the early collection records and scholars' research results. Liu sanjie ge yao is regarded as the treasure of Zhuang culture in Guangxi, which is closely connected with the life of Zhuang people and is an important part of the life of Zhuang people. Therefore, the research on Liu sanjie ge yao has always attracted much attention.

Liu sanjie ge yao has experienced a long process from the emergence of the character Liu sanjie to the national intangible cultural heritage of Liu sanjie ge yao as folk literature. Liu sanjie Ge yao is the crystallization of Ge yao cultural exchanges among ethnic minorities in Lingnan region, and is co-created by the broad masses of the people. It is after the development trend of The Times, and in the corresponding social living environment, accompanied by the emergence of specific national cultural psychology.

Liu Sanjie is a typical representative of Zhuang women, who embodies the aesthetic ideal of Zhuang people. Such as pure and simple, hard-working and brave, full of wisdom, love of beauty and good character, and not bound by traditional culture, the courage to follow their own heart to pursue sincere love, etc., to create a classic female image with Zhuang characteristics. People regard the singer with extraordinary talent as the embodiment of "Liu sanjie", so later people will collect these folk songs collectively called Liu sanjie ge yao.

Liu sanjie Ge yao has developed from the original ballads of sacrificial ceremonies and Ge yao of encouraging labor into the way people express their feelings and communicate with each other and the nature of Ge yao has undergone great changes. It can be said that Liu sanjie ge yao's development process has a strong tension of life and artistic spirituality. It grows dynamically under the influence of different periods and other cultures. Ecology and artistry go hand in hand and meet the requirements of ecological beauty. The representative of love is Ge yao, which

reflects the harmonious development of human and nature, social relations and people.

Liu sanjie ge yao has developed from a part of the original sacrificial ceremony into a way of daily communication for people in Zhuang area. Through the communication between Zhuang people, Han people and other minority ethnic groups around, the diversity of Liu sanjie ge yao forms has been formed. With unique artistic charm, Liu sanjie ge yao enters into the text of drama, film and landscape stage play. It can be said that in the process of development, Liu sanjie ge yao promoted the formation of rich and diverse and prosperous beauty within the ethnic culture, and promoted the harmonious coexistence of Zhuang culture and other ethnic cultures in mutual coexistence.

Liu Sanjie, as a typical image of the sacred Guangxi who could sing and sing well, in the 1920s, "Although scholars in this period did not explicitly put forward the concept of Liu Sanjie ge yao, they believed that Guangxi folk songs were the songs sung by Liu Sanjie." In the 1950s, with the establishment of the Chinese Folk Literature and Art Research Association, Ge yao songs were published one after another, and some scholars began to put forward the concept of Liu sanjie ge yao. From the late 1950s to the early 1960s, under the influence of the national large-scale folk song collection and the cultural wave advocating the compilation of the literary history of various ethnic minorities, Guangxi Zhuang Autonomous Region set off a cultural upsurge of Liu Sanjie, vigorously collected folk stories, legends and Ge yao of Liu Sanjie, and compiled materials about Liu Sanjie. Initially, on the basis of Liu Sanjie's materials, he created a color drama "Liu Sanjie" with local and national characteristics. The opera "Liu Sanjie" is a folk song and dance drama based on folk song tunes and combined with opera music in color tones. Subsequently, the song and dance drama Liu Sanjie was adapted into the film Liu Sanjie. Liu Sanjie's music began to enter the public's attention, which promoted the development of Liu sanjie ge yao. (Huang Qianni,2022)

The diagram of Liu sanjie ge yao development process. From the beginning of folk folk songs, gradually the emergence of Liu Sanjie characters, began to sing folk songs. It was loved by many people, and later collected and sorted into folk song texts, wrote relevant information about Liu sanjie, and adapted into song and dance

dramas and movies, which entered the public's attention and promoted the development of Liu sanjie ge yao.



Figure 7. Liu sanjie ge yao Development process

Source: Yiyang Li (2024)

2. Study the current situation of Liu sanjie ge yao in Guangxi

The research status of Liu sanjie ge yao is to deeply understand the specific situation of Liu sanjie ge yao's research in Guangxi through the support of relevant governments and academic institutions.

At present, the age of remaining artists of Liu sanjie ge yao is generally relatively high, while the number and influence of remaining artists of the new generation are relatively weak. This has put the transmission and development of Liu sanjie ge yao in trouble. Although the transmission and development of Liu sanjie ge yao still faces some difficulties and challenges, with the development of society and the progress of technology, its transmission channels and influence are also expanding to promote the transmission and development of Liu sanjie ge yao. In recent years,

there have also been some new developments, such as the dissemination of Liu sanjie ge yao in the form of animation, mainly for young people. This approach provides new possibilities for the transmission of Liu sanjie ge yao, and also enables more young people to have the opportunity to contact and understand this traditional culture. Some schools and educational institutions have also begun to incorporate Liu sanjie ge yao into their curricula and educational activities, so that students can understand and learn about this traditional art form, thereby cultivating their sense of identity and pride in the national culture. In addition, people can enjoy Liu sanjie ge yao's performance and music through the Internet, mobile phones and other channels, which makes this traditional culture and art more widely spread and shared.

The significance of Liu sanjie ge yao's research lies in that the study of Liu sanjie ge yao in Guangxi is an important part of the research on the protection of China's intangible cultural heritage. Its research is of great significance for the protection and transmission of Chinese traditional culture and the improvement of national self-confidence and pride. At the same time, Liu sanjie ge yao's research also provides important support for the economic and cultural development of Guangxi Zhuang region.

In order to protect and transmit Liu sanjie ge yao, the Guangxi government has been taking various measures, including through the establishment of protection areas and protection regulations, as well as organizing training activities. In addition, Liu sanjie ge yao has played an active role in cross-border exchanges, promoting interaction and exchanges between different cultures through performances and seminars. However, we still need to pay attention to the problems faced by Liu sanjie ge yao, such as the lack of remaining artist and the conflict between modernization and traditional culture, which need to be further studied and solved by corresponding measures. To ensure the protection and transmission of Liu sanjie ge yao.

Liu sanjie ge yao is a treasure of Guangxi Zhuang culture, carrying rich historical and cultural connotations. In modern society, the transmission and development of Liu sanjie ge yao culture faces a series of challenges and opportunities.

First, with the development of science and technology and the popularization of social media, the way of spreading Liu sanjie ge yao is also changing. In the past,

Ge Yao was mainly spread among the people through word of mouth, but now young people are more exposed to this culture through online platforms. This not only provides a new channel for the spread of folk culture, but also brings an impact on its traditional inheritance method.

Secondly, the cultural connotation of Liu sanjie ge yao is also constantly being innovated and expanded. For example, the creation of the "new Liu sanjie" color tune drama combines traditional Ge Yao with modern stage art, injecting new vitality into traditional Ge Yao. At the same time, some cutting-edge singers and songwriters also combine Liu sanjie ge yao with modern music elements to create new music works, such as "Looking for Tea". This innovation not only attracts more young people's attention, but also provides new possibilities for the transmission and development of Liu sanjie ge yao.

However, in the face of the impact of modern society, the transmission of Liu sanjie ge yao also faces some problems. For example, with the development of the economy and the process of urbanization, young people's interest in and understanding of traditional Ge Yao are decreasing. In addition, the singing skills and knowledge system of traditional Ge Yao are also facing the risk of being lost.

In general, the current situation of Liu sanjie ge yao culture is mixed. On the one hand, modern technology and art have provided new opportunities for the transmission and development of traditional Ge Yao; on the other hand, the transmission of traditional Ge Yao also faces huge challenges. Therefore, we need to continue to work hard to protect this precious cultural heritage, adapt it to the development of modern society, and create more possibilities for the future of folk songs.

2.1 Explore the unique value of Liu sanjie ge yao.

The unique value of Liu sanjie ge yao is mainly reflected in the following aspects:

Liu sanjie ge yao, as a local traditional folk literature in Yizhou, Guangxi Zhuang Autonomous region, is not only one of the national intangible cultural heritage, but also a unique cultural phenomenon, carrying rich historical, cultural and artistic values.

1) The extensive content of Liu sanjie ge yao makes Liu sanjie ge yao of high historical and cultural value, which provides us with valuable materials for understanding the life and culture of the ancient Zhuang people. Rich cultural connotation and historical background, including astronomy and geography, myths and legends, the age of farming, daily life and other rich content, it not only shows the charm of Chinese traditional folk art, but also has ethnology, anthropology, sociology, aesthetics and other aspects of research value.

The main content of Liu sanjie ge yao According to the survey of Liu sanjie ge yao by the Cultural Transmission Center of Yizhou District, Hechi City, Liu sanjie ge yao mainly includes seven types, including life songs, production songs, love songs, ritual songs, riddle songs, story songs and creation songs. The content of each type of song is full of rich cultural connotations of the Zhuang people. Specifically, life songs include the bitterness of life, the bitterness of being a daughter-in-law, the bitterness of being single, the bitterness of being a long-term worker, and the bitterness of orphans. Production songs include the praise and proud praise of the Zhuang people for hard work, mostly reflecting the labor content such as men farming and women weaving, fishing, hunting, woodcutting and gathering, as well as teaching the use of labor tools, and even describing the busy farming season and weather changes. Love songs are a way for young Zhuang men and women to express their yearning for love, including songs of wanting to see, praise songs, making friends, parting songs, lovesickness songs and passionate love songs. Ritual songs mainly include three contents, namely, trick songs, festival songs and ritual songs. Jueshu songs, also known as witchcraft songs, are sung during certain ceremonies; festival songs, as the name suggests, are songs sung according to the festivals to determine the farming time of the year; and ritual songs are mainly sung on occasions such as weddings, funerals, housewarmings, and full moons. Riddle songs include riddles about farming, life, animals and plants, as well as astronomy and geography, reflecting the wisdom of the Zhuang people. Story songs are roughly divided into historical story songs and Zhuang native story songs, such as the well-known "Liang Shanbo and Zhu Yingtai", "Meng Jiangnv" and "Da Chai Lang and the fairy". The creation song is a song adapted from the legends of the Zhuang people, mainly including "Kai Tian Pi Di", "Pangu brother and sister make people", "Bu Bo",

"Shui Pao Tiao Men", etc. (Zou Li,Zhong Shaobing & Ni Chaoqun,2022)

2) The unique artistic form and expression technique of Liu sanjie Ge yao usually express emotions and thoughts with concise and vivid language, vivid metaphor and rhythmical rhythm. With high aesthetic value and representative ethnic art form, Liu sanjie ge yao is the most regional characteristics of Guangxi Zhuang Autonomous Region, the most easily understood and accepted by the masses of literature and art form, and is also known as an important part of Zhuang Ge xu. This literary form is an important symbol of local national culture. It also has unique artistic value and aesthetic characteristics, and its rhythm, rhythm, lyrics and so on have unique artistic expression forms, reflecting the beauty of the traditional art of the Chinese nation. It also has the distinctive characteristics of nationality and poetry, showing the rich national culture and ideological connotation.

3) The emotion and wisdom contained in Liu sanjie ge yao make her have profound ideological connotation. These Ge yao not only express people's real feelings about real life, but also reflect their attitude towards life and nature. This emotion and wisdom not only show the inner world and spiritual pursuit of the Zhuang people, but also provide us with a unique perspective to think about life and understand the world. With profound ideological connotation and educational value, Liu sanjie ge yao conveys human's understanding and perception of life, and has positive ideological connotation. It shows us the culture and thoughts of Zhuang people in life, love, work, nature and other aspects, reflecting their love for life and expectations for the future.

4) Liu sanjie ge yao also has high research value. Whether from the perspective of ethnology, anthropology, sociology or aesthetics, Liu sanjie ge yao is a topic worthy of in-depth study. Embodies the wisdom and creativity of the Zhuang people, through the study of these Ge yao, we can have a deeper understanding of the history, culture and art of the Zhuang people, for transmission and protection of Liu sanjie ge yao, we should attach great importance to its unique value. Through exploring its cultural connotation, innovation and development, education popularization and other ways, it has become an important carrier for more extensive dissemination and promotion of excellent traditional Chinese culture.

Finally, as a national intangible cultural heritage, Liu sanjie ge yao's protection and transmission are of great significance for maintaining cultural diversity and promoting cultural exchanges. We should strengthen the research and protection of Liu sanjie ge yao, so that this unique cultural phenomenon can continue to develop and shine.

2.2 Analyze the status and influence of Liu sanjie ge yao in modern society.

Guangxi Liu sanjie ge yao, as one of the national intangible cultural heritage, not only carries thousands of years of cultural accumulation, but also shows the living cultural charm of Chinese traditional folk art. In the modern society, Liu sanjie ge yao still maintains its unique status and influence.

In Yizhou, where Zhuang, Han and other ethnic groups live together, Zhuang people are naturally willing to use Chinese folk songs to express their thoughts, feelings and aesthetic taste in the long life and communication with Han people. From Liu sanjie ge yao of Yizhou, we can see that the status and influence of Liu sanjie ge yao of Guangxi in modern society is also reflected in the recognition of Zhuang nationality singers to Han nationality music culture.

1) Liu sanjie ge yao's musical identity and cultural integration. Cultural identity is the deepest identity, the root of national unity and the soul of harmony. We attach great importance to the protection, transmission and development of national culture, and fully use the excellent national culture to nourish national vitality, stimulate national creativity, and cast national cohesion. Liu sanjie ge yao's continuous development and continuous innovation in the long years of cultural integration cannot be separated from the Zhuang and Han people's recognition of Liu sanjie ge yao's music, social maintenance represented by the government and personal creation as the king of song. (Huang Qianni,2022)

The present situation of the composition of Liu sanjie ge yao in Yizhou is presented in the long-term historical development process, which is based on the social environment, language and culture of Zhuang singers, who constantly adjust their own singing tradition in the Han ethnic group. Zhuang singers' change from only singing Zhuang songs in the past to their acceptance and acquisition of Han songs now is actually a change in the development of history, which is closely related to the historical development process of Liu sanjie ge yao. Through the historical

development process of Liu sanjie ge yao, we can find that a group of minority singers who can sing Chinese folk songs have also emerged in Yizhou, where Han and Zhuang live together. The song king and inheritors selected by the government and the people can be regarded as the representatives who learn the fastest and the best, and are the epitome of Liu Sanjie.

2) Liu sanjie Ge yao of Zhuang nationality coexists harmoniously with Ge yao of other ethnic minorities around. In the Zhuang settlements, there are not only Zhuang people living, but also people of many different ethnic groups, such as Yao, Miao and so on. These peoples generally came here through migration, each from a long distance, with different ideologies and national cultures. But they also have something in common, that is, these ethnic minorities are generally good singers, and have their own unique folk song forms. Folk songs, as an indispensable part of the daily life of these ethnic minority people, also influence each other because of the communication of People's Daily life. Liu sanjie is a praise for all the singers with extraordinary talents, people are willing to put the excellent Ge yao of all nationalities are attributed to Liu sanjie Ge yao, so in fact, Liu sanjie ge yao is the product of the integration of Ge yao cultures of all nationalities. (Wang Yijing,2022)

3) Liu sanjie ge yao and the harmonious development of poetry culture. Most of Liu sanjie ge yao are in the format of seven characters and four sentences, which has a great relationship with the implementation of seven-character folk songs in the Tang Dynasty. Liu sanjie ge yao, sung in the Zuojiang River basin, is mostly composed of seven characters and four sentences, usually with foot rhyme, which is obviously influenced by the popular seven-character poems of the Han nationality since the Tang Dynasty. The poems and folk songs of seven characters and four sentences were absorbed and melted by the Zhuang people who were good at singing. Ethnic minority people treat different cultures with an inclusive and accepting attitude, and are good at learning from and absorbing them, which promotes the standardization and diversification of Liu sanjie ge yao's song style.

4) Liu sanjie ge yao not only integrated with each other within the Zhuang ethnic culture, forming a rich diversity, but also paid attention to the integration with other ethnic cultures in the process of historical development, and became a national classic in harmonious coexistence. At present, a variety of social systems have

emerged to deal with the protection of Liu sanjie ge yao as an intangible cultural heritage, and different systems have also had a certain impact on Liu sanjie ge yao.

In modern society, Liu sanjie ge yao not only embodies the spiritual world and cultural characteristics of Zhuang people, but also becomes an important promotion element of contemporary Guangxi tourism, attracting many domestic and foreign tourists to Yizhou and other places in Guangxi Zhuang Autonomous region. At the same time, the rapid development of modern society has also brought new opportunities and challenges to the transmission and development of Liu sanjie ge yao, which requires us to work together and take measures to protect it so that it can continue to be transmitted.

To innovate without losing traditional characteristics, it is necessary to respect traditional elements while injecting modern spirit and creativity. Through interviews, the researchers came up with the following strategies:

In-depth research on the historical background, cultural connotations and artistic characteristics of traditional Geyao to ensure understanding and respect for tradition. Understanding the social function of traditional ballads and its historical status can provide guidance for innovation.

When interviewing remaining artist Xie Qingliang, he said that the remaining artists of traditional Geyao should be encouraged to participate in the innovation process, and their knowledge and skills are an important foundation for innovation. The participation of remaining artists can ensure that the innovative works maintain the authenticity of tradition. Raise public awareness of traditional Geyao and innovation through education and community activities. Seminars, workshops and performances can be held to encourage people to participate and experience. (Xie Qingliang,2024, interviewed)

In an interview with remaining artist Huang Yuexiang, Huang Yuexiang said that traditional Geyao can be combined with other art forms such as drama, dance, and visual arts to create new works of art. For example, Geyao stories can be adapted into modern dramas, or Geyao melodies can be incorporated into modern dances. New musical works can be created by combining the melodies and styles of traditional Geyao with modern music elements such as electronic music and pop music. This fusion can attract young listeners while maintaining traditional

characteristics. (Huang Yuexiang,2024,interviewed)

In an interview with the king of singers Wei Zhibao, Wei Zhibao said that modern technology and new media platforms can be used to spread and promote traditional Geyao. For example, music videos of traditional Geyao can be made and shared on social media, or related mobile phone applications can be developed. (Wei Zhibao,2024,interviewed)

When interviewing the King of Songs Jiangcheng, Jiangcheng said that it can be used for cross-cultural communication, to communicate with the cultures of other countries and regions, learn from their innovative experiences, and introduce their own traditional Geyao to international audiences. Ensure that the intellectual property rights of the creators and remaining artists of traditional Geyao are protected, and encourage them to continue to create and innovate. Through these strategies, new vitality and meaning can be injected into traditional Geyao while maintaining its traditional characteristics, so that it can continue to survive and develop in modern society. (Jiangcheng,2024,interviewed)

Using new media platforms to promote Liu Sanjie Ge Yao culture is an effective way to attract more young people's attention and expand its influence. In this regard, the researcher obtained the following suggestions through interviews:

King of Songs Wei Zhibao said that social media platforms (such as Weibo, WeChat, Douyin, Kuaishou, etc.) should be used to publish relevant content of Liu sanjie ge yao, such as songs, dance videos, story backgrounds, etc. Creative content and high-quality videos can be used to attract the audience's attention. Performers of Liu sanjie ge yao can also be organized to live broadcast on online platforms so that more people can watch and interact in real time. Commentary and interactive sessions can be added to the live broadcast to allow the audience to better understand Geyao culture. Combine Liu sanjie ge yao with modern popular elements, such as mixing traditional melodies with modern music styles to create new songs. Or adapt the Geyao story into a short play or micro-film in a modern context to make it closer to the lives of young people. (Wei Zhibao,2024,interviewed)

King of Songs Jiang Cheng said that online courses and workshops should be opened on new media platforms to teach some singing techniques, history and cultural significance of Liu sanjie ge yao. This will give netizens who are interested in Geyao

the opportunity to learn and practice. You can also use new media tools (such as animation, comics, virtual reality, etc.) to tell the story of Liu sanjie and make it more modern and attractive. You can also hold online competitions and challenges related to Liu sanjie ge yao, encourage netizens to participate and share their performance videos, and increase user-generated content. Take advantage of the visual advantages of new media platforms and publish high-quality music videos, MV or animated comics to attract the attention of young people. Videos can add fashionable visual effects, animation elements or popular filter effects. (Jiangcheng,2024,interviewed)

Huang Yushu, a member of the Folk Song Association, said that it is possible to cooperate and cross-border, cooperate with other artists, musicians or Internet celebrities, and jointly create new works related to Liu sanjie ge yao or cross-border cooperation to expand the audience. Promote Liu sanjie ge yao cultural experience activities such as Ge xu Festival, seminars, exhibitions, etc. through new media platforms to attract more people to participate in person. It is also possible to cooperate with brands in the clothing, tourism, food and other industries to integrate Liu sanjie ge yao culture into different products and experiences to expand its influence and commercial value. Invite well-known singers, actors or Internet celebrities to participate in the promotion of Liu sanjie ge yao and use their fan base to spread Geyao culture. (Huang Yushu,2024,interviewed)

Through interviews, researchers believe that the data analysis tools provided by new media platforms can be used to understand the user's reaction and interaction with Liu sanjie ge yao content, so as to adjust the promotion strategy more accurately. Through storytelling, introduce the historical background, cultural connotation and the story behind Liu sanjie ge yao to increase its appeal and educational value. Cooperate with artists from other countries to conduct cultural exchanges, promote Liu sanjie ge yao to the international stage, and attract more young people's attention. Establish an online community for Liu sanjie ge yao to encourage young people who like traditional Geyao to gather and communicate, share their experiences and creations. Through these means, new media platforms can be effectively used to promote Liu sanjie ge yao culture, effectively attract young people to become interested in Liu sanjie ge yao, while maintaining its traditional characteristics and attracting a wider audience, protecting and transmitting this valuable cultural heritage

on new media platforms at the same time.

2.3 Safeguard

In order to protect the singing skills and knowledge system of traditional Geyao, countries and regions have taken a variety of measures to ensure the transmission and development of these intangible cultural heritage. The following are some common protection measures:

- 1) Education and training: Open courses on traditional music, dance and ballads in schools and communities to encourage young people to learn and participate. These courses are usually taught by experienced traditional artists and remaining artists to ensure the authentic transmission of skills.
- 2) Recording and preservation: Record the singing skills and knowledge system of traditional Geyao through audio, video and text to preserve this information in digital media and archives. This prevents traditional skills from being lost over time.
- 3) Rewards and funding: Governments and cultural institutions provide rewards and funding to support traditional artists and remaining artists in their creation and performance, as well as to carry out related protection and research projects.
- 4) Cultural festivals and celebrations: Hold traditional Geyao cultural festivals, celebrations and competitions to increase public awareness and interest in traditional Geyao. These activities not only provide a display platform for traditional Geyao, but also promote community participation and cultural exchanges.
- 5) Legal protection: Formulate and implement relevant laws to protect traditional Geyao from infringement and abuse. For example, prohibit the unauthorized commercial use of traditional Geyao and ensure that the rights of remaining artists are respected.
- 6) International cooperation: participate in international organizations and projects, cooperate with cultural protection workers in other countries and regions, share experiences and learn best practices.
- 7) Innovation and integration: encourage the combination of traditional Geyao with modern art and popular culture, create new works and performance forms, and attract more young people's interest.

8) Community participation: encourage community participation in the protection of traditional Geyao, and promote the inherent vitality and sustainable development of culture through community organizations and volunteer networks.

Through these measures, not only can the singing skills and knowledge system of traditional Geyao be protected and transmitted, but also the public's love and respect for these cultural heritages can be inspired, laying a solid foundation for its future development.

Summary:

Through interviews, discussions and literature searches on Liu sanjie ge yao, I have summarized the following. Liu sanjie ge yao is a local traditional folk literature in Hechi City, Guangxi Zhuang Autonomous Region, and is listed in the first batch of national intangible cultural heritage lists. This Geyao culture has been passed down for thousands of years and is still as fresh as ever, and has become a world-class tourist destination.

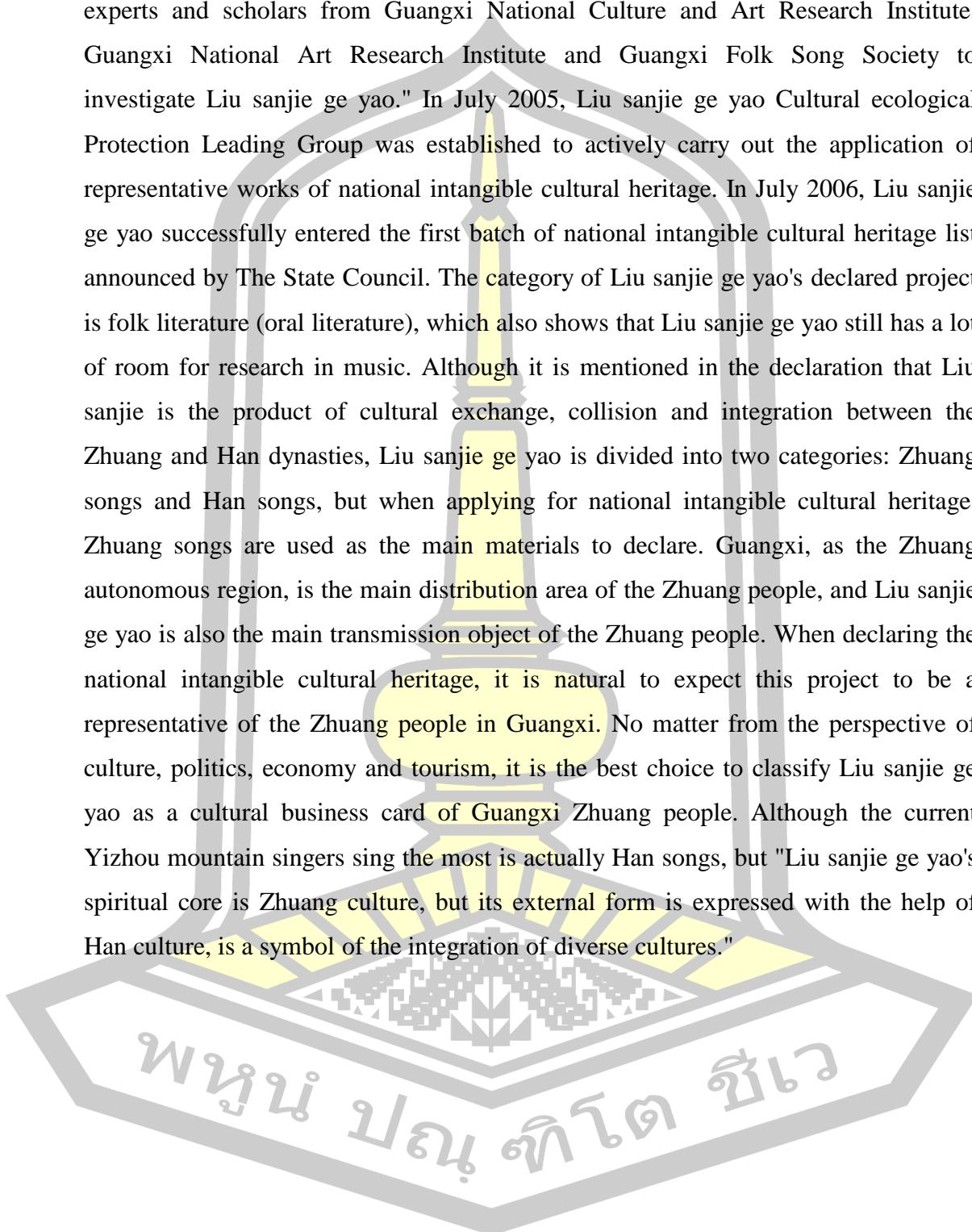
Liu sanjie ge yao is roughly divided into seven categories: life songs, production songs, love songs, ritual songs, riddle songs, story songs and ancient creation songs. It is represented by songs, has distinct national characteristics and rich diversity, and has a profound impact on the traditional folk art of the Chinese nation. Liu sanjie culture is a symbol of Guangxi culture, and in-depth research should be conducted to enhance its brand value. "Liu sanjie ge yao culture" is the core and soul of "Liu sanjie culture" and its most important component. The legend of Liu sanjie is circulated among all ethnic groups in Lingnan, and it is the people of all ethnic groups in Lingnan who have jointly shaped the image of Liu sanjie as a singing fairy.

Conclusion:

This chapter summarizes the history and current situation of Liu sanjie ge yao's research in Hechi area of Guangxi, the significance and influence of the research on Liu sanjie ge yao in Guangxi, and the significance of the research on cultural protection and transmission in Guangxi. And called for strengthening related work. In order to further promote the research, some suggestions are put forward, and the future research direction is prospected.

In order to deal with the problems caused by Liu sanjie ge yao's development in transmission over the long years, Liu sanjie ge yao should carry out better

transmission and protection. "On March 31, 2004, Yizhou City invited a total of 7 experts and scholars from Guangxi National Culture and Art Research Institute, Guangxi National Art Research Institute and Guangxi Folk Song Society to investigate Liu sanjie ge yao." In July 2005, Liu sanjie ge yao Cultural ecological Protection Leading Group was established to actively carry out the application of representative works of national intangible cultural heritage. In July 2006, Liu sanjie ge yao successfully entered the first batch of national intangible cultural heritage list announced by The State Council. The category of Liu sanjie ge yao's declared project is folk literature (oral literature), which also shows that Liu sanjie ge yao still has a lot of room for research in music. Although it is mentioned in the declaration that Liu sanjie is the product of cultural exchange, collision and integration between the Zhuang and Han dynasties, Liu sanjie ge yao is divided into two categories: Zhuang songs and Han songs, but when applying for national intangible cultural heritage, Zhuang songs are used as the main materials to declare. Guangxi, as the Zhuang autonomous region, is the main distribution area of the Zhuang people, and Liu sanjie ge yao is also the main transmission object of the Zhuang people. When declaring the national intangible cultural heritage, it is natural to expect this project to be a representative of the Zhuang people in Guangxi. No matter from the perspective of culture, politics, economy and tourism, it is the best choice to classify Liu sanjie ge yao as a cultural business card of Guangxi Zhuang people. Although the current Yizhou mountain singers sing the most is actually Han songs, but "Liu sanjie ge yao's spiritual core is Zhuang culture, but its external form is expressed with the help of Han culture, is a symbol of the integration of diverse cultures."



CHAPTER V

Analyze the vocal characteristics of Liu sanjie ge yao folk songs

This chapter will study the vocal characteristics of Liu sanjie ge yao. The researchers used field investigation and interviewed xieqingliang huangyuexiang, the main informant, to get a detailed understanding of the type characteristics of Liu sanjie ge yao. Liu sanjie ge yao has hundreds of tunes. The researchers mainly analyzed three widely used tunes: 1.Dong Ping Tune, 2.Xiang Bei Tune, 3.Ban Long Tune. Citing practical cases and classical folk songs, this paper gives examples and analyses the songs of "traditional liu Sanjie ge yao" and "re-created Liu Sanjie ge yao", and analyzes the characteristics of Liu sanjie ge yao's voice. These songs are very popular in the local area, and liu Sanjie ge yao can be better understood by studying the tone, rhythm, lyric characteristics and singing form of liu Sanjie ge yao. Show the musical characteristics and artistic charm of Liu sanjie ge yao in Guangxi.

liu Sanjie ge yao is deeply rooted in the hearts of Guangxi people, and is an important carrier to record the national history and culture in Guangxi. Traditional cultural materials such as customs and religious beliefs are of high value in folk literature. The forms of musical expression are also rich and diverse, with strong regional and national characteristics. This chapter focuses on melody, tone, rhythm, lyrics, etc. In these songs, the improvised lyrics were created on the spot during the interview process, allowing the researchers to experience the creation process up close. The tunes were collected by the researchers and recorded by the singers during the creation process. Through the study of melody characteristics, we can understand the musical characteristics of Liu Sanjie's ballads.

1. Types of Liu sanjie ge yao
2. Characteristics of traditional Liu Sanjie ge yao's voice
3. Musical characteristics of the re-created Liu Sanjie ge yao
4. Singing style of Liu sanjie ge yao

1. Types of Liu sanjie ge yao

Liu sanjie ge yao is mainly divided into seven categories: life songs, production songs, love songs, ritual songs, riddle songs, story songs and ancient songs

of creation. Each type has its specific theme and style, it has the poetic characteristics of song endorsement and distinct national character, transmission is relatively complete, Ge yao types are rich and diverse, spread widely, melody is beautiful, rhythm is cheerful and bright, diverse forms of expression. The lyrics are sincere, the melody is high and passionate, and most of them sing in the mountains and fields, expressing people's perception of nature and life, as well as their yearning and praise for freedom, love and hometown.

The types of Ge yao are mainly divided into the following categories:

- 1) Life songs: This is the most important part of Ge yao, reflecting the daily life of the Zhuang people, covering all aspects of the daily life of the Zhuang people, such as diet, living, health, seasons, customs and so on.
- 2) Production songs: It shows the production mode of the Zhuang people, reflecting the joys and sorrows of the Zhuang people in production labor and the Ge yao of hard work, such as farming, hunting, grazing, weaving, etc.
- 3) Love songs: This kind of Ge yao mainly reflects the love life of young men and women of Zhuang nationality and their yearning for a better future, such as the love fragment shown in the film Liu sanjie.
- 4) Ritual songs: related to the religious beliefs of the Zhuang people, Ge yao is used in various ceremonial activities, such as marriage, funeral, sacrifice, etc.
- 5) Riddle Songs: This is a Ge yao to express the wisdom and sense of humor of the Zhuang people through the form of riddles, is a kind of intellectual game. Also known as Pan ge, "It is one of the ballads of the Zhuang nationality and has a rich national culture." It often appears in the folk songs sung in the banquet, and the love songs sung by Ge xu also contain the content of riddle songs. The deep and clever orcheography often confuses the listener, who can't help but applaud after hearing the answer, so it is very popular."
- 6) Story Songs: This is a Ge yao that expresses the history, culture and social customs of the Zhuang people by telling stories, telling various myths and legends and folk stories.
- 7) Ancient Song of Genesis: This is the Ge yao that tells the origin and development history of the Zhuang people, representing the Zhuang people's reverence for their ancestors and their expectations for the future.

The researchers summarized seven types of Liu Sanjie ge yao, which are detailed in Table 1.

Table 1. Types of Liu Sanjie ge yao

Types of songs	Concept	Singing content
Life songs	It extensively reflects the daily life of the Zhuang people and covers all aspects of the daily life of the Zhuang people.	(1) Life bitter songs; (2) daughter-in-law bitter song; (3) Single bitter song; (4) Long work bitter song; (5) Orphan bitter songs; (6) Widowhood songs, etc.
Production songs	Songs that reflect the joy, sorrow and hard work of the Zhuang people in production.	(1) Love and pride in labor and the praise of the virtues of industry; (2) reflect the labor content of tilling land, transplanting rice seedlings, harvesting, collecting firewood, picking tea, fishing, hunting, building houses, etc.; (3) sing about the tools of labor and explain their uses; (4) reflect the weather changes related to agricultural labor, such as the occurrence and law of natural phenomena such as water, drought, wind and waterlogging; (5) Teaching knowledge of birds, animals, flowers, etc. closely related to production.
Love song	It reflects the love life of young men and women of Zhuang nationality and their yearning for a better future.	(1) Want to see the song; (2) Urge song; (3) Inquiring songs; (4) banter songs; (5) Songs of praise; (6) Friend songs; (7) Farewell song; (8) Thinking songs; (9) Reunion song; (10) Complaining love songs; (11) Love songs; Love songs and so on.

Table 1. (Continued)

Types of songs	Concept	Singing content
Ritual songs	Involving the religious beliefs of the Zhuang people, Ge yao is used in various ceremonial activities.	(1) Formula art song; (2) Seasonal songs; (3) Ritual and custom songs. The ritual and custom songs also include songs of marriage, funeral, housewarming, full moon and other fields.
Riddle songs	Ge yao expresses the wisdom and sense of humor of Zhuang people through riddles.	(1) Farming riddle songs; (2) Life riddle songs; (3) Animal and plant riddle songs; (4) Astrogeographical riddle songs.
Story songs	Songs in which people of all ethnic groups evaluate historical figures and social events. There are historical facts and literary fictions.	(1) Story songs adapted from Han stories; (2) Zhuang native stories and folk songs.
Ancient songs of creation	Gu ge is the ancient history myth of rhyme language, which reflects the content earlier than the historical legend story song.	For example: Shi nian tian han ge, Shi nian shui zai ge

Source: Yiyang Li (2024)

Liu sanjie ge yao's life songs are mostly bitter songs, on the one hand, because they reflect the contradictions and conflicts of the society at that time, on the other hand, because they reveal the suffering and hope of the people. Life songs are songs that reflect people's life, labor, thoughts, feelings, and aspirations. They often reveal the contradictions and conflicts of the society at that time, and reflect the sufferings and hopes of the people. At that time, the peasants were living a difficult life, and they were often exploited and oppressed by the landlord class. Therefore, Liu sanjie ge

yao's life songs are mostly bitter songs. However, despite the hardships of life, they still maintain an optimistic attitude and express their emotions and hopes through singing, which is also an important feature of life songs in Liu sanjie ge yao.

In addition, Liu sanjie ge yao's life song also reflects the wisdom and courage of the people. In the face of difficulties and challenges, they did not choose to escape, but chose to face and solve the problem bravely, which is also an important reason why their life songs can be deeply rooted in the hearts of the people and are loved by the broad masses of the people.

In general, although most of the life songs in Liu sanjie ge yao are bitter songs, they are full of people's wisdom and strength, a true portrayal of the people's struggle spirit, and an important part of the excellent traditional Chinese culture.

These Ge yao follow certain basic laws and adopt various basic expression techniques and techniques. For classic tunes, the audience needs to have a deep understanding and master the singing methods of folk songs. In the process of learning, it is not only necessary to have a comprehensive understanding of Liu sanjie ge yao's artistic characteristics, but also to master its cultural value. In addition, through learning, people can develop an understanding of the basic laws of Ge yao's writing, and thus improve their oral creative ability.

2. Characteristics of traditional Liu Sanjie ge yao's voice

2.1 Lyrics of Liu sanjie ge yao

Liu sanjie ge yao's lyrics are full of life atmosphere, reflecting the living conditions and spiritual outlook of Zhuang people, which is an important part of Zhuang culture.

Liu sanjie ge yao has been handed down over hundreds of years, and the lyrics are usually based on seven-character sentences, and the tune varies from place to place, but it has a common tonal basis. Liu sanjie ge yao's lyrics are generally based on the local traditional folk literature of Yizhou City in Guangxi Zhuang region. They are usually composed orally, with vivid images, concise language and profound meaning. It is full of the unique cultural connotation of the Zhuang nationality and reflects the thoughts and feelings of the Zhuang people and their way of life. Most of them have seven or five words as a sentence, the form of single and double sentences.

In the lyrics, rhetorical devices such as Bi xing, metaphor and duality are often used, as well as elements such as myths and legends and folk stories, which make the songs more artistic.

It can be seen from the rules of lyrics that the lyrics are improvised according to the emotions and atmosphere of the time. When creating folk song lyrics, it is necessary to have a deep understanding of life and emotions, select the theme, write the melody, and use the skills of language characteristics, structural arrangement, rhyme and emotional expression to create expressive and charming folk songs. Therefore, the composition of folk song lyrics needs to combine various skills and experience to achieve the best results. This kind of creation is usually based on the singer's observation and experience of life, or the understanding of local customs, history, and cultural background. They can create unique lyrics based on different situations. In the process of creation, singers will use metaphors, parallelism, overlap, comparison and other techniques, often can produce humorous effects. For example, they may use words such as "like," "just like," and "just like" to express feelings and wishes. Singers also pay attention to the rhyme and rhythm of the lyrics, and sometimes even use rhetorical devices, such as personification, exaggeration, contrast, etc., to enhance the appeal of the lyrics. In terms of structural arrangement, the lyrics of folk songs are usually in the form of four sentences or two sentences, and the length of the lyrics is not fixed, sometimes longer, sometimes shorter, depending on the singer's mood and the content of the lyrics. In addition, singers also adjust the rhyme and rhythm of the lyrics according to local customs and musical styles.

The lyrics are mostly composed of seven words and four sentences, and most of them are based on two-sentence structure. This kind of song is generally composed of four lyrics, and the lyric structure of the phrase is mainly seven words. "Seven words" means seven words per sentence, and "four sentences" refers to a Ge yao is a single paragraph structure with four sentences. Lyrics often express emotions and ideas through vivid metaphors and real life experiences. The contents of the lyrics are mainly related to love, life, nature and other aspects, and it expresses people's perception of life and sincere emotion. By studying Liu sanjie ge yao's lyrics, we can deeply understand the thoughts and feelings of Zhuang people, cultural traditions and national customs. The "lining words", "interlining words" and "interlining sentences"

in the singing lyrics connect with the melody organically, thus forming a complete music style. As for the creative skills of Liu Sanjie ge yao, through the interview, I learned that the creative techniques are similar to ancient Chinese poems, in which rhyming is required.

In general, the creation of a song requires the determination of the theme and emotion of the song, which will directly affect the melody, lyrics and rhythm of the song. Lyrics are the soul of a song and need to be attractive and emotionally resonant.

During an interview with an informant, the informant improvised a new word according to the questions interviewed by the researcher, which gave the researcher the opportunity to observe and record the details and skills in the singer's creative process. The process is full of innovation and inspiration, and the charm of singing is revealed in the interaction between researchers and singers. This interview also inspired the researchers to think and understand the lyric creation, and then provided a deeper analysis and research on Liu Sanjie ge yao's lyric creation, helping the researchers to understand and explore the mystery of lyric creation.

According to the traditional classification method of Zhuang folk culture, Liu Sanjie ge yao is divided into seven categories: life songs, production songs, love songs, ritual songs, riddle songs, story songs and ancient songs of creation. These seven categories are mainly distinguished according to the meaning of the lyrics. The researchers selected 4 of them. The researchers used the most widely used life songs, production songs, production songs, and riddle songs as examples to analyze the lyrics. These improvised lyrics were created on the spot at the interview site, allowing the researchers to experience the creation process up close.

See the following figure for details:

1) Life song

For example:

奕莹学歌很认真

Yi ying xue ge hen ren zhen

要做山歌的传人

Yao zuo shan ge de chuan ren

山歌传到泰国去

Shan ge chuan dao tai guo qu

去到国外当歌神

Qu dao guo wai dang ge shen

This means: Researchers are very serious about learning folk songs, to be the bearer of folk songs, to bring folk songs to Thailand, to foreign countries as Ge shen, "Ge shen" is a Chinese word, is used by the public to praise singing skills are particularly excellent, has outstanding contributions to the development of the music industry, and has a wide influence in the society singer, is a title, is recognized by the public.

Most of the rhythm of seven words is "223", that is, according to the rhythm of "two two three" is divided into "seven words", that is, each poem has seven words, divided into three parts, each part of the symbol is "two two three" or "four three". The "two two three" sentence is usually used, as follows:

奕莹/学歌/很认真	Yi ying/ xue ge /hen ren zhen
要做/山歌/的传人	Yao zuo/ shan ge/ de chuan ren
山歌/传到/泰国去	Shan ge /chuan dao/ tai guo qu
去到/国外/当歌神	Qu dao /guo wai /dang ge shen

A singer's improvisation skills are related to their musical experience, personal emotions and the way the lyrics are expressed. They can use lyrics to convey their inner feelings, express their emotional state, and even inspire emotional resonance in the audience. Rhyming and Bishing: Ge yao, like poetry, requires rhyming, in general, two or four rhyming sentences, the first sentence can be bet or not. Ge yao uses Bixing technique, which is the biggest characteristic.

In the interview, the informant improvised two themes full of festive colors, ge yao, according to the upcoming New Year's Day festival, combined with the cheerful atmosphere of the festival. Create a happy and warm atmosphere, but also combined with the theme of folk songs, more common love songs as an example to create the whole song more vivid and pleasant. The lyrics of the song contain some representative festive elements that will help bring people into the festive atmosphere of New Year's Day and let people feel joy and happiness on this special day. In addition to the melodious melody of ge yao itself, the rhythm is bright, and the lyrics are catchy, which can bring joy and pleasure to everyone.

2) Love songs

For example:

喜气洋洋过元旦	Xi qi yang yang guo yuan dan
唱首山歌来问安	Chang shou shan ge lai wen an
没有礼物送给妹	Mie you li wu song gei mei
只有山歌把情连	Zhi you shan ge ba qinglian

After the creation, the researchers were asked to guess what type of song it was and who the protagonist of the song was. Then, the answer is revealed, is a love song, is the boy to sing to the girl. The first sentence "Xi qi yang yang guo yuan dan" means that people are full of joy and festive atmosphere on New Year's Day, enjoying the beginning of the New Year. "Jubilant" shows the lively scene of the festival, and the second sentence "Singing a folk song to greet" is to use folk songs to express greetings and wishes to relatives and friends. Folk songs are one of the traditional Chinese folk art forms, often used to express emotions and blessings. The third sentence "No gift for the younger sister" expresses that he has not prepared a gift for the girl, but expresses his heart and blessing by singing folk songs. The fourth sentence "Only folk songs connect the emotions" expresses that folk songs are an art form that can closely link people's emotions together, and expresses his emotions and blessings by singing folk songs. It can make the relationship between people closer and more harmonious.

Then the researchers asked, what if you changed the love songs that boys sing to girls into songs that sisters sing to each other ?

For example:

喜气洋洋过元旦	Xi qi yang yang guo yuan dan
唱首山歌来问安	Chang shou shan ge lai wen an
没有礼物送给妹	Mie you li wu song gei mei
姐妹同来唱歌玩	Jie mei tong lai chang ge wan

It can be seen that according to the law of Ge yao's creation, the creator only modified the fourth sentence and changed it into a song of friendship between sisters. There is indeed a charm to Geyao's lyric delivery, which can completely change the meaning of a song just by changing a few words. This charm is reflected incisively and vividly in the creation of lyrics, and has been fully developed.

Express the people in the New Year's Day this festive festival, gather together, singing and dancing, bless each other's happy atmosphere. The lyrics mention "Xi qi yang yang guo yuan dan", which means that people are full of joy and happiness on this special day. Then, the song sings a kind of simple emotion, singing together with the sisters entertainment, sharing happy times, is also a special gift. This kind of gift is not only material, but also emotional communication and interaction, which can enhance the feelings between each other and make each other more intimate. This folk song is full of strong local characteristics and national culture, so that people feel the deep affection and friendship.

As can be seen from the above examples, Liu Sanjie ge yao uses more than seven sentences, two, two and three structures, and the Fu Bixing technique is basically consistent with other areas of folk songs.

Liu Sanjie ge yao's lyrics are relatively simple and straightforward, integrating into the structure and form of Chinese poetry, with the common technique of waist and foot rhyme. Rhyme is the rhyme of even sentences. Like poetry, the last word of the second and fourth sentences should rhyme with the last word of the first sentence. "Rhyme" means that in the creation, in the last word of the sentence, the use of the same or similar words, or level and oblique unity, so that when reciting or chanting, there is a sense of harmony. By means of "fu bi xing", the meaning has become far-reaching and intriguing, with strong characteristics of local ethnic love songs.

Fu: The equivalent of parallelism rhetoric. The closely related content, in a certain order, is formed into a group of sentences with the same structure and the same tone, which can play a role in rendering the atmosphere and emotions.

Bi: It means to use figurative metaphors to make people or things more distinctive.

Xing: Starting with other things, causing the content of the song to be sung, which can enhance the vividness and vividness of the expression, and increase the

appeal of the charm and image.

The application of these three expressive techniques in Liu Sanjie ge yao not only enriches ge yao's artistic form, but also greatly enhances ge yao's expressive force and appeal. In addition to the traditional lyrics, the creation of Liu Sanjie ge yao is the singer touched by emotion, improvisation and creation for the majority, filling in the fixed song plate singing, therefore, Liu Sanjie ge yao's lyrics are rich, real, and the singing range is relatively wide.

After the interview, the researcher went home and began to sort out various information collected from the interview. The information collected in the interview was carefully classified and sorted out. The key information will be recorded to provide valuable reference for subsequent research records. According to the creative skills learned in the interview, the researcher conducted exercises and created a song centered on the theme of labor. The theme of this song is labor, which means that through hard work and hard work, we can gain harvest in the process of tilling the field.

3) Production songs

For example:

辛勤劳动不辞苦 · Qin qin lao zuo bu ci ku

汗水洒落在田间 · Han shui sa luo zai tian jian

耕耘收获皆有果 · Geng yun shou huo jie you guo

劳动光荣生活甜 · Lao dong guang rong sheng huo tian

The third sentence, "Geng yun shou huo jie you guo", highlights the truth of no pains, no gains. In the process of songwriting practice, the researcher communicated with the informant about ge yao, who created the song, and got the help and suggestions from the informant, and made in-depth improvement according to the feedback. The informant perfected the third sentence, making ge yao more animated.

For example:

辛勤劳动不辞苦 . Qin qin lao zuo bu ci ku

汗水洒落在田间 . Han shui sa luo zai tian jian

努力耕耘有硕果 . Nu li geng yun you shuo guo

劳动光荣生活甜 . Lao dong guang rong sheng huo tian

Changed to "Nu li geng yun you shuo guo" (Hard work and fruitful results) , this way of expression is more vivid, and has a stronger association between hard work and harvest. "Effort" becomes a verb, like the actual action we take in our lives. When we work hard, there will be fruitful fruit, it is like the law of ploughing and harvesting. Therefore, the revised lyrics emphasize the relationship between hard work and harvest, and encourage people to take positive actions to meet the fruitful results. Just as bees can produce sweet honey after hard work, we can only harvest the sweet fruits of life through continuous efforts. It can express the connection between hard work and harvest, so that the lyrics are more deeply rooted in people's hearts, giving people a profound inspiration and motivation. Using the creative skills learned in the interview, the researcher created a song about the theme of labor, which was recognized by the informant.

4) Riddles songs

Riddle song is a ballad that integrates entertainment, interest and knowledge, and has very elegant aesthetic value.

The riddle song is sung in the form of a "disc song". The so-called "disc song" is also called guessing song, is a kind of mutual interrogation, answer, amusement and wisdom of the song, that is, people in the folk song duet question and answer each other, usually people set the content of the question is very rich, mainly all kinds of legends, farming, natural images, etc., is an essential link between men and women duet.

The characteristic of the riddle song is that the singer who performs the antithetical singing uses rich imagination to make metaphors for various objects and phenomena to set up a series of questions, and the other party can often make a deliberate answer in line with the topic. And that's a good indication of the

intelligence and the mental agility of the singer. For example, we are familiar with a riddle song "Xin xiang chang ge jiu chang ge" (want to sing sing) :

Q: 什么水面打跟头嘞? Q: Shen me shui mian da gen tou lei?

什么水面起高楼嘞? Shen me shui mian qi gao lou lei?

什么水面撑阳伞嘞? Shen me shui mian cheng yang san lei?

什么水面共白头嘞? Shen me shui mian gong bai tong?

A: 鸭子水面打跟斗嘞 · A: Ya zi shui mian da gen dou lei,

大船水面起高楼嘞, Da chuan shui mian qi gao lou lei,

荷叶水面撑阳伞嘞 · He ye shui mian cheng yang sai lei,

鸳鸯水面共白头嘞. Yuan yang shu mian gong bai tou lei.

The ducks, lotus leaves and mandarin ducks mentioned in this riddle song are all common and familiar things to people living in the natural ecological environment of the southern water towns. People integrate these natural things into singing activities, so as to skillfully integrate aesthetic and ecological characteristics. From the perspective of social ecological beauty, folk song duet singing can enhance the understanding between people. In the invisible to enhance the feelings between people. It can be said that Liu Sanjie ge yao's riddle song is a full display of the harmonious beauty between man and nature, man and society.

Liu Sanjie ge yao's main feature is improvisation, which has become a consensus among local singers. Ge yao's transmission mode is oral, the master in the transmission of art is to choose their own can inherit the skills of the apprentices, oral transmission, sentence by sentence to teach singing, heart taught, the apprentice in the learning of art by hearing and memory, basically do not use the transmission of written music, Although computers are now very popular, folk teachers still use this method, instead of using computers to first play music and then teach. On the one hand, there is no perfect notation method for folk songs, on the other hand, it also gives high students the opportunity to exert their talents in the transmission of ge yao and process ge yao. Over the years, ge yao's achievements are the crystallization of

the collective wisdom of the working people. The transmission mode of oral transmission has caused different degrees of error in ge yao melody, which provides favorable conditions for many singers to process and adapt ge yao melody. Through the continuous innovation of countless outstanding singers, ge yao has spread and developed from generation to generation. In this way, ge yao's improvisation in singing and playing has become the standard for verifying the attainments of singers and artists. Improvisation of melody is also a way of creation for ge yao, and in many cases the creator is also the performer. Although improvisational changes are only local changes in relatively fixed tunes, the successful adaptations have been recognized by listeners through the accumulation of generation after generation thus promoting the transmission and development of folk songs.

1) Diversified forms of lyrics: Liu sanjie ge yao's lyrics have various forms, including the traditional form of one word and one sentence, and the long ge yao with many words and sentences, both complete sentences and short sentences composed of several phrases.

2) Rich lyrics: Liu sanjie ge yao's lyrics cover all aspects of Zhuang people's lives, including labor and production, marriage and family, religious beliefs, cultural customs and so on. It not only shows the emotional world of the Zhuang people, but also shows their cultural traditions.

3) Concise and vivid lyric language: Liu sanjie ge yao's lyric language is concise and vivid, and the words are concise and clear, expressing rich emotions and artistic conception. The lyrics use colloquial language to make it easy for listeners to understand and feel the emotions.

4) Lyrics are mostly based on aria: Liu sanjie ge yao's lyrics are mostly based on aria, which expresses the theme and emotion through repeated aria, so that the audience can deeply feel the emotion and meaning. The lyrics are often repeated, which makes the emotion of the lyrics more deeply strengthened.

Liu sanjie ge yao are an important part of Zhuang culture, and they convey information about the lifestyle, values and beliefs of the Zhuang people. We should master the basic laws of Ge yao's writing and cultivate oral creative ability. In the process of creation, we need to take into account the rhythm of the song, intonation, the meaning of the lyrics and other factors. Through constant practice and practice,

we can improve our creative level and create more beautiful songs.

In the process of composing songs, you need to pay attention to the following points:

1) Inspiration and creativity: The creation of songs needs inspiration and creativity, which can be inspired by observing things around, recalling past experiences, listening to music, etc. The lyrics of the whole song should be related to each other, and the meaning to be expressed should be closely related to the theme.

2) Writing skills: Writing songs requires a certain literary background, and seven words and four sentences are generally seven words and one sentence, a total of four sentences. Rhyming is often used to make the whole poem feel rhythmic. The tone of the four sentences is "Ping Ping Zep" and "Zep Ping Zep", and Ping Sheng refers to one or two sounds, such as "zhen ren shen". Oblique tones refer to the tones of the three and four tones in Chinese, such as "qu" which rhymes according to rules.

3) Symmetry: In seven words and four sentences, symmetry is often emphasized. For example, the content of the second and fourth sentences should always be the same, such as "ren shen". The climax usually occurs in the third or fourth sentence, introducing some variation in these two sentences to reach the climax of the entire song.

4) Repeated revision and improvement: The creation of songs is a process of repeated revision and improvement, which requires constant listening to opinions and suggestions, and continuous improvement and improvement. Can create poetic and appealing works of seven words and four sentences.

2.2 Liu sanjie ge yao's tune analysis

Researchers analyzed the musical characteristics of Liu Sanjie ge yao, Liu Sanjie ge yao as many as hundreds of tunes, most of them are named after local names, which region spread and rise, named after the name of the place, or according to the characteristics of the tune.

There are 6 most popular tunes of liu Sanjie ge yao, but researchers have only selected 3 tunes to analyze their musical characteristics. By studying the melody characteristics, we can understand the sound characteristics of liu Sanjie ge yao. See Table 2 for details.

Table 2. Musical characteristics of Liu Sanjie ge yao

Serial number	Tune name	Collection place	Singer	A surname	Mode	Tone series (low to high tempo)	Rhythm
1	Bei Ya Tune	Yizhou Qingyuan town east screen village	Xie Qingliang	Seven words and four sentences	Five tones nation ality zhi mode	G-A-C-D-E	The main rhythmic patterns are eighth notes and sixteenth notes. The rhythm of the first sentence is more relaxed and slow, and the rhythm of the next sentence is more compact.
2	Dong Ping Tune	Yizhou Qingyuan town east screen village	Xie Qingliang	Seven words and four sentences	Five tones nation ality zhi mode	G-A-C-D-E	The main rhythmic patterns are eighth notes and sixteenth notes. The rhythm of the first sentence is more relaxed and slow, and the rhythm of the next sentence is more compact.

Table 2. (Continued)

Serial number	Tune name	Collection place	Singer	A surname	Mode	Tone series (low to high tempo)	Rhythm
3	Xiang Bei Tune	Yizhou Xiangbei township Gulong village	Qin Yanfang	Seven words and four sentences	Five tones nationality zhi mode	G-A-C-D-E	The main rhythmic patterns are eighth notes and sixteenth notes. The rhythm of the first sentence is more relaxed and slow, and the rhythm of the next sentence is more compact.
4	Ban Long Tune	Yizhou Qingyuan town east screen village	Xie Qingliang	Seven words and four sentences	Five tones nationality zhi mode	G-A-C-D-E	The main rhythmic patterns are eighth notes and sixteenth notes. The rhythm and speed of the next sentence do not change much.
5	Biao Tong Tune	Yizhou Qingyuan town east screen village	Xie Qingliang	Seven words and four sentences	Five tones nationality zhi mode	G-A-C-D-E	The main rhythmic patterns are eighth notes and sixteenth notes. The rhythm of the first sentence is more relaxed and slow, and the rhythm of the next sentence is more compact.
6	Ge Wang Tune	Yizhou Qingyuan town east screen village	Xie Qingliang	Seven words and four sentences	Five tones nationality zhi mode	G-A-C-D-E	Eighth and sixteenth notes dominate, with occasional dotted notes.

Musical form structure: Liu Sanjie ge yao's musical form structure commonly has two sentences and four sentences. The most common form structures are two-sentence and four-sentence segments. The specific form varies from region to region and culture to culture, but the balanced and symmetrical four-phrase structure of the top and bottom sentence and the beginning and transition sentence is the most common and basic structure.

up-and-down call-response two-phrase structure: This is a single phrase structure composed of only the upper and lower sentences in the whole song. It is the most commonly used structural style of Liu Sanjie ge yao melody, which is the structure of upper and lower sentences, and the symmetric relationship between the two sentences is a call and a response. This structure is consistent with the traditional aesthetic pursuit of balance and symmetry of the Chinese nation (especially the Han nationality).

Four-phrase structure: This is a single phrase structure composed of four phrases. The structural relationship between the four phrases is formed. The first sentence is the starting sentence; The second sentence is a bearing sentence, which follows and echoes the first sentence; The third sentence is a transposition, which leads the music into a new artistic conception; The fourth sentence is a combined sentence, which makes a summary of the previous music, so that the music reaches a climax.

These structural forms are widely used in folk songs, and their common goal is to create musical effects with a sense of rhythm and harmony to meet people's pursuit of beauty.

The researchers sorted out the characteristics of Liu Sanjie ge yao's tunes in terms of meter, mode, tone series and rhythm. For example: "Dong Ping tone", "Ban long tone" and "Xiang bei tone", which have been circulating for a long time and spread widely, were adopted. This paper analyzes the musical form of Liu Sanjie ge yao.

1) Dong Ping Tune

Dong Ping Tune



Figure 8. Dong Ping Tune

Source : Yiying Li (2024)

From Figure 8, the researchers need to do a few things before the analysis:

This beat is very free in the actual singing, completely determined by the singer. The above is the score formed by the score. In the actual singing, the singer usually adjusts the rhythm according to his own feeling and the atmosphere of the scene to achieve better results. Therefore, even if it is the same song, different singers may have different ways to perform it. The actual singing is not exactly according to the score, it requires the singer to play according to the atmosphere and emotional expression of the scene. The notation only reflects the basic structure and speed of the music, and the rhythm of the actual singing will vary according to the singer's personal understanding and performance style. It can be said that the rhythm in the actual singing is a kind of artistic display, which can be freely played according to the

singer's performance style and live atmosphere, thus bringing unique charm and emotion to the song.

The song is sung with "Xi nan guan hua", "Xi nan guan hua" : Guilin and Liuzhou dialect, a kind of Xi nan guan hua, is one of the strongest Chinese dialects in Guangxi Zhuang Autonomous Region. The researchers input the sounds of the Chinese language.

Researchers can analyze the following:

In Figure 8, there are four phrases in this example, each with four bars. In the A mode, the fourth phrase ends with G (bar 16).

Pattern analysis:

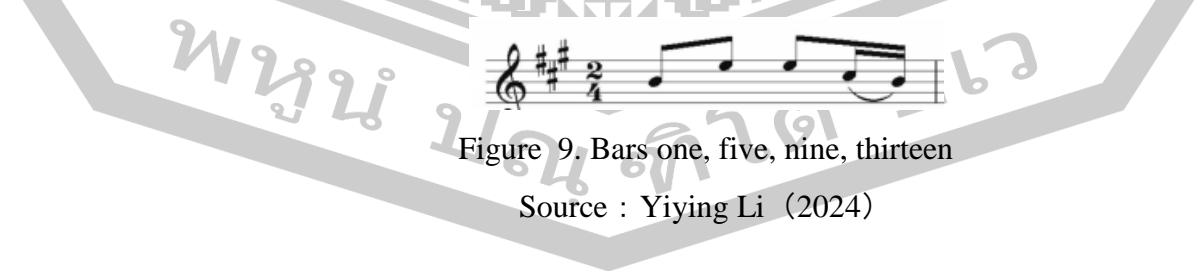
It has five notes. It means there are five notes in the whole piece. Its basic keynote sequence is expressed as follows :D-G-C-E-A. The lyrics "Li" are interspersed with some modal words, forming a foil to the nature of the words, strengthening the singing tone, setting off the melody of the song, playing a very important role.

Profile analysis:

The range spans eight intervals. The range of the melody is: group of G- small group of G (alto G to bass G). This sound is based on D-G-G-E-D, D-E-G, D-C-A-G. As shown in the following picture

These songs are usually composed of four sentences, sometimes with contrasting phrases , and often with parallel phrases. From the score, we can see that the melody of the first and third sentences is the same, and the melody of the second and fourth sentences is the same, forming the structure of 'a b a 'b', two sentences.

As shown in the Figure :



The first four words of each sentence, that is, the first bar, the melody is carried out in accordance with the fourth - third - second degree, and the

characteristics of this melody structure are based on the pitch relationship of the interval, so it has a strong sense of harmony. In addition, it can also meet the needs of different musical forms, but also can enhance the overall sense of music and coherence, because it can organically combine different pitch and rhythm elements together to form a complete melody form. In the early history of music, this melodic structure may have developed from simple progressive cadences and singing intervals.

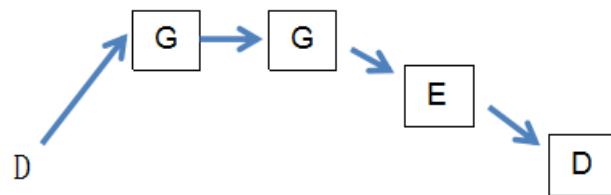


Figure 10. D-G-G-E-D

Source : Yiying Li (2024)

Figure 11. Between bars two and three and bars eleven and twelve.

Source : Yiying Li (2024)

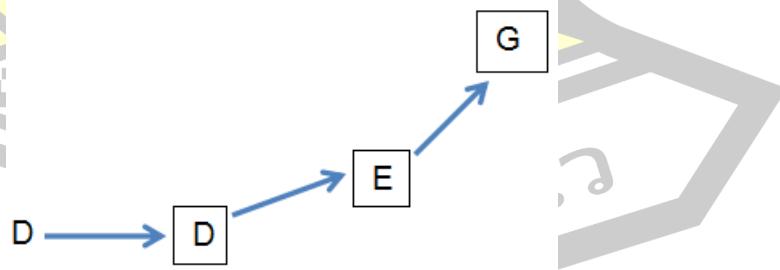


Figure 12. D-D-E-G.

Source : Yiying Li (2024)

The interlining of this melody is the fixed collocation of "Li" as the end sound of each sentence. The contrast words are the support and supplement of the melody,

which can enhance the expression of the melody. Lyrics are an important part of a song, which needs to express the theme and emotion of the song, and also needs to be poetic and rhythmic. This is an upward melody consisting of the A tone as "do", D, E, G. The upward melody is characterized by a tendency to move upward, usually using higher and higher notes to enhance the momentum and vitality of the melody, thus giving a positive feeling.



Figure 13. Bars six and 14

Source: Yiyiing Li (2024)

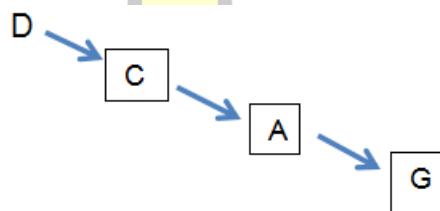


Figure 14. D-C-A-G

Source: Yiyiing Li (2024)

Starting with D, the melodic line travels gradually downward in a stepped fashion until it ends with the bass G, which is the direction in which the melody proceeds. In the process of this melody, the descending of the melody not only presents a steady change in tone, but also has a certain regularity in the musical structure. At the same time, the descending melody is often used to form the closing part of the music to show a feeling of a final sigh or a return to calm.

Melody analysis:

There are three phrases in this example. The range is only 5 intervals (C-D-E-G-A), with a melody of 4 phrases. Overall, it went well. The overall melody does not change much. The melody of the first bar at the beginning of each phrase remains the same. The second, third and fourth bars are all changed, and it can be found that the melody of the first and third sentences is the same, and the melody of the second and

fourth sentences is the same. These melodic features express the characteristic style. sol -- mi -- sol -- re -- sol process. The core sound is listed as sol la do re mi, ending with re do la so. The song begins with a D and ends with a G.

Rhythm analysis:

Rhythmic patterns vary with different melodic beats. The rhythm of the free melody.

Analysis of lyrics:

If you want to sing in your heart, sing; If you want to go fishing, you must go down into the river; You pick up the zhu gao (a long piece of bamboo material used mainly for punting) and I pick up the jiang (a tool used for rowing) and follow you. As can be seen from the lyrics, this is a love song, expressing the harmony between two people, respect and understanding each other, and being able to support each other in life and make progress together. (Translation : Li Yiyang)

2) Ban Long Tune

Ban Long Tune

G-mode

Lowest note

Highest note

jīn tiān shì gè hǎo rì zǐ (liě nà gè gē liě)

5 huān yíng ā gē lái zuò kè.



Figure 15. Ban Long Tune

Source : Yiyang Li (2024)

From Figure 15, the researchers need to do a few things before the analysis:

This beat is very free in the actual singing, completely determined by the singer. The above is the score formed by the score. In the actual singing, the singer usually adjusts the rhythm according to his own feeling and the atmosphere of the scene to achieve better results. Therefore, even if it is the same song, different singers may have different ways to perform it. The actual singing is not exactly according to the score, it requires the singer to play according to the atmosphere and emotional expression of the scene. The notation only reflects the basic structure and speed of the music, and the rhythm of the actual singing will vary according to the singer's personal understanding and performance style. It can be said that the rhythm in the actual singing is a kind of artistic display, which can be freely played according to the singer's performance style and live atmosphere, thus bringing unique charm and emotion to the song.

The song is sung with "Xi nan guan hua", "Xi nan guan hua", a Guilin and Liuzhou dialect, which is one of the strongest Chinese dialects in Guangxi Zhuang Autonomous Region. The researchers input the sounds of the Chinese language.

Researchers can analyze the following:

In Figure 15, there are four phrases in this example, each with four bars. In G mode, the fourth phrase ends with A (bar 8), and Ban Long Tune is a love song.

Pattern analysis:

It has five notes. It means there are five notes in the whole piece. Its basic keynote sequence is as follows: A-C-D-e-G-A. The lyrics "Lie" are interspersed with some modal words, forming A setting word, strengthening the singing tone and setting off the melody of the song, which plays A very important role.

Profile analysis:

The range spans five intervals. The range of the melody is: A in small letters - E in small letters (bass A to mezzo E). This sound is based on E-D-C-D-E and is a Tune specific to Ban Long tune, as shown in the figure.

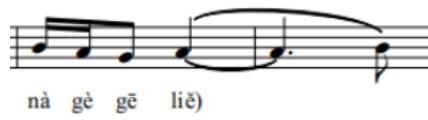


Figure 16. Third bar to the fourth bar

Source: Yiyang Li (2024)

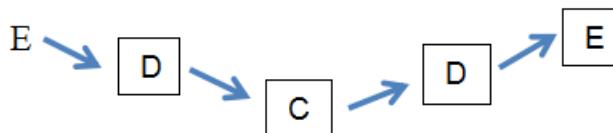


Figure 17. E-D-C-D-E

Source: Yiyang Li (2024)

Music form structure

By forming a single phrase with four phrases, the end of the first and third phrase will appear "Wo di ge, wo di mei" meaning (my brother, my sister), which is a fixed collocation of Ban Long Tune.

Rhythm processing

The main rhythm types are two eight, first eight after sixteen, and first sixteen after eight. Although in some songs

There is no sign to extend the mark, but in the actual singing, according to the content of the lyrics and emotional needs, it is completely free to play. The same folk song, different singers can sing different styles. This is not only due to the natural environmental conditions in the mountains, but also depends on the language, lyrics, emotions and other factors.

Tonality and melody development

In terms of the use of musical notes, it is usually necessary to have five musical notes, pentatonic modes. The core sound is listed as mi re do re mi.

Lyrics analysis

The meaning of the lyrics is: today is a good day, my brother, welcome brother to visit, today we get together, with singing folk songs to express my heart.

3) Xiang Bei Tune

Xiang Bei Tune

C-mode

Highest note

Figure 18. Xiang Bei Tune

Source : Yiying Li (2024)

From Figure 17, the researchers need to do a few things before the analysis:

1) This beat is very free in the actual singing, completely determined by the singer. The above is the score formed by the score. In the actual singing, the singer usually adjusts the rhythm according to his own feeling and the atmosphere of the scene to achieve better results. Therefore, even if it is the same song, different singers may have different ways to perform it. The actual singing is not exactly according to the score, it requires the singer to play according to the atmosphere and emotional expression of the scene. The notation only reflects the basic structure and speed of the music, and the rhythm of the actual singing will vary according to the singer's personal understanding and performance style. It can be said that the rhythm in the

actual singing is a kind of artistic display, which can be freely played according to the singer's performance style and live atmosphere, thus bringing unique charm and emotion to the song.

2) The song is sung with "Xi nan guan hua", "Xi nan guan hua" : Guilin and Liuzhou dialect, a kind of Xi nan guan hua, is one of the strongest Chinese dialects in Guangxi Zhuang Autonomous Region. The researchers input the sounds of the Chinese language.

Researchers can analyze the following:

In Figure 17, there are four phrases in this example, each with four bars. In the C mode, the fourth phrase ends with G.

Pattern analysis:

It has five notes. It means there are five notes in the whole piece. Its basic keynote sequence is expressed as :G-C-D-E-A. The lyrics "lei", "ya" and "na ge" are interspersed with some modal words, constituting words of foil nature, strengthening the singing tone and setting off the melody of the song, playing a very important role.

Profile analysis:

The range spans eight intervals. The range of the melody is: small group of G-small group of two G (mezzo G to treble G).

Dotted notes can help the interlining better show emotion, making the song more lively and interesting. The rhythm of the contrast is on the weak beat, and the use of dotted notes can make this rhythm more pronounced, thus promoting the development of the melody. As shown in the picture:

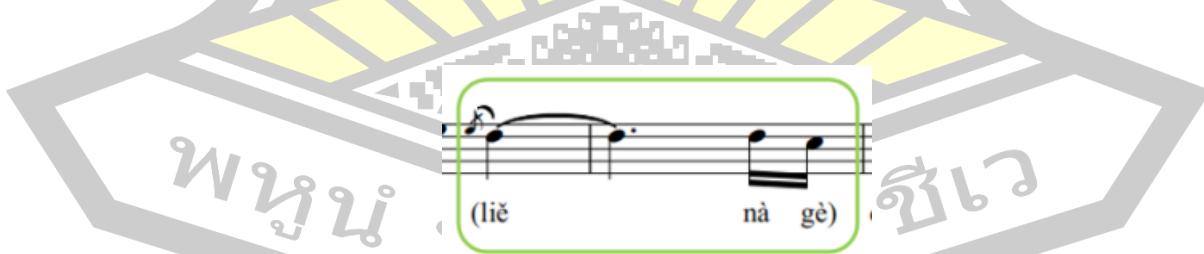


Figure 19. Last note of the second bar to the third bar

Source: Yiyiing Li (2024)



Figure 20. Bars ten and eleven

Source : Yiyang Li (2024)

This sound is based on C-A-G-E-D-C. As shown in the figure:

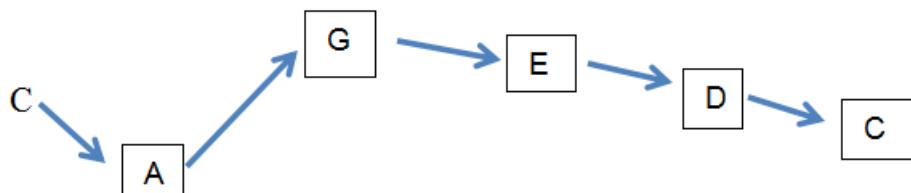


Figure 21. C-A-G-E-D-C

Source : Yiyang Li (2024)

Music form structure

The melody is composed of four phrases, and the third phrase is the variation of the first phrase. The second half of the sentence is more compact.

Rhythm processing

The main rhythm types are mainly in the two eight, the first eight after sixteen, the first sixteen after eight, occasionally syncopated rhythm. Also, in every phrase there is a collocation of the first eight after sixteen or the first sixteen after eight. Although there is no sign of extension in some songs, in actual singing, according to the content of the lyrics and emotional needs, it is completely free to play. The same folk song, different singers can sing different styles. This is not only due to the natural environmental conditions in the mountains, but also depends on the language, lyrics, emotions and other factors.

Tonality and melody development

The original zhuang song of Xiangbei is a five-tone mode. Melodic development mostly develops in the way of the above lines, and the poles are mainly advanced. In terms of form structure, the first phrase and the third phrase have the same meaning, and the second phrase and the fourth phrase echo each other, which is a repetitive lyric with melodious melody.

The melody of the previous sentence is relatively gentle, and the melody of the next sentence becomes a parabola state, and the parabola goes through the process of sol -- mi -- sol -- re -- sol. The core sound is listed as sol la do re mi, with re do la sol as the descending ending.

Lyrics analysis

I think about my sister all the time (sister means a girl I like), just like a fish thinks about a river. The feeling of missing his sister is very strong, just like a fish's longing for a river. He expressed his deep yearning and longing for his sister, just like the fish's dependence on the river, without the companionship of his sister, life is like losing the source of life.

In the lyrics of Liu Sanjie's ballads, the titles "Ge brother" and "Mei Mei" have a high frequency of repetition in Liu Sanjie's ballads, which can be used as modal words. They are both terms of affection and nicknames for lovers, showing the interactive structure of mutual attraction between men and women.

Summary

Liu sanjie ge yao's tunes are full of characteristics of Zhuang folk music. Beautiful, bright rhythm, smooth melody, with high artistic value. Liu sanjie ge yao's tunes also have strong local characteristics, both high and passionate melody, but also have a graceful lyrical melody. It reflects the life customs and emotional world of Zhuang people. The tunes of Liu sanjie ge yao in different regions are also different, but in general, their vocal range is not wide, generally within eight degrees.

Liu sanjie ge yao usually consists of two parts: the lyrics and the tune. Lyrics are usually short and emotional, and the rhythm and intonation of lyrics are also very important to convey the emotion and meaning of the song. Liu Sanjie ge yao's musical form structure is flexible and changeable, with both fixed patterns and innovative elements, which makes the folk song show a rich and colorful style in music. The tune is fixed collocation, special music, there are fixed tunes, there are certain words in the tune, and the fixed words match the fixed melody. Melody is known for its moving beauty, which allows the listener to hear the emotion of the singer.

3. Musical characteristics of the re-created Liu Sanjie ge yao

By studying the musical types and characteristics of "Liu sanjie Ge yao" in Hechi area of Guangxi, this paper discusses the basic rules, basic expression techniques and skills of Ge yao. Liu sanjie ge yao's lyrics not only have traditional cultural elements, but also pay attention to innovation and The Times, and combine innovation with tradition. Demonstrates the local culture of The Times. These Ge yao are not only musical art, but also an important expression of Zhuang people in their daily life, conveying their life experience and wisdom.

The researchers take shan ge hao bi chun jiang shui as an example for musical analysis.

3.1 Shan ge hao bi chun jiang shui's origin and development

"Shan ge hao bi chun jiang shui" is based on the Liuzhou folk song "Shi liu qing", the music of "Shan ge hao bi chun jiang shui" originated from Liu Sanjie's story. Folk legend Liu Sanjie is Zhuang people, and he often sings beautiful folk songs to sing the voice of the poor people, so he is widely loved by the people. There are many versions of the legend about Liu Sanjie, but the core is that Liu Sanjie uses folk songs to safeguard justice, eliminate evil and promote good, promote the truth, goodness and beauty of the world, and give people a hope.

The melody of Shan ge hao bi chun jiang shui is catchy, the lyrics are simple, there are no too many technical restrictions on the singer, so that it is easy to sing, and the hope of the song transmission is encouraging

Generation after generation, on the other hand, is to highlight the value of music, with the change of time, "Shan ge hao bi chun jiang shui" broke through the folk song region and time and space restrictions, follow the trend of The Times, realize their own value, to a higher level of development.

3.2 Shan ge hao bi chun jiang shui's music analysis

Shan ge hao bi chun jiang shui in Figure 21 is taken as an example for music analysis.

Shan Ge Hao Bi Chun Jiang Shui

The musical score is in 2/4 time with a key signature of one flat. The tempo is marked as $\text{♩}=70$. The score consists of three staves of music. Annotations include:

- Highest note:** An orange box highlights a note in the first measure.
- Lowest note:** A green box highlights a note in the third measure.
- Lyrics:** The lyrics are written below the notes: "Chang shan ge ai... emerge B zhe bian chang lai na bian he. Shan ge hao bi chun jiang shui ai..."
- Phrasing:** A blue bracket groups the first two measures, and a green bracket groups the last two measures.
- QR code:** A QR code is centered at the bottom of the score.

Figure 22. shan ge hao bi chun jiang shui

Source: Yiyiing Li (2024)

Researchers can analyze the following:

Shan ge hao bi chun jiang shui has four phrases, each with four bars.

1) Musical form structure characteristics

Through analysis, we have learned that the song Shan ge hao bi chun jiang shui is a single music style work. The whole song is composed of a two-sentence phrase to form a square, contrasting and folding phrase. As shown in Figure 22:

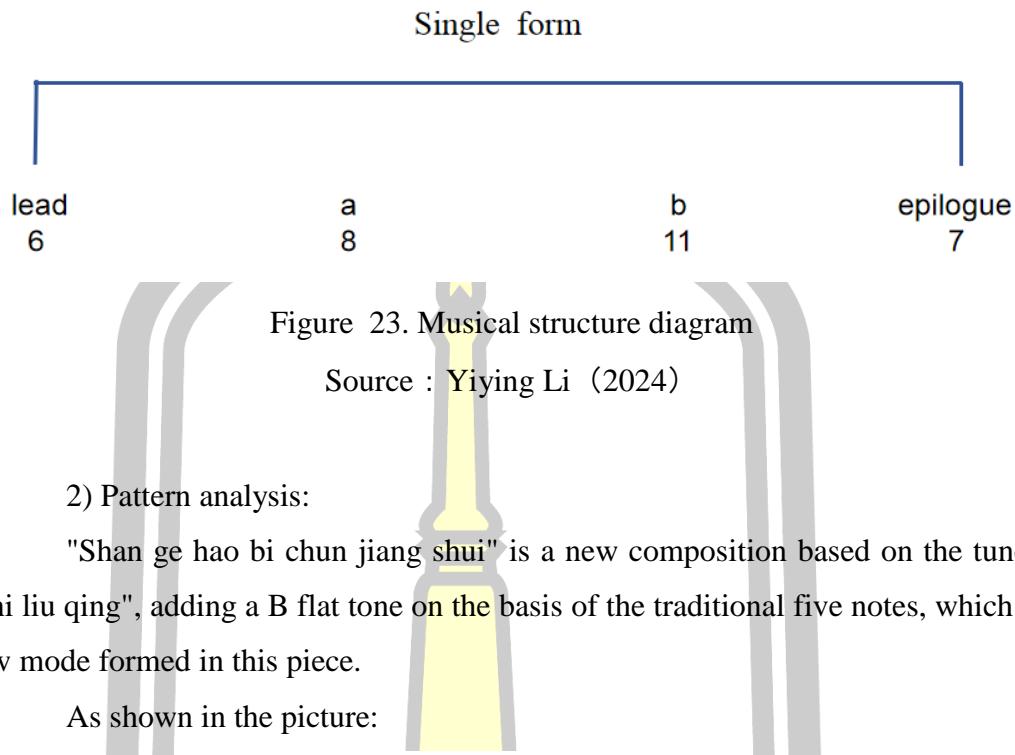


Figure 24. B sound was added

Source : Yiyiing Li (2024)

The melody of the song has been further enriched and expanded. It breaks the traditional pentatonic structure and makes the whole piece full of changes and vitality. It shows the unique innovative thinking and style, so that the song presents a new audio-visual experience, and enhances the expression and appeal of the song. The rhythm is 2/4 time signature. Meanwhile, the pitch of this song is in the key of B flat, with a half-tone descending on the key of G major. At the end of the song, a slowing down of B flat tone is added to make the whole song more complete at the end, which also indicates the ending of the story and condenses the emotion of this song.

Pentatonic mode is characterized by a pure fifth interval relationship to arrange, is composed of five tones of the mode. The intervals in the pentatonic mode are: second degree, major fifth, major sixth, second degree, second degree.

3) Profile analysis:

The scale structure is: B, D, F, G, A, B, C, D, F, G, A, B, C, D, F, G7.

Use a rhythm pattern of four sixteenth notes.

As shown in the picture:



Figure 25. Second bar

Source : Yiyang Li (2024)

This sound is based on E-G-E-D, as shown in the figure:

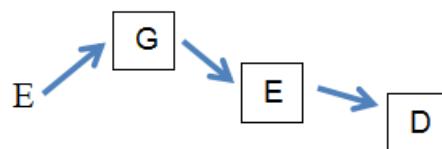


Figure 26. E-G-E-D

Source : Yiyang Li (2024)

The performance is continuous short rhythm, giving people a light and lively feeling. It is also a sign of melody repetition, which further enhances the integrity and unity of "singing folk songs". It brings a more stable and coherent feeling, allowing the listener to feel the emotion and expression of the music more deeply.

4) Lyrics analysis

The lyrics express the longing for a better life and the desire for love. "Shan ge hao bi chun jiang shui" is sung in the song, which means that the folk song flows like a river in spring, full of vigor and vitality. It also mentions the natural scenery of the Zhuang people, such as "the beautiful mountains and rivers, the singing of birds and the fragrance of flowers", which reflects the Zhuang people's love and reverence for nature.

In general, the folk song "Shan ge hao bi chun jiang shui" not only expresses the traditional culture and lifestyle of the Zhuang people, but also conveys their yearning for a better life and their desire for love.

5) Free rhythm: the rhythm of mountain songs is usually more free, the melody is high and loud, and the use of free extended sound.

6) Regional characteristics: Liu sanjie ge yao's lyrics fully reflect the regional characteristics of Guangxi, the language is simple and natural, rich in local characteristics.

Summary

Liu sanjie ge yao's rich cultural connotation and vivid forms of expression, the conversion between modes is relatively stable, which also has high requirements for the singer's breath. Due to its smooth mode, it highlights the softness of the whole song, which will not make the listener feel abrupt, and is an auditory enjoyment. Deeply loved and praised by the broad masses of the people. Ge yao can express the singers' feelings about life, as well as their love for their hometown and yearning for the future. After hundreds of years of transmission, this art form has become an important part of local culture and an important means of cultural transmission.

4. Singing style of Liu sanjie ge yao

As a national-level intangible cultural heritage, Liu Sanjie ge yao reflects the diversity of Zhuang culture. Although Liu Sanjie ge yao has experienced different evolution processes in history.

Initially, Liu Sanjie ge yao was based on Zhuang culture, and used people's lives and experiences as a source of inspiration, which was passed down orally. In the life of Zhuang people, Ge yao plays an important role in various occasions, such as weddings, festival celebrations, etc., and is passed down from generation to generation.

With the passing of time, Liu Sanjie ge yao has gradually been included in the national intangible cultural heritage, and its influence is also expanding. It has become one of the important sources of Liu Sanjie ge yao.

Today, Liu Sanjie ge yao has become an important part of Zhuang culture and continues to play an important role in people's lives. With the development of The

Times, Liu Sanjie ge yao has undergone a certain evolution in both content and form. Some traditional ge yao have gradually been replaced, and some new ge yao have emerged. However, whether traditional or new, Liu Sanjie ge yao always reflects the unique charm and rich connotation of Zhuang culture.

In the context of the new era, Liu Sanjie ge yao will continue to evolve to adapt to the needs of people and the changes of The Times. Most of Liu sanjie ge yao's singing forms are solo singing, duet singing and watch singing, which has strong folk cultural characteristics. When singing, the singer will be free to play according to his own emotion and expression needs, so that each song has a unique charm. Singers need to use different singing and skills according to different song content to convey the emotion and meaning of the song to the audience. Singers often use their own language and singing skills to convey real life experiences and emotions, and share their understanding and perception of life, love, nature and other themes with the audience. Liu sanjie ge yao's singing process is full of performance and interaction. The singer usually sings in a real voice, and the voice is natural and smooth, which is one of the important ways for Zhuang people to exchange ideas and transmit culture. In the singing process, there will be interactive communication between the singer and the audience, such as question and answer duet, etc., this interactive way increases the expressive force and appeal of Ge yao. In addition, Liu sanjie ge yao also has the characteristics of "one song with multiple words", that is, the same tune can be filled with different lyrics to express different themes and emotions.

Liu sanjie ge yao is not only a form of music, but also a transmission of culture. It carries rich cultural connotation and emotional expression. Through song, people can feel these deep emotions and values. To truly show the artistic charm of Liu sanjie ge yao, the singer needs to master certain skills. Timbre processing and breathing are key skills. With proper techniques, Ge yao's charm and emotion can be better conveyed. In order to better protect and transmit this important cultural heritage, we need to further strengthen the relevant work. Suggestions could include more in-depth research, promotion and education of Liu Sanjie's ballads to stimulate more people's interest in and participation in this traditional culture.

It emphasizes the value of the artistic charm of Liu sanjie ge yao's works to the transmission and appreciation of music culture. The researchers analyzed Ge yao's

creative and expressive skills. Zhuang Liu sanjie ge yao is a very unique musical art form, which has strong national characteristics and cultural connotation. Through the analysis of its music types, expression techniques and singing techniques, we can better understand and appreciate this art form, and at the same time contribute to the transmission and development of music culture.

Conclusion:

Liu sanjie ge yao's musical form structure and melody characteristics reflect his profound regional cultural heritage and unique artistic charm.

Beautiful language:

Liu sanjie ge yao's lyrics adopt vivid and vivid language, and use a large number of metaphors, exaggerations, parallelism and other rhetorical devices, which makes the lyrics not only concise and bright, but also appealing.

Melody characteristics:

The traditional Liu Sanjie ge yao has a set tune. Most of them are composed on the pentatonic scale, the mode that often appears in the melody is the characteristic mode, the scale structure is: "sol, la, do, re, mi, sol".

Sincere feelings:

Liu sanjie ge yao's lyrics express people's sincere feelings about love, friendship, freedom, hometown, etc. These feelings are fully reflected in the lyrics, so that the audience can sympathize.

Regional characteristics:

Liu sanjie ge yao's lyrics have strong local characteristics, reflecting the natural scenery, human history and cultural heritage of Guangxi region. The elements such as place names and scenery in the lyrics are unique to Guangxi.

A variety of topics:

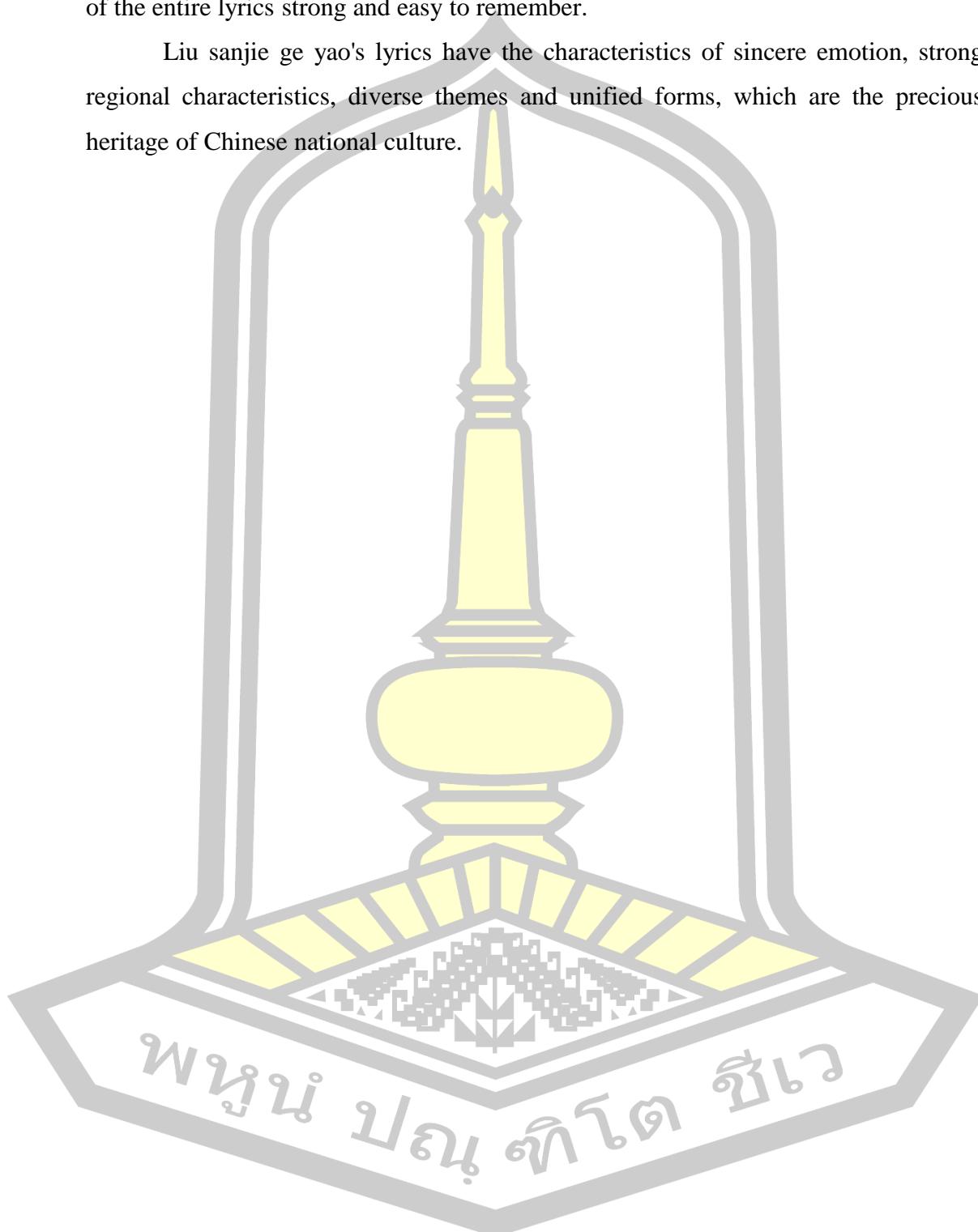
Liu sanjie ge yao sings a wide range of themes, involving love, labor, nature, history and other fields. This variety of thematic expressions makes the lyrics more colorful and can meet the needs of different listeners.

Form unity:

Liu sanjie ge yao's lyrics are unified in form, usually in the format of seven words and four sentences, which is concise and bright and easy to sing. The word

count and rhyme of each sentence in the lyrics are very particular, making the rhythm of the entire lyrics strong and easy to remember.

Liu sanjie ge yao's lyrics have the characteristics of sincere emotion, strong regional characteristics, diverse themes and unified forms, which are the precious heritage of Chinese national culture.



CHAPTER VI

Propose the guidelines for transmission and protection of Liu sanjie ge yao folk songs in Hechi, Guangxi

This chapter conducted a field investigation on the transmission and protection research of Liu sanjie ge yao in Hechi, Guangxi, adopted qualitative research methods, and analyzed relevant literature, oral history and interviews with informants. The transmission mode and protection status of Liu sanjie ge yao are summarized and analyzed, and relevant conclusions are drawn from the discussion. During this process, the researchers conducted detailed written, audio and video recordings. According to the investigation results, the researchers divided the transmission and preservation of Liu sanjie ge yao into three stages, and analyzed its existing problems and related problems.

1. Study the importance of transmission protection for Liu sanjie ge yao
2. Analyze the difficulties and challenges faced by Liu sanjie ge yao
3. Countermeasures and suggestions for the protection of Liu sanjie ge yao

were put forward.

4. Conclusion

1. Study the importance of transmission protection for Liu sanjie ge yao

Through field research, the researchers interviewed three people who knew about the importance of protection and transmission Liu sanjie ge yao.

1.1 The first complainant said that the Transmission protection of Liu sanjie ge yao helps to maintain the transmission and development of folk art, inject new vitality and creativity into folk art, and preserve the historical and cultural heritage of the Zhuang people to provide important information for future generations to study Zhuang history and culture. (Xie Qingliang, 2023, interviewed)

1.2 The second complainant stated that Liu sanjie ge yao is an important part of Zhuang culture, a unique symbol of Zhuang ethnic culture, and an important feature that distinguishes it from other ethnic groups. It has historical and cultural value, while promoting understanding and respect for different cultures. (Huang Yuexiang, 2023, interviewed)

1.3 The third complainant stated that the protection and transmission of Liu sanjie ge yao can also promote local cultural tourism and economic development. By carrying out the transmission of intangible cultural heritage protection, Liu sanjie ge yao's visibility and attractiveness can be improved, and more tourists can be attracted to visit and learn, thus promoting the development of local tourism and cultural industry, and providing cultural support for the sustainable development of local social and economic development. (Huang Yushu,2023, interviewed)

From interviews with three sources, the researchers can conclude:

1) Transmission protection Liu sanjie ge yao can transmit the national spirit, as the representative of folk spiritual culture, not only represents a culture, but also a way of life and emotional experience. It in the transmission of Zhuang ethnic culture at the same time, but also reflects the Zhuang people brave, kind and hard-working national spirit, is the spiritual symbol of the Zhuang people, contains the Zhuang people's outlook on life, values and cultural traditions, transmission protection Liu sanjie ge yao, help promote the national spirit, Carry forward the fine traditional culture of the nation, cultivate ethnic unity and social harmony, enhance national pride and cohesion, promote social stability and development, and let people feel the charm and value of traditional culture in the process of inheritance.

2) The importance of Transmission and protection of Liu sanjie ge yao is mainly reflected in the fact that Liu sanjie ge yao is a local traditional folk literature in Yizhou City, Guangxi Zhuang Autonomous Region, which belongs to the intangible cultural heritage. Today, with the continuous development of science and technology, intangible cultural heritage is particularly important, because they represent the history, tradition and cultural values of a country, nation and region. At the same time, Liu sanjie ge yao is also a precious memory of Zhuang history and culture, a living transmission of Zhuang folk art, a spiritual wealth created by the Zhuang people in the process of long-term historical development, and an artistic treasure created by the Zhuang people in production and life.

3) transmission protection of Liu sanjie ge yao is of great significance for maintaining the uniqueness and diversity of national culture, promoting the national spirit, promoting local economic and social development, and cultivating national unity and social harmony. The importance of researching and protecting Liu sanjie ge

yao is reflected in the importance of cultural heritage protection, which can promote cultural exchanges, pass on the national spirit, promote economic development, and maintain cultural diversity. Protecting transmission Liu sanjie ge yao helps to maintain the uniqueness and diversity of Zhuang ethnic culture, can promote the exchange and integration between different cultures, promote the development and progress of human society, and enhance the sense of national identity and pride. Therefore, we should take active measures to strengthen the protection and transmission of Liu sanjie ge yao, so that Liu sanjie ge yao long-term spread and development.

Summary:

Hechi Liu sanjie ge yao is not only the spiritual sustenance of the Guangxi Zhuang people, but also an important medium for promoting traditional culture and promoting social harmony. People use songs to express life and express their thoughts and feelings. Through the inheritance and development of folk songs, people have a better understanding and love of this land, and more people have developed a strong interest in the history and culture of the Guangxi Zhuang Autonomous Region. Now, Guangxi Hechi Liu sanjie ge yao has developed into an art form with unique charm, attracting many tourists and music lovers to appreciate and learn.

2. Analyze the difficulties and challenges faced by Liu sanjie ge yao

People are not confident in their own culture and think that learning folk songs is useless. When I interviewed Xieqingliang remaining artist, I also mentioned that I volunteered to train some students to learn folk songs during the summer vacation two years ago, but no one participated in the training. It was only later that Xie Qingliang himself realized that students were more willing to learn dance and piano in the city, which might become a skill for making a living in the future, and that folk songs were of no use to their future development.

2.1 Difficulties faced by Liu sanjie ge yao

The research of Liu sanjie ge yao in Guangxi faces the challenges of transmission and resource reduction. The changes of The Times and social environment; The younger generation shows less interest in traditional culture. Liu sanjie ge yao transmission cultural space, transmission main body, transmission mode

has a strong local flavor and original ecological characteristics. With the modernization of rural society and rural urbanization, there have been many new changes in the status quo of folk song transmission.

1) The Zhuang people's past tradition of choosing a mate through folk songs no longer exists. Nowadays, transportation is convenient, smart media such as mobile phones enrich People's Daily communication channels, and there are diversified ways to fall in love. Men and women no longer need to express their love through songs.

2) The marginalization of folk song transmission. Although folk songs through the Internet and we-media means, across the limitations of time and space, so that more urban folk song lovers to learn folk songs. However, the transmission of folk songs has been marginalized since ancient times and has become a representative of rural culture, unable to enter the mainstream and center of culture. At the same time, fewer and fewer people are learning folk songs in rural areas. Although folk songs tend to be urbanized, their hobbies and learners are very few. Although the government and various schools at all levels have proposed to protect and transmit the intangible cultural heritage, the transmission protection of specific intangible cultural heritage projects has not been implemented due to insufficient support. As a place of professional education, local colleges and universities have always paid attention to professional education, so the difficulty of transmission of folk songs is still very large.

3) Changes in the transmission field of folk songs. With the changes of The Times and social environment, the transmission mode and channel of Liu sanjie ge yao are also changing. In the traditional way of singing and performance, Liu sanjie ge yao usually sings in the form of singing, the place of transmission of folk songs is relatively free, there is no fixed place, or the field of production and labor process can sing activities, people sing love songs, the function is to release emotions. It can also alleviate the fatigue of productive labor. Now, with the advancement of science and technology and the diversification of entertainment, people are more and more inclined to enjoy music through electronic devices, and the traditional way of singing and performing is gradually forgotten.

4) The main body of folk song transmission is missing, and Liu sanjie ge yao remaining artist has an age gap. Most of the groups participating in Ge xu and song

competition are middle-aged and elderly, and Liu sanjie ge yao has no successors. The remaining artists of the old generation are aging, and there are not many remaining artists among the young and middle-aged, most of whom go out to work. The absence of Transmission subjects leads to the phenomenon of transmission generation. The remaining artists of traditional folk songs exist in the relationship of blood, from one generation to the next, and from generation to generation through family relations. In modern family relations, many young people are no longer willing to learn folk songs under the influence of modern culture, so there will be many families for the transmission of folk songs has formed a fault situation. (Huang Yushu,2023)

Declining interest in traditional culture among the younger generation is also a problem for Liu sanjie ge yao transmission. With the rapid development of society and the diversity of culture, the young generation's interest in traditional culture is gradually waning. Various entertainment programs are increasingly abundant, and people are more willing to get close to new things that emerge. They are more inclined to pursue fashion and trends, and have relatively little understanding and attention to traditional culture. Therefore, how to attract the young generation's attention and love for traditional culture has become an important challenge for Liu sanjie ge yao transmission.

2.2 Liu sanjie ge yao transmission and protection solutions

1) With the emergence of the Internet and the attention of the authorities, some remaining artists of Chinese folk songs in rural areas also use the Internet to learn Chinese folk songs. Chinese folk song lovers use we-media wechat or the Internet to communicate and learn Chinese folk songs through the virtual space of electronic media. Make the folk song from the countryside to the city, expand the transmission space. March 3 Ge xu of Zhuang nationality is the most grand song festival of the whole nation, and also the largest transmission space.

2) The text content of Liu sanjie ge yao is complex and needs to be further systematized and standardized for better research and protection. Liu sanjie ge yao's singing skills and musical elements need to be further studied and explored. For the protection and transmission of Liu sanjie ge yao, policy support and social

participation need to be further strengthened. To form a good protection mechanism and transmission atmosphere.

3) Liu sanjie ge yao is part of the traditional culture of the Zhuang nationality in China. Its tunes are distinctive, melodious, and its lyrics are full of wisdom and emotion. Regarding the creation of the tunes of Liu sanjie ge yao, the researchers can better understand the various aspects of the creation of the tunes of Liu sanjie ge yao through interviews, as well as the factors that should be considered in the transmission and innovation. This will help maintain the traditional characteristics of Liu sanjie ge yao while making it more modern and attractive, so that more people will love and transmit this excellent cultural heritage.

The discussion on the creation tunes of Liu Sanjie's ballads mainly revolves around the following aspects:

1) Question: How to deal with traditional tunes when creating new Liu sanjie ge yao? Should we choose to directly adopt traditional tunes, or innovate and adapt them?

Interview conclusion: Regarding the excavation and protection of traditional tunes, when creating new Liu sanjie ge yao, we first need to conduct in-depth research and excavation of traditional tunes to ensure that the new tunes can inherit and carry forward the traditional characteristics of Zhuang folk songs. At the same time, it is also necessary to protect traditional tunes to prevent them from being forgotten or lost.

2) Question: What are the sources of inspiration for Geyao creation? Where does the creator's inspiration come from? Does it come from the observation and experience of the life of the Zhuang people, or from the perception of the natural environment?

Interview conclusion: Regarding the search and integration of creative inspiration, the inspiration for creating new tunes can come from the daily life of the Zhuang people, the natural environment, historical stories, etc. At the same time, it is also possible to learn from the musical elements of other ethnic groups or regions and integrate them with the traditional tunes of Liu sanjie ge yao to create new musical works. When creating the lyrics of Liu sanjie ge yao, the creator needs to innovate on

the basis of respecting tradition. This includes reinterpreting traditional lyrics, introducing modern expressions, and expanding traditional storylines.

3) Question: What themes and messages conveyed in the lyrics? What themes and messages do the lyrics convey? Is it about love, life, nature, or other aspects? How do these themes and messages combine with the traditional spirit of Liu sanjie ge yao?

Interview conclusion: Regarding themes and emotional expression, the lyrics of Liu sanjie ge yao usually revolve around themes such as love, nature, labor, and life. In the creation process, how to combine these traditional themes with modern sensibilities is a question that creators need to consider.

4) Question about the integration of modern music elements: In the process of creation, have modern music elements such as electronic music and pop music been incorporated? Has the integration of these modern elements changed the essence of Liu sanjie ge yao?

Interview conclusion: Regarding the integration and innovation of modern music elements, in the process of creation, modern music elements such as electronic music and pop music can be incorporated to increase the modernity and appeal of the new tunes. However, it should be noted that the integration of modern music elements does not mean changing the essence of Liu sanjie ge yao, but rather to innovate on the basis of maintaining its traditional characteristics.

5) Question about music technology and expression methods: In the process of creation, what music technology and expression methods are used? How are these technologies and methods combined with the traditional characteristics of Liu sanjie ge yao?

Interview conclusion: Regarding the use of music technology and expression methods: In the process of creation, various music technology and expression methods such as harmony, rhythm, timbre, etc. can be used to enrich the musical effect of the new tune. At the same time, it is also necessary to combine these techniques and methods with the traditional characteristics of Liu sanjie ge yao to make it more in line with the style of Zhuang folk songs.

6) Questions about audience acceptance and feedback, what are the creators' expectations for the audience's acceptance and feedback of the lyrics of the

created Liu sanjie ge yao tune? Will they make adjustments and innovations based on the audience's feedback?

Interview conclusion, regarding audience acceptance and feedback, the audience's acceptance of the created Liu sanjie ge yao tune is an important consideration. Creators need to pay attention to the audience's feedback in order to adjust and improve the created tune. At the same time, the audience's opinions and suggestions also help promote the transmission and innovation of Liu sanjie ge yao culture. After the lyrics are created, the audience's acceptance and feedback are crucial. How the creator views the audience's evaluation and how to adjust according to the audience's feedback is an important part of the lyrics creation process. The creation of Liu sanjie ge yao lyrics is a complex and delicate process involving multiple levels such as cultural transmission, artistic innovation and emotional expression.

7) Questions about the responsibility of cultural inheritance and innovation. In the creative process, how do creators deal with the relationship between respect for traditional culture and innovation? Do they add new creative ideas while maintaining traditional elements?

Interview conclusion: Regarding the responsibility of cultural transmission and innovation, creators need to take on the responsibility of transmission and innovation in their creations so that Liu sanjie ge yao culture can be transmitted and developed in modern society. Creators should be aware of the importance of their works in cultural transmission and innovation, and strive to make them a bridge connecting tradition and modernity. With the process of globalization, cross-cultural exchanges have become the norm. How can the lyrics of Liu sanjie ge yao absorb elements of other cultures while maintaining their own characteristics?

Through the above questions, the researchers learned about the creators' thinking and efforts in creating Liu sanjie ge yao tunes, as well as their balance and exploration between tradition and modernity. At the same time, these discussions also help to better understand and appreciate the diversity and charm of Liu sanjie ge yao culture.

Summary:

As a treasure of Zhuang culture, Liu sanjie ge yao has profound national cultural and artistic value. However, in the rapid development of modern society, Liu sanjie ge yao faces multiple difficulties and challenges. Its communication power is limited, the audience's needs change, and some young people may lack interest and recognition in traditional Liu sanjie ge yao, resulting in a broken transmission chain. There is a lack of talent for inheritance. With the passing of the older generation of remaining artists, it is difficult for the new generation of remaining artists to continue, resulting in the dilemma of lack of talent for the transmission of Liu sanjie ge yao. Cultural shock and integration, the impact of various foreign cultures and emerging entertainment methods, make traditional art forms such as Liu sanjie ge yao face huge challenges. The protection and transmission mechanism is imperfect. Although Liu sanjie ge yao has been included in the national intangible cultural heritage list, there are still problems with imperfect mechanisms in terms of protection and transmission. Strengthening the training and support for remaining artists and promoting the innovation and development of Liu sanjie ge yao are issues to be solved. In order to protect and transmit this precious traditional cultural and artistic heritage, we need to take effective measures and methods to promote its advancement with the times and innovative development.

3. Countermeasures and suggestions for the protection of Liu sanjie ge yao were put forward.

3.1 How do informants view the protection of Liu sanjie ge yao

In the interview, Xie Qingliang was asked: What do you think Liu sanjie ge yao's inheritance means to him?

Mr. Xie Qingliang replied: The feeling is very heavy, but in the view of future generations, some young people feel that Ge yao is too old and too old, and it is too difficult to learn, mainly the lyrics are difficult to improvise. Because Ge yao's creation must master its inherent mode, to master life, creative inspiration comes from the way of life, but also to master the language and culture, to sing the language of life. For example, it is fixed that the song must be sung in the same place. (Xie Qingliang, 2024, interviewed)

Summary :

According to the interview, the researcher concluded that Liu sanjie Ge yao's transmission needs to understand life and social knowledge before she can sing Ge yao. Because the soul of Liu sanjie ge yao is the improvised lyrics, and the meaning contained in the lyrics is the essence of the song.

3.2 Countermeasures and Suggestions for protecting Liu sanjie ge yao

The research of Liu sanjie ge yao is an important research field, and its achievements and scholars' research work are of great significance for the protection and transmission. The balance between bold innovation and traditional preservation, focusing on the diversity of creation and interpretation; While innovating, we should also pay attention to transmission and retain traditional art forms and elements, so as to enhance the value and charm of artistic works. In a modern society, the elements of traditional culture need to be interpreted and transmitted with modern expressions so that more people can understand and accept them. At the same time, we should also pay attention to the connotation and spirit of traditional culture, so that it can continue in modern society. Remaining artist and scholars should dig deeply into the connotation of the traditional culture, understand and transmit its spirit, and convey the emotion and value of the traditional culture in the process of creation. Let more people have a strong interest in and love for traditional culture.

1) Research and recording is of great significance for the protection and transmission of this cultural heritage. Therefore, the research and recording of folk songs is a long-term and important task, which can leave precious research materials and cultural heritage for future generations. We need to constantly explore and practice to make our own contribution to the protection and transmission of this cultural heritage.

2) In the relationship between Liu sanjie ge yao's research and local culture in Guangxi, it is necessary to understand the consciousness and sense of identity of local culture, and emphasize the importance of Liu sanjie ge yao's research for the protection and development of local culture. It should also integrate with contemporary music, enrich the connotation and diversity of contemporary music, promote the expansion of Guangxi Hechi folk song transmission, and the harmonious development of traditional culture and modern society.

3) In order to better protect Liu sanjie ge yao in Guangxi, the government departments need to provide corresponding support and policy protection, such as strengthening cultural protection measures and copyright protection for Liu sanjie ge yao. To create a good social environment for protecting Liu sanjie ge yao. At the same time, education and publicity should be strengthened to let more people know and understand the importance of Liu sanjie ge yao, improve her social influence and visibility, and strengthen the research and collection of Liu sanjie ge yao. Study how to better transmission and development of Liu sanjie ge yao, through the development of some community cultural activities and training courses, so that more people know and learn Liu sanjie ge yao, Strengthen the protection and transmission of Liu sanjie ge yao. In addition, we should actively cultivate the interest and participation of the young generation, so that more young people can understand and understand the importance of Liu sanjie ge yao, and strengthen the transmission and development of Liu sanjie ge yao.

4) The study of Liu sanjie ge yao in Guangxi plays an important role in promoting the transmission and education of folk songs. It can not only strengthen the protection and transmission of Liu sanjie ge yao, but also promote the transmission and development of folk song culture. Strengthen the research and exploration of folk songs, and make important contributions to the protection and transmission of folk song culture. At the same time, the protection of Liu sanjie ge yao is of great significance for transmission of Chinese excellent traditional culture, which can make more people understand and understand Chinese excellent traditional culture, and strengthen the protection and transmission of Chinese excellent traditional culture. Enhance the influence and visibility of fine traditional Chinese culture.

Summary:

Liu sanjie ge yao in Hechi, Guangxi, shows relatively rich folk song cultural resources in local folk cultural festivals. In order to promote the further development of Liu sanjie ge yao culture, we must increase the protection and innovation of folk song culture and further integrate local natural and cultural resources. Investigating and studying Liu sanjie ge yao culture in Hechi, Guangxi, examining the evolution of Liu sanjie ge yao in history and its adaptive changes in reality will help protect and

carry forward national culture, and at the same time study how to protect and transmit folk song culture under the background of modern science and technology.

4. Conclusion:

Based on discussions with experts, actors, remaining artists, audiences and students, the following methods of preservation and transmission can be summarized for the protection, inheritance and development of Liu sanjie ge yao:

Guidelines for protection:

- 1) Archival records: Establish a comprehensive preservation of Liu sanjie ge yao, digitize lyrics, music scores, historical records and related literature for long-term preservation and reference.
- 2) Cultivate remaining artists: Strengthen the cultivation and support of remaining artists to ensure that they can transmit the essence of Liu sanjie ge yao. At the same time, encourage young people to learn and transmit this traditional art.
- 3) Establish a research institution: Establish a special research institution to conduct in-depth research and protection of Liu sanjie ge yao, and explore its cultural connotation and artistic value.
- 4) Cultural space protection: Protect the cultural space where Liu sanjie ge yao is circulated, such as GeXu, temple fairs, etc., to ensure that these activities can continue and provide soil for the transmission of Liu sanjie ge yao.

Communication guidance:

- 1) Education and popularization: Carry out education and popularization activities of Liu sanjie ge yao in schools and communities to let more people understand and love this traditional art.
- 2) Media publicity: Use television, radio, the Internet and other media to promote Liu sanjie ge yao and expand its influence and scope of dissemination.
- 3) Organize activities: By organizing music festivals, literary evenings, cultural festivals and other activities, Liu sanjie ge yao will be introduced to more people's attention and enhance its appeal.
- 4) International cooperation and exchange: Cooperate and exchange with international cultural institutions and art groups to promote Liu sanjie ge yao to the world stage and show its unique artistic charm.

5) Innovation and development: On the basis of maintaining the traditional characteristics of Liu sanjie ge yao, innovate and develop to adapt to the needs and aesthetic tastes of modern society, so that this traditional art can be revitalized. We can effectively preserve and spread Liu sanjie ge yao, so that this traditional art can be better transmitted and developed.

In the process of collecting the field style and interviewing remaining artist, I have a deeper understanding of the cultural customs and traditions of Liu sanjie ge yao and collect the first-hand information about Liu sanjie ge yao. These materials include audio, video, pictures, music and text, which can show the characteristics and charm of music culture in a more comprehensive and in-depth way. At the same time, these data also provide us with more powerful support and guarantee for the protection and transmission of Liu sanjie ge yao. By sorting out and preserving these materials, we can better transmit and promote the music culture of ethnic minorities, protect and develop the music career of ethnic minorities.

It provides new ideas and methods for the study of transmission among the people. Solve the problem of "who to transmit", "who to transmit" and "where to transmit". From the analysis of transmission predicament of Guangxi minority folk songs, the prospect of transmission is worrying. Activating the main body is the key, which can avoid the embarrassing situation that there is no audience and no singer. transmission subject includes "who to transmit" "to whom", and closely related to it is "where to transmit", therefore, the activation subject is to solve the problem of "who" and "where". Remaining artist is the transmission carrier of minority folk song, including both individual remaining artist and transmission group. As far as individual remaining artist is concerned, first of all, the criteria for screening, identification and protection of remaining artist at national, provincial and county levels should be carefully considered. At present, the selection criteria for remaining artists of Guangxi folk songs is that they have the title of "Guangxi Song King". They are selected after participating in Ge xu competitions for many times. The main body of transmission in folk songs has prominent group characteristics, and the current attention to "transmission groups" is missing in the urgent need to improve the operational practice of transmission protection policy. The important foundation of traditional minority culture transmission in the folk is mass participation. Folk songs used to be a part of people's lifestyle, which could be family transmission. Through investigation and research, it is

found that the most stable transmission mode is family transmission. It can also be transmitted through public places to find the same hobby of singing friends, expand the audience, the government, enterprises, civil organizations need to work together to regularly hold folk song "singing" activities to enhance influence. See Table 3 for details.

Table 3. Guises for preservation and transmission

Preservation Guides	Transmission Guides
1. Archival records: Establish a comprehensive preservation of Liu sanjie ge yao, digitize lyrics, music scores, historical records and related literature for long-term preservation and reference.	1. Education and popularization: Carry out education and popularization activities of Liu sanjie ge yao in schools and communities to let more people understand and love this traditional art.
2. Cultivate remaining artists: Strengthen the cultivation and support of remaining artists to ensure that they can transmit the essence of Liu sanjie ge yao.	2. Media publicity: Use television, radio, the Internet and other media to promote Liu sanjie ge yao and expand its influence and scope of dissemination.
3. Establish a research institution: Establish a special research institution to conduct in-depth research and protection of Liu sanjie ge yao, and explore its cultural connotation and artistic value.	3. Organize activities: By organizing music festivals, literary evenings, cultural festivals and other activities, Liu sanjie ge yao will be introduced to more people's attention and enhance its appeal.
4. Cultural space protection: Protect the cultural space where Liu sanjie ge yao is circulated, such as GeXu, temple fairs, etc., to ensure that these activities can continue and provide soil for the transmission of Liu sanjie ge yao.	4. International cooperation and exchange: Cooperate and exchange with international cultural institutions and art groups to promote Liu sanjie ge yao to the world stage and show its unique artistic charm.
	5. Innovation and development: On the basis of maintaining the traditional characteristics of Liu sanjie ge yao, innovate and develop to adapt to the needs and aesthetic tastes of modern society, so that this traditional art can be revitalized.

CHAPTER VII

Conclusion Discussion and Suggestions

This study takes the transmission and preservation of Liu sanjie ge yao as the starting point to study Liu sanjie ge yao. In this study, it has three goals:

- 1) To study the history and current situation of Liu sanjie ge yao folk songs in Guangxi.
- 2) To analyze the vocal characteristics of Liu sanjie ge yao folk songs.
- 3) To propose the guidelines for transmission and protection of Liu sanjie ge yao folk songs in Hechi, Guangxi

Using the method of field data and literature collection, the research results can be summarized as follows:

1. Conclusion

- 1.1 The history and current situation of Liu sanjie ge yao folk songs in Guangxi

With the change of life style and the advance of modernization, the traditional folk song art of Guangxi Zhuang nationality is facing the development dilemma. In general, Liu sanjie ge yao folk songs have a long history and rich content, but its protection and transmission face some challenges. This also reminds us that while promoting cultural innovation, we should also pay attention to the protection and transmission of traditional culture.

- 1) Liu sanjie ge yao has a long historical background and profound cultural heritage, and is an important part of Zhuang people's life.
- 2) With the development of The Times and the changes of society, Liu sanjie ge yao's living environment has changed and is in danger of being lost.
- 3) Despite the challenges, Liu sanjie ge yao, as a national intangible cultural heritage, has been highly valued by the state and is being transmitted and protected through various means.
- 4) The transmission and protection of Liu sanjie ge yao is not only the protection of history and culture, but also the maintenance and development of the cultural diversity of the Chinese nation.

1.2 The vocal characteristics of Liu sanjie ge yao folk songs

Liu sanjie ge yao is an important part of traditional Chinese music, and their musical forms are rich and diverse, which not only shows the artistic charm of music, but also reflects the wisdom and creativity of the people.

According to the characteristics of Liu sanjie ge yao's music analysis, the following conclusions can be drawn:

- 1) Beautiful melody: there are fixed tunes, forming a unique aesthetic feeling, showing the unique charm of Zhuang music.
- 2) Description of lyrics: In Ge yao, lyrics are usually depicted in images to make songs more meaningful.
- 3) Free rhythm: the rhythm of Ge yao is usually more free, the melody is high and loud, and the use of free extended sound.
- 4) Bright local colors: Ge yao in different regions have their own unique melodic characteristics, some melodies are undulating and compact, very cheerful and bold; Some of the tunes are roundabout, very delicate, and decorative.

1.3 The guidelines for transmission and protection of Liu sanjie ge yao folk songs in Hechi, Guangxi

1) Invite experts and scholars to investigate and study the development of transmission protection with Liu sanjie ge yao, and jointly discuss the social impact of Liu sanjie ge yao and the creation of cultural brands, so as to promote the transformation and utilization of research results. Improve the transmission and innovative development of Liu sanjie ge yao culture. Pay attention to the training of Liu sanjie ge yao representative remaining artist, collect and sort out lyrics, music, song book and other materials, and conduct free training, so that Liu sanjie ge yao can get better transmission.

2) In terms of protection, the Government has taken a series of measures. First of all, Liu sanjie ge yao conducted a census, and formed a census transcript of 6.02 million words, collected 70 hours of audio recordings, published 35 related books, and published 6 related academic topics. Secondly, the Liu sanjie ge yao transmission team has been established. At present, there are 13 Liu sanjie ge yao culture remaining artistes at all levels, so that the culture can be better transmitted and

protected. In addition, transmission activities are carried out on campus so that young people can also learn and transmit Liu sanjie ge yao.

Summary

In the protection and dissemination of Liu sanjie ge yao, a variety of measures have been taken, including inviting experts to conduct research, holding cultural tourism festivals, digging cultural resources of folk songs, and carrying out theoretical dissemination through folk song preaching, so that Liu sanjie ge yao has been better protected and transmitted.

2. Discussion

2.1 The history and current situation of Liu sanjie ge yao folk songs in Guangxi

I agree with Wang Fang (2006) on the origin of Zhuang folk song festivals and their changing trends, laws and reasons in contemporary times. Guangxi Liu sanjie ge yao is one of China's national intangible cultural heritage, originated from Zhuang Ge xu, is a local traditional folk literature of Zhuang people. Hailed as one of the national intangible cultural heritage and considered to be one of the most important heritages of Zhuang culture, it has been spread and transmitted in Ge xu.

Liu sanjie ge yao is divided into seven categories, each with its own unique musical style and content. Under the impact of disappearing social foundations and new forms of entertainment, Liu sanjie ge yao is in danger of being lost. However, despite the difficulties, Liu sanjie ge yao's transmission work has continued. Use organizational training and other means to ensure that it is properly protected and transmitted.

Pan Qixu (1981) said that in the exploration of the origin and development of the problem, researchers agree with this view. From the historical point of view, Zhuang Ge xu originated in primitive society, after a long development process, before the Tang Dynasty, has become the ideal place for young men and women to talk about love and choose a mate. Therefore, the history of Liu sanjie ge yao dates back hundreds of years, and its cultural and artistic value is also very high.

Now, with the increasing awareness of traditional culture, the value of Liu sanjie ge yao has been widely recognized. Many young people have begun to learn and sing Liu sanjie ge yao, which also shows that the culture is expected to be transmitted and developed. Further measures are still needed to protect and transmission and prevent its loss.

2.2 The vocal characteristics of Liu sanjie ge yao folk songs

Hu Jinmei (2012) said the music and singing characteristics of mountain songs. The researchers conducted of Liu sanjie ge yao is deeply analyzed to understand the characteristics and changes of her lyrics, tunes, singing methods and so on. Ge yao's melody is quite vivid, the tune is high and cheerful, full of ethnic customs, each song has a strong emotional expression and musical appeal.

1) Music research: From the perspective of musicology, this paper conducts an in-depth study on the musical elements, melody characteristics and singing skills of Liu sanjie ge yao. Most of Liu Sanjie's ballads are composed in pentatonic scale. The mode that often appears in the melody is the characteristic mode, and the scale structure is: sol, la, do, re, mi, sol.

2) Liu sanjie ge yao's vocal music is characterized by the use of many special vocal skills, such as long notes and trills, which make the song full of rhythm and emotional tension, as if people were immersed in the scene and experienced the unique charm of Zhuang folk culture. In terms of pronunciation, Liu sanjie ge yao shows a unique regional music style and national aesthetic connotation in the aspects of rhyme rhythm, singing pronunciation skills, harmony and unity of sound.

3) Conducted an in-depth study on the musical elements and singing skills of Liu sanjie ge yao, revealing her artistic value of music and singing. Liu sanjie ge yao is rich in content and profound in meaning. The song has a unique regional music style and national aesthetic connotation in terms of rhyme and rhythm, articulation skills, harmony and unity of voice.

2.3 The guidelines for transmission and protection of Liu sanjie ge yao folk songs in Hechi, Guangxi

Yao Shaozhao and Du Junli (2023) said the research on the transmission of mountain songs. The researchers conducted a comprehensive study on Liu sanjie ge yao and explored its connotation, social function and transmission significance.

In terms of transmission, a variety of ways can be used:

1) Education: Promote the education of Liu sanjie ge yao in schools, and cultivate young people's interest and understanding of Liu sanjie ge yao. For example: organizing Liu sanjie ge yao cultural remaining artist at all levels to continuously expand the transmission team by teaching by word and example and cultural transmission disciples.

2) Publicity: Publicize the importance and historical and cultural background of Liu sanjie ge yao through media, Internet and other channels, so as to improve the public's awareness and attention to Liu sanjie ge yao.

3) Activities: Liu sanjie ge yao's performance and competition will be held to attract more people to participate in and pay attention to the transmission and protection of Liu sanjie ge yao. For example, the annual Liu sanjie Cultural Tourism Festival in Yizhou, Guangxi is a good example.

In terms of protection, the following measures can be taken:

1) Protect remaining artists: Protect the remaining artists of Liu sanjie ge yao, improve their treatment and social status, and attract more people to join the transmission team. For example, Yizhou District has 13 Liu sanjie ge yao cultural remaining artist.

2) Improve the protection mechanism: Formulate laws and regulations for the protection of Liu sanjie ge yao, establish a sound protection system and measures to ensure the transmission and protection of Liu sanjie ge yao.

3) Promote national culture: Strengthen the publicity and promotion of national culture, so that more people can understand and understand the charm of Liu sanjie ge yao and her national culture.

Summary

Transmission and protection of Liu sanjie ge yao in Hechi, Guangxi is a long-term and arduous task, which requires the joint efforts of the government, society and individuals to take various ways and measures to strengthen protection and transmission. To ensure that Liu sanjie ge yao can continue to transmit.

3. Suggestions

3.1 In the future history and current situation of Liu sanjie ge yao in Guangxi. It is suggested that Liu sanjie ge yao should be comprehensively recorded and preserved

through oral recording, video recording and on-site collection, etc. Through literature investigation, Liu sanjie ge yao's text content should be comprehensively recorded and sorted out. Through field investigation and literature research, Liu Sanjie Ge Yao's text content should be comprehensively recorded and sorted out. It reveals the cultural connotation and social function of Liu sanjie ge yao, and provides an important theoretical basis for protection and inheritance. The author conducted field visits, participated in activities, and listened to the singing to learn about Liu sanjie ge yao's cultural transmission, singing methods and social influence, and explored her transmission status and protection strategies in today's society.

3.2 As for the vocal characteristics of Liu sanjie ge yao, in terms of singing style, it is suggested to grasp the rhythm and melody of the song well during singing, so as to make the singing of the song more hierarchical. According to the emotion and atmosphere of the song, the timbre and singing can be adjusted to make the song more lively and interesting.

In the future it is suggested that when singing Liu sanjie ge yao, we should pay attention to the integrity and fluency of the song, keep our voice as smooth and bright as possible, and pay attention to controlling the timbre and singing voice, so as to make the singing more emotional and appealing.

3.3 In the future suggestions on transmission Liu sanjie ge yao:

1) Policy support: The government should strengthen the protection and transmission of Liu sanjie ge yao and other intangible cultural heritage, formulate relevant policies, provide necessary financial support, and encourage the participation of civil groups to jointly promote the transmission and development of Liu sanjie ge yao.

2) Education promotion: Liu sanjie ge yao is included in the education curriculum of primary and secondary schools. Through school education, more people can know and contact Liu sanjie ge yao, and a new generation of Liu sanjie ge yao remaining artist can be cultivated.

3) Activities: Regularly hold Liu sanjie ge yao Competition and other activities, through the form of competition, let more people know and contact Liu sanjie ge yao, improve the visibility and influence of Liu sanjie ge yao.

4) Digital communication: Use the Internet and new media to carry out digital communication of Liu sanjie ge yao, so that more people can understand and contact Liu

sanjie ge yao through the network platform, and promote its transmission and development in a wider scope.

Protection and transmission Liu sanjie ge yao needs the joint efforts of the whole society, through policy support, education promotion, activities and digital communication and other ways, so that Liu sanjie ge yao in the new era with new vitality, become an important part of the excellent traditional Chinese culture.



REFERENCES

Deng Guoqiang. (2015). An analysis of the love songs of the Zhuang people in Guangxi. (Doctoral dissertation, *Guangxi University*).

Du Yaxiong. (1984). Research methods and purposes of ethnomusicology. *People's Music*, (6), 3.

Hu Jinmei. (2012). A brief analysis of the music and singing characteristics of Guangxi Zhuang folk songs. *Music Grand View*, (7), 2.

Huang Chunhong. (2019). Research on the inheritance and development of Zhuang folk singers in Bama, Guangxi. *Economic and Social Development*, (1), 5.

Li Honghui. (2015). Analysis on the tonal characteristics of Guangxi Zhuang two-part folk songs. *Sea of Songs*, (4)

Li Yan. (2017). The beauty of Guangxi Hakka folk songs. *Music Creation*, (8), 3.

Lin Xiaojia. (2012). The past, present and future of Guangxi folk songs. (Doctoral dissertation, *China Conservatory of Music*).

Luo Xiangqiao. (2010). On the driving force behind the inheritance of Liu Sanjie's ballads. *Popular Literature and Art: Academic Edition* (4), 2.

Liu Enchen. (2014). Current situation and development suggestions of Guangxi folk songs. *Drama House*, (8), 1.

Lu Tingzhong. (2017). Research on the inheritance and development of Zhuang folk songs in the Zuojiang River Basin. *Guangxi Social Sciences*, (3), 3.

Luo Cuijiao & Xiao Yuanlan. (2020). Research on the inheritance and development of Shanglin folk songs of the Zhuang people in Guangxi. *Classic of Mountains and Seas: Frontiers of Education*, 000(028), 1-2.

Luo Xiangqiao. (2010). Artistic characteristics and singing charm of Liu Sanjie's ballads in Yizhou, Guangxi. *Journal of Hainan Radio and Television University* (4), 4.

Mao Qingnan. (1991). On the tonal characteristics of Guangxi Zhuang folk songs. *Music Exploration*, (1), 5.

Mo Guochou. (2012). Inheritance and Development of folk song culture in Jinchengjiang-Longjiang Valley, Guangxi. (Doctoral dissertation, *Guangxi University for Nationalities*).

Mo Huiying. (2020). Research on the modern inheritance strategy of Guangxi Zhuang folk song culture. *Drama House*, (35), 2.

Nong Jumei. (2015) Research on the moral education value of Guangxi Zhuang folk song culture. (Doctoral dissertation, *Guangxi Normal University*).

Pan Qixu. (1981). Discussion on the origin and development of the Zhuang "Song Fair". *Ethnic Studies*, (1), 9.

Qin Zhenghu. (2011). A brief discussion on the musical style characteristics of "Huan/Xi/Bi/Jia/Lun" of Guangxi Zhuang folk songs. *Literature and Art*, (2).

Ran Hongfang. (2017). Research on the contemporary folk inheritance of the excellent traditional culture of ethnic minorities—taking the "Liu Sanjie" folk song of Guangxi as an example. *Guizhou Ethnic Studies*, 38(5), 6.

Wan Fangxue. (2018) Research on Zhuang folk songs in Longlin, Guangxi. (Doctoral dissertation, *Guangxi Normal University*).

Wang Fang. (2006). The origin and development status of Zhuang folk songs and song fairs. *Journal of Guangxi University for Nationalities: Philosophy and Social Sciences Edition*, 28(B12), 3.

Wu Dequn. (2011). A review of research on Zhuang folk song culture. *Guangxi Social Sciences*, 000(011), 153-157.

Yang Chunlin. (2014). Research on the characteristics and inheritance of Guangxi Zhuang folk songs. *Journal of Central China Normal University (Humanities and Social Sciences Edition)*, (S3), 206-209.

Yang Guihua. (2003). On the aesthetic characteristics of tones in Zhuang folk songs. *Journal of Southwest University for Nationalities: Humanities and Social Sciences Edition*, 24(11), 4.

Yang Qing. (2016). Systematized research on Guangxi Zhuang folk songs. (Doctoral dissertation, *China Conservatory of Music*).

Yao Shaozhao & Du Junli. (2023). Research on the inheritance of Yizhou folk songs of the Zhuang people in Guangxi. *Drama House*, (7), 90-92.

Zou Li, Zhong Shaobing, & Ni Chaoqun. (2022). An analysis of the inheritance and development of Liu Sanjie's ballads in the new era. *Youth Years* (22), 29-31.

Zhou Zuolin. (2017). Rethinking the concept of "Liu Sanjie Ballad". *Cultural and Educational Materials* (19), 4.

APPENDIX

Appendix 1

Interview from Liu Sanjie ge yao in Hechi city for Key Informants

Part 1 General Information

Name.....

Age.....

Gender.....

Email.....

Interview date

Place of interview.....

Part 2 Survey of Liu Sanjie ge yao in Hechi city

1. How do you view the contemporary status of Liu Sanjiege yao?

.....
.....
.....
.....

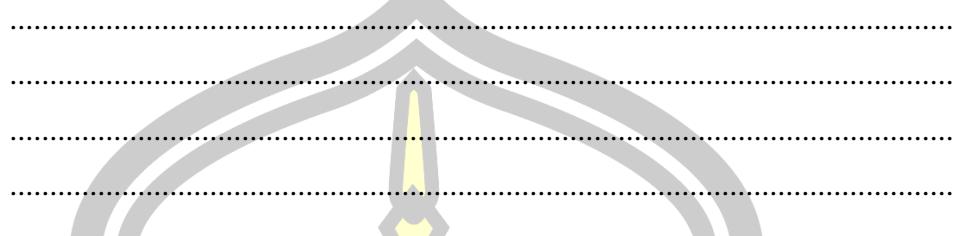
2. How do you view the development of Liu Sanjiege yao?

.....
.....
.....

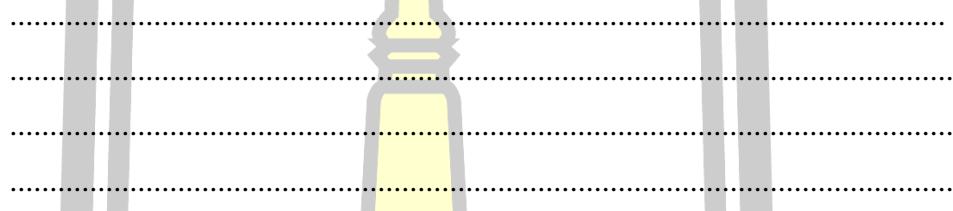
3. What kind of social background, population background, and economic background contributed to the emergence of Liu Sanjiege yao?

.....
.....
.....

4. What are the characteristics of Liu Sanjiege yao's music? What are the reasons for the formation of these musical characteristics?



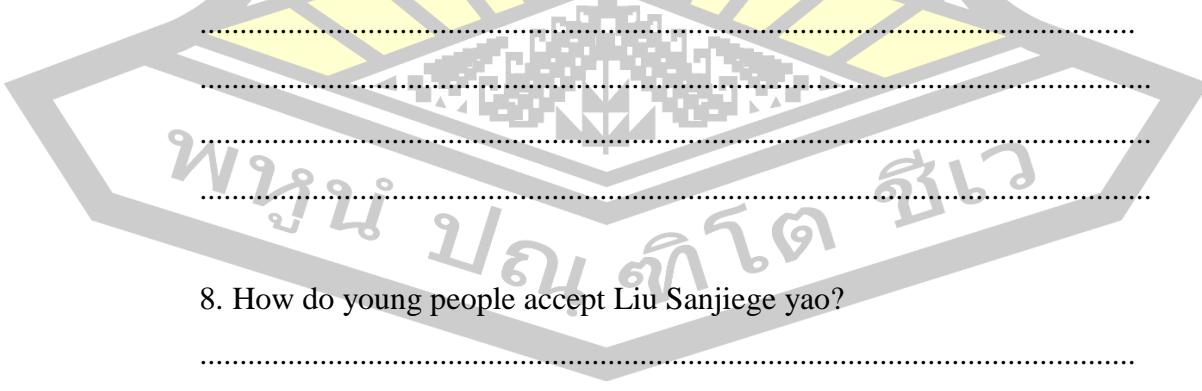
5. What are the characteristics of Liu Sanjiege yao's lyrics? What are the reasons for the formation of these lyrics characteristics?



6. In the dissemination of Liu Sanjiege yao, how to achieve a balance between popular culture and traditional culture?



7. How is Liu Sanjiege yao transmitted?



8. How do young people accept Liu Sanjiege yao?



Interview from Liu Sanjie ge yao in Hechi city for Casual Informants

Part 1 General Information

Name.....
 Age.....
 Gender.....
 Email.....
 Interview date,
 Place of interview.....

Part 2 Survey of Liu Sanjie ge yao in Hechi city

1. What are the characteristics of Liu Sanjiege yao music?

.....

2. What are the characteristics of Liu Sanjiege yao lyrics?

.....

3. What are the characteristics of the seven categories of "life songs", "production songs", "love songs", "ritual songs", "riddle songs", "story songs" and "creation songs"?

.....

4. What is the singing style of Liu Sanjiege yao?

.....

.....

.....

5. What do you think of Liu Sanjiege yao's transmission?

.....

.....

.....

6. What do you think of Liu Sanjiege yao's contemporary status?

.....

.....

.....

.....

.....

.....

ພអុនំ បណ្តិត ខ័េវ

Interview from Liu Sanjie ge yao in Hechi city for General Informants**Part 1 General Information**

Name.....

Age.....

Gender.....

Email.....

Interview date

Place of interview.....

Part 2 Survey of Liu Sanjie ge yao in Hechi city

1. What are the characteristics of Liu Sanjiege yao music?

.....

.....

.....

.....

2. What are the characteristics of Liu Sanjiege yao lyrics?

.....

.....

.....

3. How do young people accept Liu Sanjiege yao?

.....

.....

4. In the dissemination of Liu Sanjiege yao, how to achieve a balance between popular culture and traditional culture?

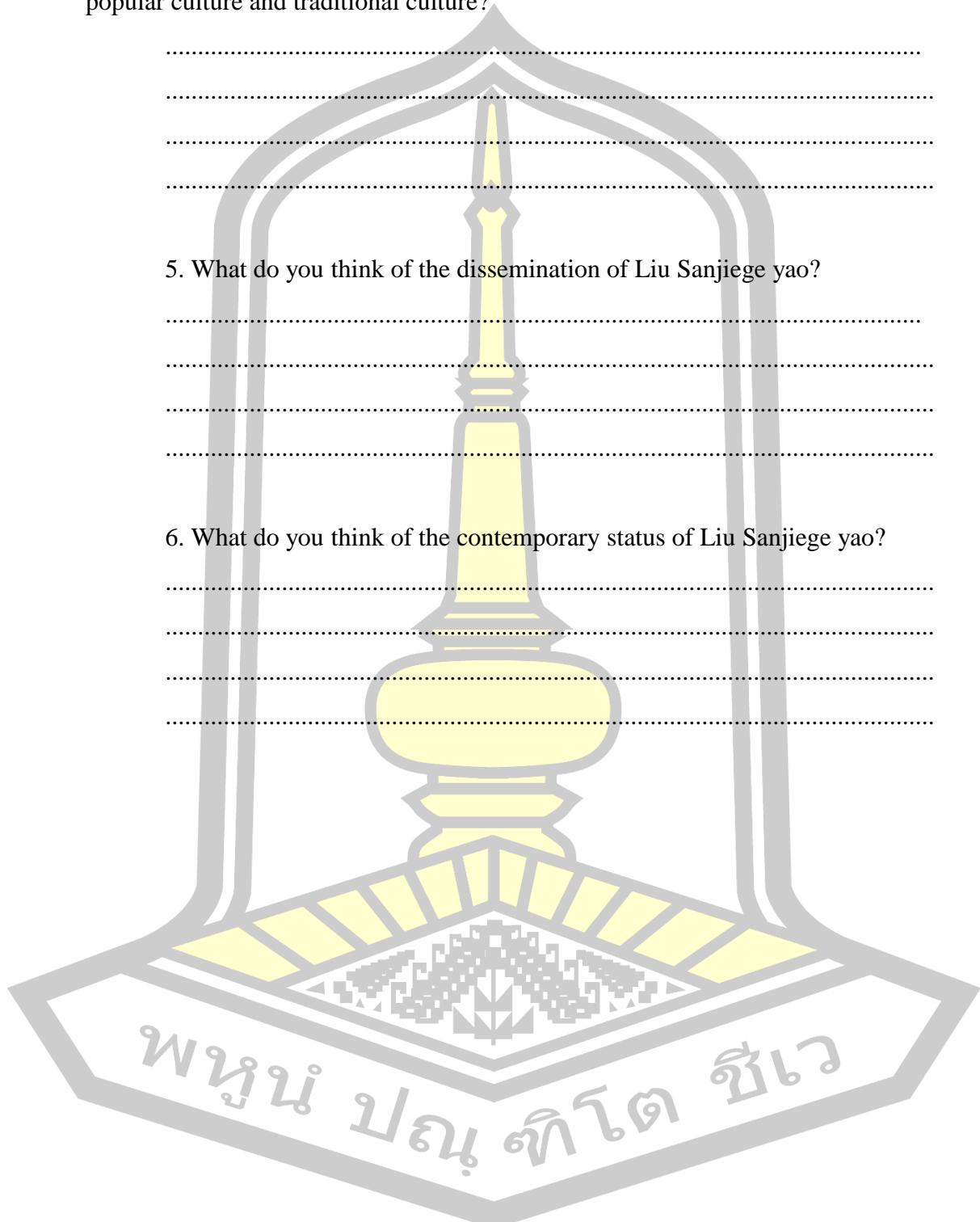
.....
.....
.....
.....
.....

5. What do you think of the dissemination of Liu Sanjiege yao?

.....
.....
.....
.....
.....

6. What do you think of the contemporary status of Liu Sanjiege yao?

.....
.....
.....
.....
.....



Appendix 2

Music Notations

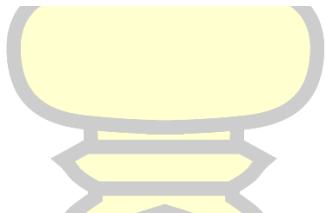
1.



Dong Ping Tune

Xin xiang chang ge jiu chang ge li jiu chang ge li
Xin xiang da yu jiu xia he li jiu xia he
Ni na zhu gao wo na jiang li wo na jiang li
Sui ni cheng dao na tiao he li na tiao he

2.



Ban Long Tune

jīn tiān shì gè hǎo rì zǐ (liě nà gè gē liě)
5 huān yíng ā gē lái zuò kè.

3.

Xiang Bei Tune

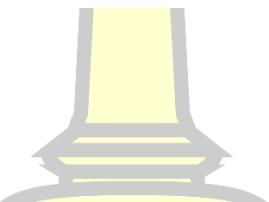
xiāng mèi duō lái xiāng mèi (liě) nà gè duō (ya)

hǎo xiāng yú zài xiāng dà (liě) hé.

(lǎo biǎo) liě nà gè mèi (ya)

hǎo xiāng yú zài xiāng dà (liě) hé.

||



||

4.

Bu Liu He Tune

zhuang mei guang xi feng guang hao lie ren ren ai chang shan ge lie yao

8 ge ge dou you ying ben shi lie lie tan xiao zhi jian chu xin lie zhao

15 ni luo ai nong lie ai tan xiao zhi jian chu xin lie zhao



بانگ گی ۶۹

5.

Shan Ge Hao Bi Chun Jiang Shui

L=70

8

Chang shan ge ai... zhe bian chang lai

13

na bian he. Shan ge hao bi chun jiang shui ai...

19

bu pa tan xian wan you duo o wan you duo.

26

wan you duo. D.C. wan you duo, bu pa tan xian

33

wan you duo o wan you duo.



Appendix 3

Field survey photo collection



Figure 27. Xei Qingliang

Source: Yiying Li (2024)



Figure 28. Huang Yuexiang

Source: Yiying Li (2024)



Figure 29. Jiang Cheng

Source: Yiying Li (2024)



Figure 30. Wei Zhibao

Source: Yiying Li (2024)



Figure 31. Huang Yushu

Source: Yiying Li (2024)



Figure 32. Guo Guiying

Source: Yiying Li (2024)



Figure 33. Huang Liqiong

Source: Yiying Li (2024)



Figure 34. King of Songs

Source: Yiying Li (2024)



Figure 35. Actor who plays Liu Sanjie

Source: Yiying Li (2024)



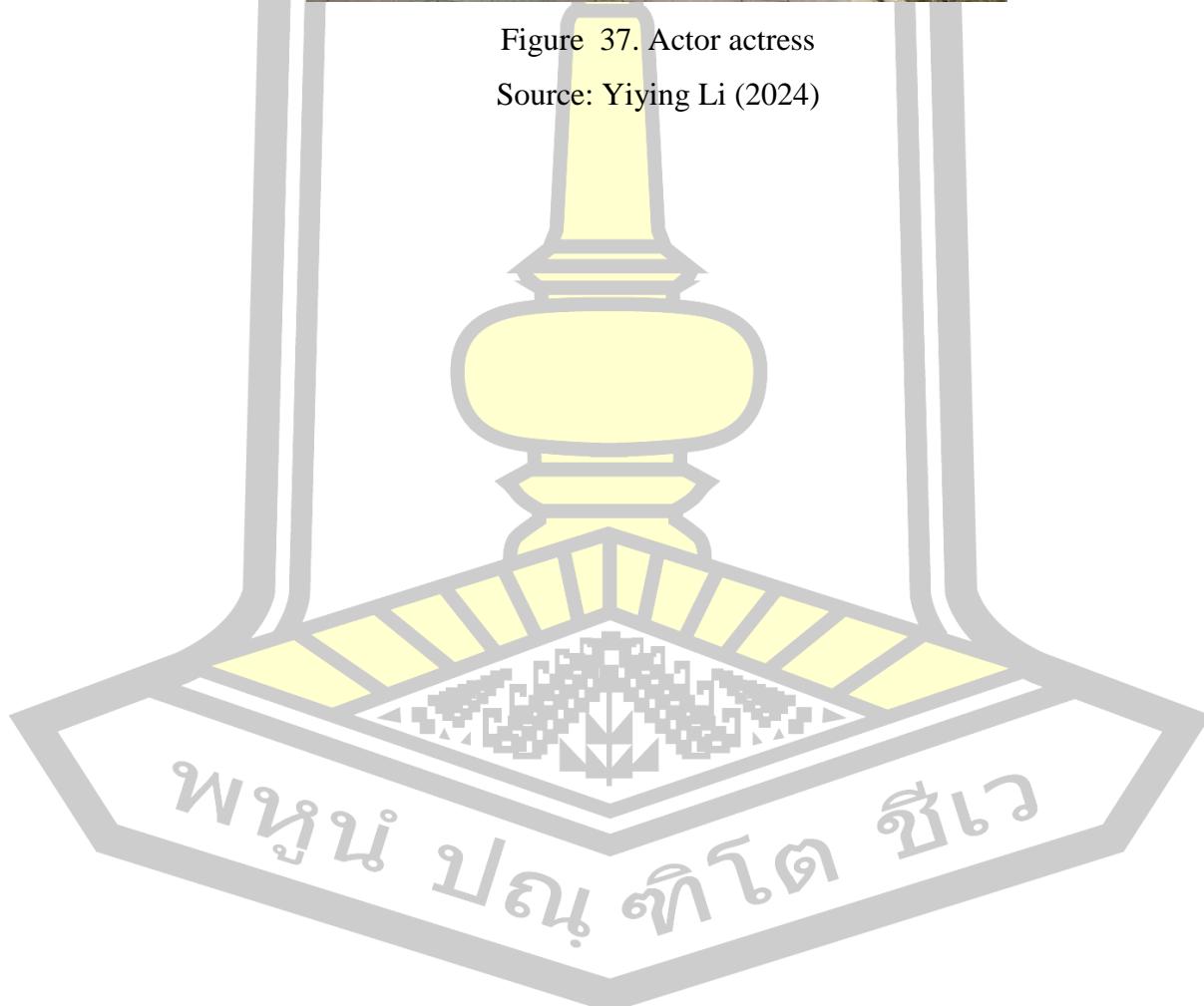
Figure 36. Participants in the folk song competition

Source: Yiying Li (2024)



Figure 37. Actor actress

Source: Yiyang Li (2024)



BIOGRAPHY

NAME	Yiying Li
DATE OF BIRTH	29 Sep 1989
PLACE OF BIRTH	He Nan, China
ADDRESS	Hebi City, Henan Province, China
POSITION	Student
EDUCATION	2008-2012 Music Performance major Henan University 2012-2015 Master of Fine Arts in Music (M.F.A.) Quanzhou Normal College 2021-2024 (Ph.D.) College of Music At Mahasarakham University
Research output	Liu sanjie ge yao folk songs in Hechi, Guangxi

